



## **Appendix B**

*to The Life, Works and Enduring Significance of  
the Revd. John Bacchus Dykes MA., Mus.Doc.:*

*A Critical Re-appraisal*

Ph.D. Thesis by Graham Cory

### **Correspondence &c.**

*to, from or pertaining to John Bacchus Dykes*

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## Key

### Sources

DC	Durham Cathedral Archives
DCA	Durham County Advertiser
DU	Durham University
HAM	Hymns Ancient and Modern (Archives, Norwich)
Knauff	Knauff, C.W. <i>Dr. Tucker, Priest-Musician</i> (A.D.F. Randolph; New York, 1897)
LP	Lambeth Palace
RAM	Royal Academy of Music
RCO	Royal College of Organists (Library, c/o City University, Birmingham)
Fowler	Fowler, J.T. <i>Life and Letters of John Bacchus Dykes</i> (Murray: London, 1897)

### Correspondents

EGM	Edwin George Monk (Music Editor, <i>The Anglican Hymn Book</i> , 1871)
FAGO	The Rev. Sir Frederick A Gore Ouseley
HWB	The Rev. Sir Henry Williams Baker Bt. (Chairman of the Compilers, HAM, 1860—1877)
JBD	John Bacchus Dykes
RRC	The Rev. Robert Chope (Compiler of <i>Congregational Hymn and Tune Book</i> 1862)
WHD	William Hey Dykes
WHM	William Henry Monk (Music Editor, Hymns A&M 1861—1875)

Date	From	To	Topic	Source	Page
<b>Unknown</b>					
Between 1849-1862	JBD	Durham Dean & Chapter	Unhelpful interference in the music of the Cathedral by members of the Chapter	RCO	1
13 Sept (1859?)	H S Oakeley	JBD	Sorry he hadn't seen more of JBD the previous week; discusses some concerts and 'plagiarism'. [Incomplete].	RCO	2
Before 1864	WHD	JBD	Antagonism towards a book by WB Barter which JBD admired; anguish at disunion in the church brought about by intolerance of the various factions.	RCO	3
January 13	Dora Greenwell	JBD	Thanks JBD for kind book review; the decline of Quakerism.	RCO	6
Undated	Dora Greenwell	JBD	Praise for a sermon by JBD; talks about her poems.	RCO	7
4 June	John Stainer	JBD	Likes one of JBD's 'beautiful' tunes; discusses changes to some text.	RCO	8
Prob 1869	Wm Pulling	HWB?	The Littleton/Novello issue and JBD's simplicity and naiveté. [Incomplete]	RCO	9
Between 1868 and 1875	JBD	HWB	Deprecates the version of the melody of BENEDICTION used in the 1861 edition; proposes a change. [Incomplete]	HAM	11
<b>1843</b>					
16 October	WHD	JBD	Paternal advice on going up to Cambridge	RCO	13
<b>1847</b>					
16 March	JBD	WHD	Problems in getting the Yorkshire Fellowship. JBD suggests that the University authorities should take his date of baptism as showing his age.	RCO	15

? September	JBD	Parents?	Gives reasons for staying on a while in Cambridge; reveals that he has passed the 'voluntary' exam for the priesthood; also reveals a spat with Eliza, who had called him 'a liar'. [Incomplete]	RCO	17
<b>1849</b>					
3 December	JBD	Susannah Dykes	Domestic	RCO	18
<b>1853</b>					
27 September	JBD	'Susy' Dykes	Complains of not having heard from her for a while; some detail on his precentorial duties; had to discipline a chorister for truancy	DC	19
<b>1858</b>					
8 January	FAGO	JBD	FAGO's forthcoming collection of anthems, the state of English Cathedral music, the 'Spohrishness' of Wesley's music.	RCO	20
<b>1859</b>					
18 April	H S Oakeley	JBD	JBD's sermon 'Natural and Supernatural Life', JBD's comments on HSO's compositions, S S Wesley's music, JBD's anthem 'These are they that came out of great tribulation', other chat of a domestic nature`	RCO	22
20 October	H S Oakeley	JBD	Informal, discussion of S.S. Wesley and T.A. Walmisley	RCO	24
16 December	JBD	John Stainer	Letter accompanying testimonial	DU	26
16 December	JBD	President, Magdalen Coll.	Testimonial for John Stainer for position of Organist at Magdalen College Chapel.	DU	27
<b>1860</b>					
<b>1861</b>					
20 March	JBD	HWB	Post-publication of 1861 edition, thanks for payment and notice, points out consecutive 5 <sup>th</sup> in a tune by FAG Ouseley	HAM	28
3 April	Thomas Helmore	JBD <i>probably</i>	Discussion of Ambrosian Te Deum and other plainsong matters.	RCO	30
25 April	JBD	HH Bemrose	Ref to 'Mr Ewing' and the Bp. of Argyll. Permission to use unidentified tune. Bemrose's new hymnal and JBD's anticipated pleasure in perusing it. 'Abominable' printing of Grey's hymnal with 'any number of mistakes'.	RAM	32



<b>1862</b>					
27 June	JBD	Robert Chope	Thanks for five guineas (prize), consent for some tunes to be printed in Chope's <i>Congregational Hymn and Tune Book</i> , mention of Handel Festival at Crystal Palace	HAM	33
11 September	FAGO	JBD	Commends Professor Donaldson. Expresses profound regret at JBD's resignation of the precentorship.	RCO	35
11 November	JBD	Robert Chope	Encloses copy of the 'Grey' Dies Irae; alludes to two hymns for which he will try to compose tunes (incl. ST. HELEN)	DC	36
14 November	H J Gauntlett	JBD	Lecturing JBD on the rules of harmony and composition, criticises HOLLINGSIDE	RCO	37
<b>1863</b>					
<b>1864</b>					
<b>1865</b>					
14 May	JBD	Robert Chope	Comments on 'The Choir' magazine; printing errors in Chope's hymnal affecting DYKES and DIES IRAE. Also needs an index of metres and tunes.	DC	40
<b>1866</b>					
<b>1867</b>					
27 June	Edward Churton	JBD	Commending JBD for his letter to the Guardian	RCO	42
<b>1868</b>					
19 January	Undecipherable	JBD	Compilation of a hymnal	RCO	43
15 June	JBD	Robert Chope	Copyright of JBD's tune ST. ANATOLIUS	HAM	44
June/July	HWB	JBD	Thanks to JBD for his contribution; CHRISTUS CONSOLATOR not popular with HWB or FAGO; MILES LANE; HWB likes IN TENEBRIS LUMEN	RCO	45
18 September	JBD	Robert Chope	Asks for permission to use ST. SYLVESTER and ST. AELRED	DC	50
<b>1869</b>					
4 February	Secretary to Proprietors of HAM	n/a	Extracts of the Minutes of a meeting of the Compilers, agree £100 for JBD for services rendered and £25 for travel expenses	HAM	51
20 April	Alfred A Pollock	JBD	Discusses reasons for the Proprietors leaving Novello for Clowes; asks JBD not to give consent to his tunes appearing in Novello's rival hymn book.	RCO	52
22 April	HWB	JBD	Matters pertaining to Novello losing the HA&M business, and JBD potentially providing tunes for Littleton (Novello Director)	RCO	53

27 April	HWB	JBD	More on the Littleton issue	RCO	54
9 August	Rev. C. Knipe	JBD	Seeking JBD's criticism of a translation of part of St. Bernard's Rhythm, and possibly a tune. Dykes eventually responded by setting the words to HORA NOVISSIMA	RCO	55
<b>1870</b>					
4 March	Henry Bramley	JBD	<i>Once again O blessèd time</i> [CHRISTMAS SONG] in Christmas Carols New & Old	RCO	56
11 March	R F Littledale	JBD	Seeking tunes for the <i>People's Hymnal</i> ; hopes to be able to pay him sometime, but he and his co-editor is currently out of pocket.	RCO	58
23 May	R Minton Taylor	JBD	Thanks for letter, praises LUX VERA, proffers other hymns including one for which JBD eventually composed ORIENS EX ALTO, asks for (and an ms note in JBD's hand records that he is given) permission to use MAGDALENE and ST. EDMUND. Mentions of Armes, Brown, Wesley ("crotchety fellow"), Steggall, Hiles, Bert, Irons and Gauntlett.	RCO	59
10 August	H R Bramley	JBD	Stainer 'fidgety' about JBD's CHRISTMAS SONG; his setting of <i>From far away we come to you.</i>		63
1 September	John Sandford	JBD	Seeking JBD's support and practical help for a C of E-wide hymnal.	RCO	68
9 September	Eliza Alderson	JBD	One of Eliza's hymn; the health of Susan, Gertie and Jack.	RCO	69
29 September	Francis R. Grey	JBD	Praises <i>These are they which came out of great tribulation</i> , especially in the context of Mabel's recent death.	RCO	70
9 October	EGM	JBD	Proposed metronome mark for DIES DOMINICA, request for permission to use ST. ANATOLIUS, good wishes for one of Dykes's sick children (probably Gertrude or John jnr.), and a request that JBD names his fee for the four tunes written especially for Monk's hymnal.	RCO	71
19 October	EGM	JBD	Encloses £5 for JBD's tunes for <i>The Anglican Hymn Book</i> ; comment on improvements to DIES DOMINICA; rejects HWB's suggestion that they are entitled to any greater credit for the printing of NICAIA; concern for JBD's sick child.	RCO	78
19 October	EGM	HWB	Competition between hymnal compilers, and copyright issues re JBD's tunes	RCO	79

22 October	HWB	JBD	WHM being unhelpful and ‘takes no notice whatever’ of what HWB says; so-compilers likely to be ‘hostile’; reference to JBD’s sick daughter.	RCO	81
24 October	EGM	JBD	Use of NICAEA in the <i>Anglican Hymn Book</i> ; now ‘burying the war-hatchet’; copyright assignment; pleasantries	HAM	82
26 October	EGM	JBD	Suggestions for changes to RESURRECTION, AMPLIUS, ST. AELRED and HARK THE SOUND, with musical examples	RCO	83
17 November	EGM	JBD	Tunes for a new hymnal of which EGM is Music Editor. [Incomplete]	RCO	85
<b>1871</b>					
8 January	HWB	JBD	Mention of the Littleton (Novello) issue, plans to resume work on the new edition	RCO	86
20 February	Wm Stevenson Hoyte	JBD	Seeking Litanies for a new collection for All Saints Margaret Street.	RCO	87
21 March	George T Blair	JBD	Seeking advice on a good organ builder; also asking JBD if he could recommend a goof tune for <i>There’s a friend for little children</i> .	RCO	88
4 April	R F Littledale	JBD	Thanks for music for THE REPROACHES for <i>The People’s Hymn Book</i> ; hope to pay JBD when the book turns a profit; asks for more tunes.	RCO	89
24 April	Edward Steere	JBD	Tunes for Swahili hymns, of which some examples are given.	RCO	95
2 May	Alan Machray	JBD	An amateur seeks JBD’s criticisms of his work and includes a very trite tune.	RCO	99
14 May	Joseph Barnby	JBD	Asking if JBD is still determined not to compose for other hymnals; if not, will he write for the hymnal he is compiling?	RCO	101
17 May	JBD	HWB	Approves of Stainer being co-opted onto the musical staff; suggests a H.A.M. book of Litanies; Barnby’s request to JBD for tunes. [Incomplete]	HAM	102
4 July	Bishop of Lincoln	HWB	Opening salvo in the dispute about HAM ‘mutilating’ his Hymn <i>O Lord of heaven</i>	HAM	103
7 July	HWB	Bishop of Lincoln	Response to criticism; Bishop had approved the proofs...	HAM	106
10 July	Bishop of Lincoln	HWB	Bishop hadn’t approved the proofs, he had merely been sent a few ‘slips’...	HAM	107
25 August	George Macfarren	JBD	Courteous response which nevertheless disagrees with JBD’s earlier letter; ‘feeling’ is the test of validity for a law; proposes meeting at EGM’s home.	RCO	108
1 September	FAGO	JBD	Principles of harmony	RCO	109

21 September	George Macfarren	JBD	Principles of harmony	RCO	112
24 September	George Macfarren	JBD	Principles of harmony	RCO	114
18 October	JBD	HWB	JBD urging HWB to respond to criticisms made publicly by the Bishop of Lincoln about egregious editorial licence in HA&M	HAM	115
23 October	HWB	Bishop of Lincoln	HWB pained by report in <i>Guardian</i> of Bishop's comments at the Nottingham Congress; asks for permission to use letters in response to the <i>Guardian</i>	HAM	118
24 October	Bishop of Lincoln	HWB	Bishop has another attempt at convincing HWB; asks if author loses all rights to his work once it has been printed in a hymn book.	HAM	119
29 October	JBD	HWB	Proofs sent to JBD, more on the dispute with the Bishop of Lincoln	HAM	121
30 October	HWB	Bishop of Lincoln	HWB finally skewers the Bishop; answers the Bishop's question about whether authors lose their rights once a hymn has been printed — yes.	HAM	122
1 November	Bishop of Lincoln	HWB	Final word in the dispute.	HAM	125
4 November	JBD	HWB	Exchanges between JBD and the Bishop of Lincoln re the Bishop's hymn <i>O Lord of heaven, and earth and sea</i> , to which JBD wrote ALMSGIVING	HAM	126
7 November	JBD	HWB	JBD urging HWB to respond to criticisms made publicly by the Bishop of Lincoln about egregious editorial licence in HA&M	HAM	129
14 November	Bishop of Lincoln	JBD	Bishop's hymn <i>O Lord of heaven...</i> Changes to words.	RCO	130
<b>1872</b>					
4 January	JBD	H K Morley	Responding to a request to compose a quadruple chant, the use of which Dykes deprecates.	DU	131
13 January	JBD	John Ireland Tucker	Discusses financial terms for providing tunes. Also queries the appearance (and undesirability) of competing hymnals in the USA. Refers to his tune for 'Rock of Ages' ('beautiful, almost unequalled hymn') and two others which 'I do not think much of.'	Knauff	132
20 January	Joseph Barnby	JBD	Seeking consent to use JBD's tunes in <i>The Hymnary</i> ; HWB had been very kind.	RCO	134
23 January	JBD	Joseph Barnby	Returning proof. Asserts that all of his tunes in Chope bar two are JBD's copyright. Regrets Barnby's rejection of double bar lines.	DU	135

25 January	Edward Steere	JBD	Thanks for JBD's tunes to Swahili hymns	RCO	136
25 March	Bishop Tozer	JBD	Thanks for JBD's tunes to Swahili hymns; the nature of African 'modes' and harmony; Barnby's tune CLOISTERS would work well with certain Swahili hymns	RCO	137
23 April	JBD	John Ireland Tucker	Thanks for cheque received for tunes composed. Asks for copy of JIT's hymnal. Reports that A&M has been 'an immense boon to our Church' and has 'raised the tone of Churchmanship'	Knauff	139
10 July	HWB	JBD	'The Foe behind, the deep before'	RCO	140
7 August	HWB	JBD	Work on the new Psalter, possible working holiday in the Lakes	RCO	141
11 September	WHM	Various	Pro-forma letter about the desirability or otherwise of using double bar lines at the end of lines of words	HAM	142
17 September	John Stainer	HWB	Double bar lines, dynamics, tune to 'Thou art gone up' (OLIVET), 'May God's blessing be with D <sup>f</sup> . Dykes in his important struggle for true Christian liberty.'	HAM	143
20 September	HWB	JBD	VOX DILECTI, COME UNTO ME and the theology in one of Mrs Alderson's hymns.	RCO	147
23 September	HWB	JBD	Apologises that he will not be attending the Leeds Church Congress as he is too busy on the planned 1875 Edition.	RCO	151
11 December	Wm Walsham How	JBD	Asking for permission to use some of JBD's tunes in the SPCK hymnal	RCO	152
<b>1873</b>					
6 January	Wm Walsham How	JBD	Thanks for kind letter. "Your tunes are the making of Monk's Tune-book."	RCO	153
15 January	Wm Walsham How	JBD	Asks for permission to use ST. SYLVESTER, PAX DEI, DIES IRAE, MELITA, NICAEA and OSWESTRY for <i>Church Hymns with Tunes</i> .	RCO	154
16 January	JBD	M Miller	Letter responding to request to reprint JBD's tunes	HAM	155
27 February	Wm Walsham How	HWB	Approves of the idea of 'a fair interchange' of hymns and tunes between the hymnals; Sullivan wants 'as few as possible' of JBD's tunes as he doesn't wish to pick out HAM's plums; undertakes to annotate HAM with suggestions; disapproves of Neale's transfiguration hymn.	HAM	156
6 May	W.I. Hall	JBD	Thanks for unnamed tune; most modern hymnals are full of 'rubbish' and he proposes a new book which will expunge much of this.	RCO	157
19 May	Henry Littleton	JBD	Engraving JBD's <i>The Lord is my</i>	RCO	159

			<i>shepherd</i> (better done in Germany); offers to print JBD's 'Service in E flat' when it is ready.		
20 May	Lady Victoria Evans Freke	JBD	Seeks permission to use a number of JBD's tunes (and perhaps some new ones) in her forthcoming <i>The Song of Praise</i> : HWB and Novello not being helpful.	RCO	160
10 June	Frederick Dykes	JBD	The economics of printing <i>The Lord is my Shepherd</i> ; Frederick is putting up some of the money; some domestic pleasantries.	RCO	172
2 July	Sir R Stewart	JBD	Discussion of ST. NINIAN — Stewart but wants to improve the harmony.	RCO	174
4 July	Bishop of Durham	JBD	Requires that JBD and his curate give anti-ritualist written pledges	DCA	176
5 July	JBD	Bishop of Durham	Disputes the Bishop's <i>vires</i> to demand the pledges	DCA	177
7 July	Bishop of Durham	JBD	Rejects Dykes's arguments against the Bishop's requirements	DCA	179
16 July	JBD	Bishop of Durham	Further argumentation against the Bishop's requirements	DCA	180
17 July	HWB	JBD	Arranging meeting at Monkland, possibly with Stainer and Monk	RCO	186
18 July	Edward Seymour	HWB	Asking for consent to use some HAM tunes in the Irish Church Hymnal, including 10 of Dykes's tunes.	HAM	187
20 July	JBD	HWB	Problems with his Bishop	HAM	188
23 July	Sir Robert Stewart	JBD	Discussion of the harmony in COME, LABOUR ON; generally speaking, tenor parts are set too low nowadays – <i>cf.</i> Handel's' choral writing.	RCO	189
23 July	J Ireland Tucker	JWD	Promise to send reprinted copy of <i>The Hymnal</i> (minus errors) to which JBD had contributed BETHANY, FAITH and ST. EDITHA; asks for more tunes for forthcoming <i>Children's Hymnal</i> (for which JBD was to contribute tunes to <i>There's a friend for little children</i> and <i>It came upon a midnight clear</i> ).	RCO	190
25 July	Bishop of Durham	JBD	Final refusal to licence the Rev G.E.F. Peake	DCA	196
25 July	JBD	DCA	Asking Editor to print his correspondence with Bishop Baring	DCA	197
28 July	J H Blunt	JBD	Support for JBD's 'plain speaking about dishonest treatment of the Bible'.	RCO	198
21 August	HWB	JBD	Account of breakdown of discussions about JBD's curate-in-waiting serving for a time at Monkland.	RCO	199

28 August	Sir Robert Stewart	JBD	Dykes's eponymous tune to the hymn 'Come, labour on' being better than Stewart's ORA LABORA	RCO	200
17 September	JBD	HWB	JBD in Scotland while his church is being redecorated; Counsel's Opinion on the strength of his case with the Bishop; comment on page size for 1875 edition (too small); approves of type setting; comment on the use of double bars; does not like expression marks to be overdone	HAM	203
23 September	JBD	Rev. Cecil Wray	Thanks Wray for supportive letter. Regrets the necessity of taking his Bishop to court.	LP	204
25 September	Edward Seymour	JBD	Mentions Worcester Festival of 1872; seeks JBD's aid to influence HWB to allow the Irish <i>Church Hymnal</i> to allow use of some tunes.	HAM	205
30 September	JBD	HWB	About the request of the Irish Hymnal to use some of JBD's tunes; <i>Hail gladdening light</i> and ANIMA CHRISTI; Rogation Litany; trip to Scotland and other pleasantries.	HAM	207
8 October	HWB	JBD	The 'wretched' Irish Church Hymnal, which had grievously altered the words of hymns ( <i>When our heads are bowed with woe; Christian, dost thou see them</i> ). HWB disagrees with the inclinations of JBD's 'loving heart' towards the compilers of that hymnal.	RCO	210
23 October	Edward Seymour	JBD	HA&M's 'churlish' behaviour in refusing consent to use tunes; HA&M's 'mercantile' motives; asks for JBD's consent to use some of his tunes if he still retains the copyright.	HAM	212
31 October	Sir Robert Stewart	JBD	More on HA&M's 'churlish' behaviour in denying the right to reproduce tunes, but asking JBD to allow use of those to which he retains the rights	RCO	213
4 November	JBD	HWB	Urging HWB to grant to the compilers of the Irish <i>Church Hymnal</i> the use of some of their tunes on a <i>quid pro quo</i> basis.	HAM	214
18 November	H H Dickinson	JBD	HWB's refusal to allow JBD's tunes to be used in the <i>Church Hymnal</i> , esp ST. CROSS, ST. ANDREW OF C, PAX DEI & VOX DILECTI; asks JBD to use his influence on HWB or else provide new arrangements of these tunes.	RCO	215
19 November	Arthur Sullivan	HWB	Asks for permission to use MELITA to <i>The Son of God</i> .	HAM	216

24 December	JBD	HWB	Thanks for £5 towards his legal costs; housekeeping on proofs etc.	HAM	217
<b>1874</b>					
20 January	J Fenwick Laing	JBD	Laing being pressed to forswear vestments; looking for a curate; concern for JBD; wants <i>Agnus Dei &amp; Benedictus</i> to go with JBD's communion service.	RCO	218
11 February	Edward Seymour	JBD	Complaining of the refusal of the Compilers of HAM to allow their tunes to be used; the Irish Syond has been a thorn in their flesh; but they are very anxious indeed to be permitted to use HOLLINGSIDE instead of Barnby's alternative.	HAM	219
17 February	JBD	HWB	The opening salvoes in a war with R R Chope (Ed. of <i>'Congregational Hymn and Tune Book'</i> ) about copyright in some of JBD's tunes.	HAM	222
22 February	H S Oakeley	JBD	Praise for JBD's <i>The Lord is my Shepherd</i>	RCO	223
27 February	JBD	HWB	Chope's claim that he has copyright in some of JBD's tunes.	HAM	224
28 February	HWD	JBD	Imploring JBD to have nothing more to do with the Irish Church Hymnal. They have 'parodied' <i>'We love the place'</i>	RCO	225
1 March	HWB	JBD	Urges JBD to have no more to do with the 'un-English' and 'ungentlemanly' people at the Irish Hymnal; mentions HOLLINGSIDE and ST. CROSS;	RCO	226
10 March	HWB	JBD	HWB's new morning hymn: <i>My Father, for another night</i>	RCO	227
12 March	JBD	HWB	Asks for grant for a community of nuns; searching out LM tunes; printing words underneath plain chant tunes; doesn't like Smart's EVERTON; likes HWB's <i>My father, for another night</i> ; recommends some new composers (Thorne, Sterndale Bennett, Macfarren and Stewart); dealings with the Irish Hymnal.	HAM	228
12 March	WHM	JBD	Discusses FAGO's tune ST. GABRIEL, WHM professes to value JBD's comments esp. on Gregorian tunes, discusses HWB's tune ST. TIMOTHY	HAM	235
21 April	JBD	HWB	Dealings with the Irish Hymnal, HWB's tune to 'Art thou weary', printing words under Gregorian tunes, use of Gregorian notation, doesn't like some of Sullivan's tunes, domestic matters	HAM	238



5 May	JBD	HWB	Thanks for the gift of £100; allusions to his troubles with the Bishop, recent meeting of the hostile laity; references to O LUMEN HILARE and STRENGTH AND STAY, incl. two changes to the latter made at Monk's suggestion;	HAM	240
6 May	JBD	HWB	Formal receipt (qv letter of 5 May)	HAM	245
15 July	JBD	HWB	Long letter on matters to do with the harmonies of various tunes	HAM	246
23 July	John McKinlay	JBD	Long letter from John McKinlay (USA) with domestic pleasantries, on the state of music (esp. Church music) in New York, expressing the wish that John Stainer would relocate to New York to raise standards there.	RCO	249
11 August	John Stainer	JBD	Stainer politely declines to change ST. FRANCIS XAVIER despite JBD's comments. Stainer likes JBD's ST. DROSTANE	HAM	251
11 August	JBD	HWB	Thankful that luggage arrived; sister's hymn <i>And now, beloved Lord</i> , to which he had written the tune COMMENDATIO	HAM	252
13 August	JBD	HWB	Discusses tunes for the 1875 edition: ST. SYLVESTER, OLIVET, LINDISFARNE and Stainer's ST. FRANCIS XAVIER	HAM	253
23 August	JBD	HWB	The new Irish Hymnal, domestic matters	HAM	254
25 August	JBD	WE Gladstone	Letter accompanying a copy of his pamphlet <i>Eucharistic Truth and Ritual</i>	BL	256
25 August	JBD	HWB	Short letter about Eliza Alderson's 'St. John the Baptist' hymn	HAM	257
27 August	JBD	HWB	The words to 'Through all the changing scenes of life' (WILTSHIRE), HOSANNA WE SING	RCO	258
'September'	FAGO	JBD	Support for JBD's pamphlet 'Eucharistic Truth and Ritual', commends Joyce as being 'perfectly sound on all ritual and doctrinal points'.	RCO	260
15 September	HWB	JBD	ALFORD, theological difficulties with verse 2 of Eliza Alderson's hymn <i>And now, beloved Lord</i>	RCO	261
21 September	HWB	JBD	More on Eliza Alderson's hymn; misunderstanding about HWB's visit to Durham; PARADISE and EXSPECTO — HWB doesn't like either;	RCO	265

22 September	JBD	HWB	The doctrine implicit in a hymn written by Eliza Alderson (JBD's sister), matters relating to ST. AGNES and PARADISE, JBD's desire to see every hymn 'worthily set' to music, domestic matters.	HAM	270
24 September	HWB	JBD	More on the theology of Eliza Alderson's hymn; the practical problems of making late changes; neither HWB or Monk are enamoured of JBD's EXPECTO; too many 2 <sup>nd</sup> tunes; Stainer's THE ROSEATE HUES; OLD 44 <sup>th</sup> ; need to balance new tunes and old — 'the secret of our success'.	RCO	273
1 October	HWB	JBD	More on the theology of Eliza Alderson's hymn.	RCO	278
6 October	HWB	JBD	Long and impassioned letter about the theology in Eliza Alderson's hymn.	RCO	279
29 October	Henry Allon	JBD	Praising JBD's tunes generally; asking him to compose a tune for Wesley's <i>Come let us anew</i> [MIZPAH]; also praised JBD's congregational anthem <i>Unto Him that loved us</i>	RCO	281
10 November	Henry Allon	JBD	Mentions of LUX BENIGNA ('don't feel quite drawn to'), ST. AGNES, CHRISTUS CONSOLATOR ('very charming'), VIA CRUCIS	RCO	283
4 December	Henry Allon	JBD	Proof of MIZPAH, use of ST. AËLRED, ST. AGNES AND ST. ANDREW OF CRETE	RCO	285
22 December	HWB	JBD	MELCOMBE (Webbe), which JBD considers a 'hack tune'; 'perversity' of congregations which substitute tunes which were not set by the Compilers; INTERCESSION; AURELIA 'the tune henceforth to these words;	RCO	287
30 December	HWB	JBD	Rejection of JCB's ECCE VICTOR — Stainer doesn't like it; HWB and others 'can't quite make you out always'; JBD having 'sacrificed' WIR PFLÜGEN to satisfy Monk; allusion to a copyright issue.	RCO	291
Prob c1874	HWB	JBD	Tune for an Innocents' Day hymn <i>Sweet flowerets &amp;c.</i> (SALVETE FLORES); JBD's complaint about lack of novelty in tunes for the book.	RCO	295

<b>1875</b>					
11 February	FAGO	JBD	Recommends H. Wells to be JBD's organist; new and good Headmaster at Tenbury; hopes JBD can recommend boys to the College.	RCO	297
18 February	JBD	R R Chope	Seeking verification of Chope's claim to HWB to have purchased the copyright of certain of JBD's tunes	HAM	298
19 February	R R Chope	JBD	Clarifying the basis of his claim by reference to letters he had sent to HWB	HAM	299
19 February	JBD	HWB	Acknowledges receipt of letters re Chope. Alludes to his own poor health.	HAM	300
20 February	JBD	R R Chope	More on the copyright issue, JBD demands proof that he assigned copyright in certain tunes to Chope.	HAM	301
20 February	JBD	HWB	Encloses correspondence between JBD and RRC. 'Pained' at the 'squabble'. Can't find relevant letters. Health has been poor all year.	HAM	303
22 February	JBD	HWB	Still can't find relevant letters. Memory on the subject 'hazy'. Have got 'bewildered'. RRC 'trying to take advantage'.	HAM	304
24 February	R R Chope	JBD	More assertive letter.	HAM	305
25 February	HWB	JBD	More on the Chope dispute; HWB urges JBD to rest; offers to send his own Curate to take the services in St. Oswald's	RCO	306
26 February	JBD	HWB	Aghast at the prospect of litigation. Evidence of incipient breakdown on JBD's part.	HAM	307
5 March	JBD	HWB	Short, agreeing to proposed words in the Preface	HAM	308
6 March	JBD	HWB	Distressed to hear that a 'Restrainer' has been issued against HAM; anxious for the matter to be settled quickly; JBD feels 'wretched'; ends poignantly.	HAM	309
19 April	FAGO	JBD	Offering sympathy on his illness. Mentions JBD's impending overseas trip. Solicits news. Open invitation to stay at Tenbury.	RCO	310
<b>1876</b>					
25 January	Philip Armes	Brother of JBD	Funeral arrangements	RCO	311
30 January	HWB	The Guardian	Tribute, mentions ALFORD	<i>Guardian</i>	312
2 February	A A Phillpotts	Mrs (Susannah) Dykes	Letter of condolence	RCO	313
14 March	Faustina Hasse Hodges	Mrs (Susannah) Dykes	Letter of condolence; JBD's 'sweet' music, chords and harmony; her own musician-father, Edward Hodges; solicitations about the Dykes children, request for a photograph	RCO	314

**Pastoral and other letters reprinted in Fowler<sup>1</sup>** (not reprinted in this Appendix)

Date	Topic	Page (in Fowler)
<b>No year</b>		
Undated	On charity	251
Undated	On clouds in the spiritual life	253
Undated	On temptation	262
Undated	On the value of obedience in the spiritual life	263
Undated	On following God's will	267
<b>1843-47</b>		
Undated	To his sister, Fanny, about Jenny Lind and other musical activities in London	32
Undated	The possibility of obtaining the 'Yorkshire Fellowship' at Cambridge	35
Undated	To his sister, Eliza, about a fire in Cambridge	37
<b>1843</b>		
Undated	To his mother, about a proposed leaving present from people in Wakefield	16
Undated	To his sister, Fanny, about his arrival in Cambridge	19
<b>1845</b>		
May	To a sister about an evening party at Cambridge	26
<b>1846</b>		
Undated	To his sister Lucy, on his activities in the Lake District	31
<b>1847</b>		
May	Impressions of a performance in London of <i>Elijah</i>	38
16 September	To a sister, about his forthcoming 'Voluntary' exam and the Malton curacy	40
27 September	To a sister about the Malton curacy	41
<b>1848</b>		
Undated	To Eliza, about the workload in Malton, including a lecture on 'sound'	44
<b>1849</b>		
July	An account of his arrival in Durham, on appointment as a minor canon	45
29 October	To his future wife, describing his daily routine	50
19 November	To a sister, describing life as a minor canon	47
Undated	To his future wife on his activities as deputy to the surrogate of the Chancellor	50
Undated	To his future wife on his organ-playing in the Cathedral	
<b>1850</b>		
1 May	To his future wife on his first night in Hollingside Cottage	54
<b>1853</b>		
27 September	To his wife about his Cathedral duties and his 'thrashing' of a chorister	57
September	To his wife about his appointment to a 'cholera' committee	58
<b>1856</b>		
Undated	To the Rev John Cheape about his (JBD's) review in the <i>Ecclesiastic</i> of William's "Rational Godliness (see App. C Part 1), and about Cheape's health	59
<b>1857</b>		
23 June	To his sister Lucy, on the death of her husband, the Rev. John Cheape	291
August	To his brother George, who was very ill	62
<b>1859</b>		
23 November	To his sister Lucy, on the death of her little child, born five months after his father's death	292
<b>1860</b>		
12 October	To W.H. Monk, submitting 'a few MS tunes for your inspection'	71
13 November	To his wife about the funeral of his brother, Charles	69
<b>1861</b>		
28 September	To his sister, Fanny, about the grave illness of a friend and neighbour	74
<b>1864</b>		
11 January	To his mother, on the death of his father	294
29 February	To his brother Arthur, laid up at Eastbourne	295

<sup>1</sup> Includes substantial extracts (usually six sentences or more) in the body of the text. All letters were written by Dykes unless otherwise shown.

26 March	To his wife from a break in Eastbourne, mentions Oakeley's quadruple chant	96
27 March	To his wife, compares excellent and lively Easter service with Durham	96
24 July	To his wife, a touching letter on their wedding anniversary	99
<b>1866</b>		
15 February	To his cousin, the Rev. E.B. Wawm on his ill-health	108
4 October	To his cousin, Mrs. E. Wawm, on the death of her husband	299
<b>1867</b>		
1 October	To his wife, giving an account of the services at St. Michael's, Tenbury	115
1 October	To his wife, giving an account of his conversation with the Bishop of Oxford	117
<b>1868</b>		
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5 February	From HW Baker, in appreciation of JBD's contribution to the 1868 Appendix	121
28 September	To an invalid, non-fasting communion	240
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10 March	To an invalid, on keeping Lent	255
25 April	Spiritual and Sacramental Communion	270
26 May	The Fruits of the Spirit	271
23 July	To Revd Edward Bickersteth, on his tune IRENE	132
cJuly	From Bickersteth, thanking JBD for IRENE, asking for others	132
17 August	From Bickersteth, thanking JBD for OLIVET and EUCHARIST	133
19 August	To Bickersteth, general pleasantries and hope of a meeting	134
11 November	To Bickersteth, an appreciation of EB's new hymnal	135
1 September	On nursing and on dealing with dissenters	274
1 September	On cherishing times of brightness	281
17 September	To his sister Eliza, re her carol <i>Infant of Days</i> and the health of Gertie	140
18 September	To Eliza, on the same subjects	143
29 September	From Francis Grey, complimenting JBD on <i>These are they which came out</i>	146
24 October	To a friend, on the loss of her little children	300
8 November	Desire for the religious life	276
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<b>1871</b>		
9 January	On frequent confession	277
23 January	Interruptions in work	279
5 February	On keeping Lent	265
2 April	On shrinking from the religious life	280
25 May	To Frederic re a hymn F. had written	160
11 June	From E Bickersteth, asking for a tune to <i>We would see Jesus</i>	161
14 June	To E Bickesteth, with VISIO DOMINE provided for his hymn	162
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August	From Baker, suggests dropping 'Dr' from salutations, other personal remarks	150
1 September	Submission to God's will	
<b>1872</b>		
January	To Frederic re Stainer's appointment to St. Pauls, and the 14 <sup>th</sup> century cross	157
12 January	Self-imposed penances	282
11 May	Reserve in teaching	283
14 June	To Bickersteth re <i>We would see Jesus</i> /VISIO DOMINI	162
3 July	To Eliza, about her hymn <i>Lord of glory</i> , plus a hymn by Stainer	164
July	Humility	249
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Undated	On retreats, &c.	247
<b>1873</b>		
15 January	Love in trials	284
28 February	On the use of discipline	285
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31 May	From Ven George Denison, offering support in his action against his Bishop	178

30 June	To Frederic about the rowing achievements of his sons Erny and Jack	170
31 July	To his wife, about the impending legal action, plus domestic matters	176
4 August	To Frederic, about the impending legal action	177
25 August	To Frederic, about the legal action and practices in St. Oswald's	180
28 August	From his lawyers, with a positive opinion on his impending legal action	182
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3 September	To JBD, a copy of Counsel's Opinion	182
8 September	On the Sacraments	289
21 October	To Frederic, about his anthem <i>The Lord is my shepherd</i>	185
24 November	On a rule of life	260
Undated	To D.B. Mitchell (Dundee) about OSWESTRY	186
<b>1874</b>		
Undated	To widow of D.B. Mitchell, condolences and ref to Benedictus and Agnus	187
19 January	To Erny, about the result of the Court case	189
February	On character	252
1 February	To Frederic, Agnus Dei and St. Oswald duties, Jack playing the organ	187
3 February	To Frederic, about his anthem on Ps. 23. Elvey likes it, but shortened...	185
6 May	On the active and contemplative life	286
29 July	Baker to JBD's wife, about the latter's tiredness	196
9 August	To Eliza about the words of <i>And now, beloved Lord</i>	205
24 August	To Monk, about ECCE VICTOR, a tune to <i>Just as I am</i> and his motivation	199
29 October	Low Church missions	288
10 November	To Monk, about a tune for <i>Tender shepherd</i> , proposing his tune for 'Mab'	200
16 November	To his wife about his Uncles George's death	211
16 December	To his parishioners, an account of the Offertory for 1873—4	213
<b>1875</b>		
January	On the wedding of a sister <sup>1</sup>	253
9 March	To his wife from Newcastle, reporting on his doctor's advice	220
<b>1876</b>		
January	From Baker to JBD's wife, condolences and praise	232
Undated	From Rev J.H. Blunt, condolences and tribute	233
23 February	From Lord Kelvin to Lucy Cheape re Dykes's musical activities at Cambridge	24

<sup>1</sup> This is how Fowler describes the letter, but none of Dykes's sisters were married in January 1875. The content of the letter suggests that the wedding was of a *daughter* of one of his sisters.

J. Gould's library book  
Feb. 26. 1875-

My dear Mr Henry

My telegram was meant  
if possible to stop solicitor

I have had such little  
experience of it that I dare not  
again have any thing to do  
with it: else I shall be  
losing my head altogether.

J. Paul tells me, he  
had much better 'take wrong'  
'I suffer wrong' than for

Dykes's handwriting in the last 12 months of his life  
(compare with his handwriting in 1849—see Thesis p53)





**Draft letter from JBD to the Dean and Chapter, Durham Cathedral, Undated (RCO)**

Gentlemen,

It is, I can assure you, with no desire to do anything wh: may in the least degree, be regarded as taking a liberty, that I address you, for the purpose of respectfully soliciting information upon a subject ~~of considerable importance to me~~ which, to me, is of considerable importance & has long been a source of perplexity — viz: whose duty it, precisely, is to select, & be answerable for, the music performed in this Cathedral ~~[whether is it that of the Precentor, or of the Dean & Chapter.]~~

The reason why I feel myself constrained to ask this question is in consequence of the important alterations which (apparently as a matter of course) I find regularly made in the lists wh I draw out & because, music wh: I put down week after week, I find, week after week, erased.

The only document allud.<sup>g</sup> to this subject with wh: I am acquainted is the 25<sup>th</sup> Statute wh certainly places the select<sup>n</sup> of the music unconditionally in the hands of the Precentor, & the subscription to our Anthem papers, & what I know of the practice in other Cathedrals concur in the same decision. At the same time I am perfectly aware that there may have been some more recent enactment passed virtually rescinding the Statute alluded to. If such sh.<sup>d</sup> be the case I shall feel most anxious to be made acquainted with it.

I take a very deep interest in the discharge of my duties connected with the musical arrangements of the Cathedral — and with regard to the anthem lists I can conscientiously say that I never make them out without spending a considerable time over them. There are so many circumstances & of such different kinds, to be taken into consideration in my arranging these lists week by week (of the greater part of wh: I cannot but think few are aware) that I may safely affirm I rarely put down a single piece without some definite purpose.

Now this being the case, gentlemen, I feel convinced you will all agree with me that I sh.<sup>d</sup> be simply manifesting a culpable indifference to my duties were I not to deem it of importance to know whether or not I am always to expect to have my lists (however carefully drawn out) altered; to have music wh: I know to be beautiful & unexceptionable systematically struck out, nay! to find perhaps (to give a recent instance) only one single day in the whole week in wh: there had not been some important change introduced in the music wh: I have put down.

If such be the recognized practice in this Cathedral I need scarcely add that all inducement for the Precentor to take pains with his lists is at an end. His doing so ~~wh~~<sup>d</sup> is be (*sic*) merely a waste of time — And he might just as well adhere to the custom wh, for some length of time, obtained here — of having the list to be drawn out by one of the singing men or singing boys, & so, at least, feel himself relieved from the responsibility attaching to them.

I can only add, gentlemen, that I have written this note with the greatest possible reluctance, but, at the same time, not without the full conviction (wh has for some time been gradually strengthening) that I had no~~t~~ alternative.

My duties as Precentor are, as yet, matters of too great interest to me not to render me earnestly desirous that some definite understanding sh.<sup>d</sup> be arrived at on a point affecting (as I candidly think it does) the welfare of the choir.

Believe me Gent, with all respect,

Your obed.<sup>t</sup> faithful servant,

J B Dykes.

## Letter from Herbert Oakeley, Partially Dated and Incomplete (RCO)

York Sept<sup>r</sup>. 13<sup>1</sup> [1859?]

My dear M<sup>r</sup>. Dykes,

I was so sorry not to be able to see more of you last week, it was indeed a great pleasure to meet you again. I wish you c<sup>d</sup>. have stayed for the last concert, on Friday eve<sup>g</sup>. , w<sup>h</sup>. was the best of the three as regards the instrumental part of the performance, w<sup>h</sup>. part always interests me most.

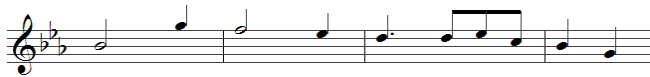
We had Beethoven's C minor symphony, & the overtures to the Hebrides, Guillaume Tell, and Weber's "Jubilee" & Miss Goddard played Weber's concertstück.

I have just sent off my "report" for the "Guardian" but it is so long that I fear there is no chance of its being inserted, — I trust they will make fewer mistakes than in the last one. I never saw a copy of Spark's sonata so c<sup>d</sup>. not speak of the inaccuracies you mentioned.

Did you notice the commencement 

wh is afterwards repeated a note higher, exactly like Weber's 

at the beginning of the overture to Der Freyschutz, but that may be a coincidence like "O children of our Father" & the huntsman's chorus, & "With joy the impatient husbandman & [ ]<sup>2</sup> — the most far fetched instance I know of fathering a plagiarism on a composer is to maintain that Mendelssohn took the melody of "If with all your hearts" from "the king of the cannibal islands"



differently accentuated

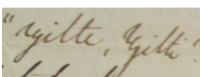


but this you must have heard?

I came here on Saturday, not being able to return to Herefordshire that day after the "Messiah" was over and preferring a Sunday here. I wish Durham had not been so far out of my way. — I returned [END]

<sup>1</sup> It is reasonable to infer that Oakeley is using the correct honorific so, as Dykes was conferred with his honorary degree of Mus.Doc. in 1862, this letter must have been written before then. The reference to HSO meeting Dykes 'again', and the familiar tone of the letter, suggests it was written after his letter of 18 April 1859. It is *possible* that it was written in the same year, before his letter of 20 October.

<sup>2</sup>



## Letter from William Hey Dikes to JBD (undated) (RCO)

(1)

(2)

My dear John

I attempted while you were with us to give you my opinion as to the evil tendency of that book of Barters<sup>3</sup>, the preface of which you read to us, as well as some other parts; but I feel such a difficulty in expressing in conversation the sentiments I wish to convey, words seem to fail me when I want to make use of them that I must e'en take to pen & ink to make myself comprehensible.

I told you before, & on due reflection I repeat, that I exceedingly dislike the man & his spirit. It is a book which so far as it is read is calculated to do irreparable mischief. The greatest evil under which the Church is labouring at the present day, that which is rejoicing the heart of its enemies, while it is dismaying & discouraging its best friends, is the discord and division prevailing within itself, & converting those who should be loving brethren, the meek & gentle disciples of Christ, into angry disputants hateful & hating one another. A house divided against itself cannot stand — is unerring truth, & be assured that till it can be again said of the Church as of its primitive members “see how these Christians love one another”, it will be trodden underfoot of the heathen despised & mocked at by the world.

What credentials can such a mass of discord present that its embassy is from the Prince of Peace, the God of love? The Church never can prosper till its members lay aside their mutual jealousies & heart burnings, till they cease to rank themselves under the banners of High Church & Low Church, of Calvin or of Arminius. These divisions be assured do not spring from a zeal for Gods truth, but are the offshoot of Pride & self conceit, through the agency of the enemy of all truth St James III 13-15

It may be asked then, are we to suffer all kinds of error to be broached in the Church without lifting up a voice against it, are we not earnestly to contend for the truth? We are, and no man can be too zealous in exposing error or upholding truth. But the question is how is he to do this.

It must be done in the first place in meekness & gentleness endeavouring as much as possible to avoid all irritating language & all harsh judging of those who differ with you & in the next place the war should be waged with the erroneous doctrine & not with those who are presumed to hold it. It is the forgetting this canon which is the principal source of much of the evils to which I have referred, & I will give you my reason for this view. In the word of God we see multitudes of passages which appear to inculcate doctrines diametrically opposed to each other. I might adduce many such, but I will as an illustration

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<sup>1</sup> The punctuation in this transcript exactly follows the original, replicating the dearth of apostrophes and full stops, and the aberrant capitalisation. There are no paragraphs in the original—paragraph demarcations in this transcript are editorial and are inserted for ease of reading only.

<sup>2</sup> No date or address supplied: we can only say that it must have been written before 10 January 1864 (the date of W.H. Dikes's death)

<sup>3</sup> Almost certainly the Rev William Brudenell Barter (1788—1858), Rector of Burghclere and Highclere and author of such works as: *A Word In Defense Of Our Altars And Catholic Church* (1843); *Observations on a Work By Mr. Bickersteth, Entitled, 'Remarks on the Progress of Popery', and an Answer to His Attack on the Society for Promoting Christian Knowledge* (1836); and *The Gainsaying of Core in the Nineteenth Century or an Apology for the Christian Priesthood* (1847)

only take one. “Work out your own salvation with fear & trembling, for it is God that worketh in you both to will & to do his good pleasure”. Now we well know that, for wise & benevolent purposes, God has so constituted the mind of man that some receive more readily one aspect of truth while to others a different one is more consonant to their feelings, one man is of a gloomy melancholy cast, & is kept in continual alarm by the threatenings of Gods word, another is more cheerful & confident, & consequently places more reliance on his promises; a third has an affectionate loving heart & he delights to dwell on the description of Gods unbounded love a fourth is of a timid disposition, & is ever seeking to find some support in Gods truth on which to rest; & these persons may thus take different views of the same unerring truth in Gods word.

Take for instance the text to which I have referred. It appears perfectly legitimate for a person to argue If God makes a man both to will & to do, then it is not of him that willetth or of him that runneth, but of God that sheweth mercy, & he will find many other passages in Gods word which appear to support him Another reading the passage has his mind particularly arrested by the instruction, work-out your own salvation with fear & trembling, & may naturally infer that there is great danger lest without constant watching & working he may lose his salvation altogether, & again he will find abundant confirmation of his views in other parts of Gods word. Now though these persons may appear to each other to hold directly opposing doctrines they may not do so in reality, though each from the natural bent of his mind may be one side of the truth in a stronger light than the other.

Now I should not at all complain of Mr. A. writing a treatise in wild & contentious language on Gods foreknowledge & election, or Mr. B. in the same style on Man’s free-will. But the mischief & almost all the mischief of controversy arises from Mr A & Mr B putting their own construction upon the truths flowing from the sentiments of their respective opponents, & making doctrines necessarily to spring from the creed they hold, which perhaps they all the time utterly repudiate. Now it is just on this avowal that I find such fault with Mr Barthers work. Had he chosen to write a treatise on the necessity of diligence to make our calling & election sure, & printed in as forcible a manner as possible yet in courteous language, the danger of our placing reliance on indifeasible grace, he would have deserved the thanks of the Church.

But when he holds up to contempt a large section of the Church, & points by name to many men whom he cannot deny to have been holy & devoted Christians as promulgating opinions opinions which I know they never held, I think I am not wrong in considering his book as likely to do much injury. He accuses for instance Mr Simeon of pride & vanity because he considered himself a chosen instrument of God to promote his case. This is most uncharitable. There might be neither pride or vanity in a man’s holding such beliefs. If God has given peculiar talents, it is almost impossible for the recipient to be unconscious of the gift, & if he, in gratitude to the donor, determines to devote all to his glory, where is the pride? Mr Wilberforce believed that he was gifted by God to put an end to the slave trade, & I believe so too, & he resolved by Gods grace never to rest till he had accomplished his object, & he did accomplish it. Was he therefore proud?

I read Mr Simeons life with much attention & your Mamma will bear me testimony that I have often said that in reading it nothing struck me more than his great humility How different is Mr Barthers language from that of the Charity which thinketh no evil, believeth all things, hopeth all things; a charity which if their brethren have their faults, & who has not, would seek to hide them under a mantle of love, & not expose them to the obloquy of the world. I am thoroughly sick of the discord and disunion which prevails in the Church. It is the duty of those who pray for the peace of Jerusalem to set their faces against it, & to

do what in them lies to heal her breaches instead of widening them. I hate the distinction of High Church & Low Church. Man may have different views & it is right they should have, but let them not suppose they are the concentration of all wisdom, & that it is heresy to differ from them.

I firmly believe from what I know of both parties that the creed of good men whether of the High Church or Low Church differs but little & in essentials not at all, & this they would soon discover could they but clear their minds from pride & prejudice. I do not know whether you are doing right in reading so much of the religious periodical literature of the day and as far as I see all on one side. The Editors of such publications in order to obtain greater circulation among the party whose tenets they espouse, are ever tempted to indulge in harsh & uncharitable reflections on those whom they consider of an opposing party, & such publications are I consider greatly instrumental in fostering disunion. It is doubtful to me whether the Record of papers of that stamp are not accomplishing the Devils work as effectually as some which all good men would regard with horror. It really shocks me to witness the scorn & contempt with which some high Churchmen speak of those whom they consider low & just as much vice versa. It is worse than mockery for men to go into the presence of God, & on their knees beg of him that all who call themselves Christians may hold the faith in unity of spirit, & in the bond of peace, & then do what in them lies to dissolve the unity, & break the bond. What is the use of belonging to a church which instructs us to act of God grace seriously to lay to heart the great danger we are in by our own unhappy divisions if we are not taught by him to avoid whatever may tend to exasperate & increase these divisions. We need indeed to pray that God would shed his Holy Spirit upon his Church that men may learn truly to love one another remembering that "he that loveth not his brother whom he hath seen how can he love God whom he hath not seen"

I have written much more than I intended but I feel the importance of the subject & am anxious that you should not recommend books whose tendency is to weaken & not edify the Church.

Believe me

My dear John

Your affectionate Father

W.H. Dikes

**Letter from Dora Greenwell to JBD, partially dated, (RCO)**

Castlegate House, York  
January 13<sup>th</sup>

Dear M<sup>r</sup>. Dykes,

The paper has come in to breakfast. My mother has just read the critique aloud & I cannot lose a moment in letting you know how entirely we are delighted, so kind, so perfectly graceful in expression & so discriminating. Pray accept (with M<sup>rs</sup>. Dykes leave!) my love for it with kindest, kindest thanks — What you say, critically about the second part is most just. It was written long before the first & last — as they now stand, & before what is the present leading idea took full shape in my mind. Yet I could not let it go, because I think a good deal of the strength of the book is in it, as regards thought. The fact is, that the intellectual or I should say mechanical difficulties of a book of this kind are very great — thoughts connected with spiritual experience grow up like plants in their youth, in their own forms, & one cannot shape & mould them as one delights to do in a merely literary work.

Since I came here an old Quaker gentleman has lent me a book accounting for the acknowledged decline of their Society from the Catholic standpoint, & showing how all the wants of the heart & of the age, to which the various sect-movements have from time to time answered, find their true inclusive home in Catholicity. I do not (as yet) see this in its full bearing, but the book is full of truth, & of suggestion, I sh<sup>d</sup>. like you and Alan to read it. It has made a profound, peculiar impression upon me — if I can borrow it I will send it by post — to you first — & Alan can return it to the owner, whose address I will give him.

Dear M<sup>r</sup>. Dykes, I have a concern about that old woman at the foot of the garden. I wish you would take & sense her out — it seemed so sad that she should not go to Church, & have relapsed into her careless indifferent ways. I hoped she was going to prove an infant of days — With our kindest love to M<sup>rs</sup>. Dykes believe me

Most sincerely yours

Dora Greenwell

## Letter from Dora Greenwell to JBD, undated (RCO)

Dear M<sup>r</sup>.<sup>1</sup> Dykes,

I cannot help writing you a line to thank you from my heart for your sermon. There was a world in it & I hope, and believe it will do me a world of good.

My spirit has long in a practical experimental sort of way drawn near this truth, that they who are spiritually baptized into Christ, are baptized into his death, but your words struck a clear intellectual light along much of which I had apprehended vaguely — and showed me how that even as Christ died, as a man, so must that which within us belongs to the old unrenewed nature, die also, & rise with Him to newness of life. Also I had never thought out that great distinction between Christ and the Law, that w<sup>h</sup> is forbidden to the Israelites, we are made to drink into. “Whose drinketh my blood hath eternal life” How great how sustaining are such thoughts as connected with the will & man’s freedom under Divine influence. I was delighted when I heard you give out the text.

I am going to send you my new poems, to read, there are some “Meditations” which I feel sure will interest you & Alan<sup>2</sup> will loan you the N.B. review where you & M<sup>rs</sup>. Dykes will see a short, very nice notice of them by the author of [ ]<sup>3</sup> & his friends. Please leave the review here when you are passing, but do not hurry with the poems.

With love to M<sup>rs</sup>. Dykes believe me most sincerely your’s

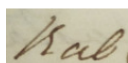
Dora Greenwell

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<sup>1</sup> Dykes received his honorary Mus. Doc. in 1862 so at first glance it might appear that this letter to ‘Mr. Dykes’ was written before that date. But Dora’s comments fit in well with JBD’s sermon *The Holy Eucharist the Christian Peace Offering*, preached in St. Oswald’s on 3 November 1867 and published that same year by Rivingtons.

<sup>2</sup> The Revd. Alan Greenwell, Dora’s brother.

<sup>3</sup>



**Letter from John Stainer to JBD, partially dated (RCO)**

7, Upper Montague Street,  
Russell Square.

June 4

Dear D<sup>r</sup>. Dykes,

I like your Tune very much indeed & it is beautiful. Your suggestions are good — might I have however —

‘Thy dews, the tears which from repentant eyes  
To earth down drop, then by their heal  
In odours sweet &c—

I don’t like ‘penitential’ as well as ‘repentant’ — the last is more personal. We say a ‘penitential Psalm or Hymn’ — but may not say ‘repentant’.

If you like this ‘emendatio’ — please alter my M.S.

I do not want to use the word wondrous if I can help it — as it occurs in verse 1. Would this do?

‘How dread this three-fold mystery’ &c &c.

and next as you suggest —

‘But Thou Thyself art one of Blessed Three’

&c &c

As Sir. H. Baker is going to consult his colleagues about the words, it would be very kind of you to send him a fair copy with the latest improvements.

Have you a copy of your Tune?

I set no value on them myself — but if they should ever chance to teach one soul a truth — what a noble office!

Yours

J. Stainer



## Letter from W. Pulling to [WHB?], Undated and Incomplete (RCO)

Eastnor Rectory  
Ledbury

.....

As regards “expense”, “enlargement of premises” &c, it is astonishing that D<sup>r</sup> D. did not at once give the well deserved reply — was not that Berners Street place<sup>1</sup> built out of the undue profits in H.A.M.

F. Barnby<sup>2</sup> must have presumed largely on D<sup>r</sup> D’s simplicity in urging such a topic.

Again, how very childish ab<sup>t</sup> “revision & rectification”. Did not each case increase L’s<sup>3</sup> profits by additional charges on plates &c?

Again, who knows better than him the groundlessness of L’s ! pushing & promoting the Book? And latterly, what of Richards<sup>4</sup> and Maberley’s<sup>5</sup> experience in this matter?

The Book “indebted” to Ln!!!

And what of his desire long ago to bring out a new Book? How is this reconcilable with the preceding professions?

Explain why the interview was declined.

If this answer to L’s own pleas, and our Circular do not satisfy D<sup>r</sup> D. that he is right in considering this an exceptional case, we can do no more. As to D<sup>r</sup> D. or anyone believing L’s not an opposition book, the simplicity wh. w<sup>d</sup> believe this is above or below reasoning with.

I do not think we are called upon to offer any opinion upon a Tune, or Hymn & Tune, book. Neither will do us any harm. To suppose that L., in the haste of annoyance, and under Cook & Webb’s Editorship, can get out a Hymnbook to fill any place in the Church is very silly on their part. On a Tune book I am not qualified to offer any opinion.

How far would the existence of such a Book be a reason for not making our words too cheap? As I said in Com<sup>tee</sup>, and in answer to your present question, I am most anxious to reduce [it]<sup>6</sup> to 7½ and 10<sup>d</sup> if it can be done.

I don’t go into the calculations today and, because I really have not a moment to spare, to get over my work before night.

With kind regards

Yours ever affec<sup>tly</sup>

W. Pelling

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<sup>1</sup> Headquarters of Novello & Co.

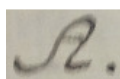
<sup>2</sup> Almost certainly, given the context, a reference to *Joseph* Barnby—the F is a mystery.

<sup>3</sup> Henry Littleton, Director of Novello & Co.

<sup>4</sup> Presumably William Upton Richards, a Proprietor of HA&M between 1860 and 1873.

<sup>5</sup> Presumably Thomas Ashley Maberley, a Proprietor between 1860 and 1877.

<sup>6</sup>



Will it not be well to ask D<sup>r</sup>. D. if he will allow you to use his letter among H.A.M. Com<sup>tee</sup> only, as setting forth the best that can be said for L.?

---

ten at night, without intermission. We shall be sure to hear from Clowes in a day or two, & he may want to come down here. After Tuesday's anxieties are over I shall be very glad to see you either with him or alone——

D<sup>r</sup>. Dykes's letter is very important as giving us L's case at its best. And no one can better than yourself give it the complete reply and refutation.

As regards "cavalier treatment" though you think there is some ground for this, yet I answer, so far as Comm<sup>tee</sup> are concerned [ ]<sup>1</sup> that Mr. L. treated F.C. when they called on him on the question of revision, with so great rudeness that they determined not to subject themselves to the same again.

But, happily, Ln's statements obviate the necessity of our referring to the past on wh. unfortunately we differ. They are such as we can wholly agree upon— e.g. No one can more absolutely deny than you can, in fact no one except you can deny the untruthful statement of an expressed or implied understanding that permission was given by Mr. Novello on condition that he was to be Pub<sup>r</sup> of H.A.M. εσ αεε —

By the way, this proves the unwarrantable nature of the threat of Injunction — which Pollock<sup>2</sup> said c<sup>d</sup> only be maintained by proof of such condition. This disposes of the injunction.

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<sup>1</sup>



<sup>2</sup> Alfred A Pollock, legal adviser to the Proprietors.

## Incomplete and Undated Letter from JBD to HWB (HAM)

2.

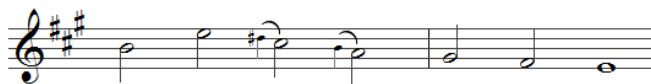
...myself or my own congregation it would be unpardonable. But it is not on personal grounds that I have stood out in this matter — for (as Mr Monk says) I c<sup>d</sup>. fairly alter my own works & have an end of it. It is simply in loyalty to yourself & the book in wh: I can not help now taking an intense interest.

GOD has blessed the Book so wonderfully hitherto: and I believe He still has a great work to effect through its gentle quiet influence that I feel strongly we ought to spare no pains & trouble & discussions to make it as perfect as possible. Now one characteristic of our new Edition is to return to originals wherever possible.

So I say to myself again & again why not return to the original here? I can honestly assure you I have never heard one single person except your self (who knows the tune) express a preference for the H.A.A.M. form of the melody: all want the E back.<sup>1</sup> I know that Stainer, altho' like myself he does not like to oppose you, feels strongly that it ought to [ ]<sup>2</sup>: He told me himself that it would never do to perpetuate the present version — good as it is musically. I was speak<sup>g</sup> ab<sup>t</sup> it to my brother in Leeds on Saturday. They tell me there that Mr King & the choir sing it as in H.A.M. yet the children & young people in the congregation will always introduce the E, so that they get 2 versions. You see this is a popular Tune. It has many names. It appears in Tune books as “Gloria Patri”, “Salzburg”, “Benediction” “S<sup>t</sup> Werbergh”, “Corinth”, “Tantum Ergo” All the best Dissenting books have it and many of them (e.g. the recent Memorial Ed<sup>n</sup> of the “Hallelujah” a standard book among them) without the runs.

Not one single living book has followed our melody, the only book that has followed it is a dead book, the “Hymnary”.

I have no doubt Michael Haydn wrote the passage in this form:

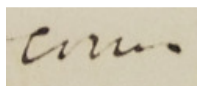


with appoggiaturas, to be sung or not accord<sup>g</sup> to circumstances. And when the melody is sung, as it is in the Rom: Ch: at Benediction slowly & a single treble voice it is very much smoother & prettier to introduce these grace notes — as with festal or developed forms of the Gregorian melodies — but for bodies of voices it is much better to leave them out.

In fact, what I sh<sup>d</sup>. like you to ask our dear friend M<sup>r</sup> Monk to do, w<sup>d</sup>. be this: to write a very [END]<sup>3</sup>

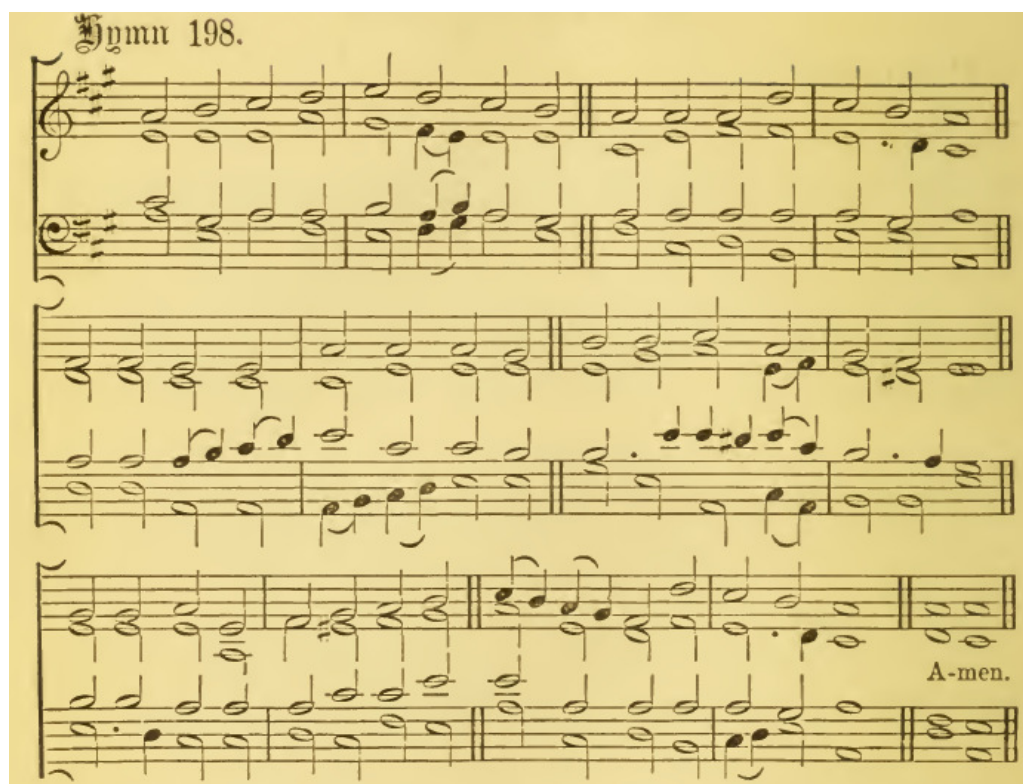
<sup>1</sup> The discussion is about the tune known in the 1861 edition as BENEDICTION—see below.

<sup>2</sup>



<sup>3</sup> It is evident that HWB was persuaded. In the 1875 edition the tune, this time named ALLELUIA, DULCE CARMEN, took the melody up to E, albeit without the appoggiaturas — see below.

## BENEDICTION (A&amp;M 1861)



## ALLELUIA, DULCE CARMEN (A&amp;M 1875)

Handwritten musical score for Hymn 298, titled "Alleluia, Dulce Carmen (A&M 1875)". The score is written on three systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#). The music is in a simple, homophonic style, featuring a melody in the treble and a supporting bass line. The final measure of the third system is marked "A-men."

## Letter from William Hey Dikes to JBD 16 Oct 1843 (RCO)

Wakefield 16 Oct 1843

My dear John

At the risk of being condemned for preaching you a sermon, I cannot allow you to make the great change you are shortly about to do without giving you my affectionate advice & caution. You are now to become in a manner your own mentor & guide, your conduct will be under the superintendence of none but yourself, & you can to a great extent do as you like. You are going into a scene of temptation & danger where thousands have made shipwreck, have disappointed all the hopes of their friends, & brought on themselves miseries from which they never could extricate themselves. It therefore surely becomes every one who has any desire to order his conduct aright, which I sincerely believe is the case with you, most seriously to reflect on the means by which he may escape the snares to which he is exposed, & pass thro' the severe ordeal unscathed. If a man can maintain his integrity & pass thro' a college life without partaking of its usual follies & sins, it of [*sic*] great benefit to him & eminently fits him in after life to maintain that conflict with an evil world which is essential to his so living as to have peace with his own conscience & with his God. It is of the utmost importance that you should cultivate a spirit of self-denial, & manfully resist those inclinations which proceeding from a fallen and corrupt nature must lead to sin and misery. There is one species of self denial in which I think you are very deficient, which I consider quite essential to your maintaining your ground, & which I must earnestly beg of you to seek after namely the denial of the love of approbation. I don't mean the approbation of the great & the good, this is an object worth our ambition but I mean the approbation of the gang, the worldly, the light, & thoughtless which constitutes so large a proportion of society in which we are compelled to mix; can you bear to tread the path of duty if it exposes you to their disapprobation? Can you maintain a standard of conduct which is above their mark & which brings upon you their scorn and derision? Now this is the point to which you must come. You must make up your mind to this trial, & it is a very hard one, otherwise you are totally unfit to undergo the probation of a college life. You are going on an experiment & if I really believe that you would live as the generality live at Cambridge I would never consent to your going. I give you my consent in the hope that you will have wisdom to see what is your true interest, conduct yourself well & with the blessing of God you will be comfortably provided for thro' life. Take a wrong course & you involve yourself in difficulties & misery. I have quite made up my mind that if you get into the extravagant idle habits into which Tom<sup>1</sup> has fallen I shall at once remove you. I need not tell you my circumstances you know them. I am sending you in faith for I have no idea how I am to get your expenses paid & in fact unless it please God to give us such improvement in trade that I may derive some profit from my shipping I cannot meet your expenses. One thing I must insist upon that you purchase no clothes in Cambridge. You will be coming home frequently & get supplied here. Another thing you must not keep company. This I know will be very difficult to avoid but it must be done. Tom's extravagance has arisen principally from this. It cannot be done without extra eating & drinking which cost a great deal of money. I know you will want to appear like a gentleman & do as other gentlemen do, but you have not the means & the sooner you let that be known the better. Do avoid joining clubs they lead to many expenses & naturally involve visitings & feastings. Read steadily and perseveringly not by fits and

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<sup>1</sup> JBD's eldest brother.

starts & endeavour to be as regular as you can. The first term make as few acquaintances as possible, those you already know will be quite sufficient{.} look about you and see who will be likely to do you good. Now you know perfectly well that in following this advice you will have to sail against a strong stream & nothing can enable you to steer it but God's grace. If you pray earnestly to him for assistance at the same time using your best endeavours all will be well. If you trust to your own strength & resolution you are sure to fall.

I send you £5 to pay your travelling expenses & &c send me an account of your expenditure so far. I wish you to keep an exact account of what you spend.

Believe me Yours very affectionately W.H. Dikes.  
I will tell some of the family to send you some news.

**Letter from JBD to William Hey Dikes 16 March 1847 (RCO)**

Son John 16 Mar 1847<sup>1</sup>

Cath: Hall  
Tuesday Even<sup>g</sup>

Dear Pater

I believe with regard to the fellowship<sup>2</sup> that it is a case of “now or never” — Matters are certainly looking with me about as bad as they can do, for I find that Corrie & his clique seem resolutely determined that my age is an insuperable objection to my election.

The only candidate besides are Ogle (of Caths) a Lincolnshire man & Prest of St. Johns a Yorkshireman. So, as I am the only Cath: Yorkshireman, were my age all right I should get it almost as a right.

I certainly think that the only change I have now is for you (if you have no objection) to write to Corrie & put the matter in this light — that as he himself knows that in almost all transactions, whether coming into property, ordination, going into the militia & many other things, the baptismal certificate is the universal reference for age.<sup>3</sup> Except indeed in particular circumstances when the baptism took place late in life &c (for he is very fond of quoting some relation of his who was baptized two or three years after birth) and when of course particular & extraordinary measures must be taken, & reference made to the mother, or to some other evidence, & since it is the only evidence recognized in the notice itself, that the present case is at least (to put it in no stronger light) a doubtful one. & that as a doubt does exist you cannot but think that he ought to put into the scale my being the only Yorkshireman of Cath: Hall who is a cand.<sup>te</sup> & still more the fact of my being one of so large a family. I certainly think that you would do well to lay some stress upon this latter circumstance, for tho’ an “argumentum ad hominem”, it is certainly one which in a doubtful question like this ought to have considerable weight.

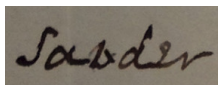
I would tell him that you would not have thought of urging this plea under ordinary circumstances, but when a result so important to yourself hinges upon such a slight matter as my being born a few days sooner or later, that you view it as but consistent with the duty you owe to your family & their interests to do all in your power to turn the scale in their favour, and that moreover you feel convinced that he’ll fully enter into & understand your conduct, and view it not as expressive of any desire to dictate to them, but merely as expressive of a desire for the welfare and prosperity of your offspring. (He likes a little soft [ ]<sup>4</sup>) —

<sup>1</sup> In a different hand — possibly his father’s.

<sup>2</sup> Fowler (pp35-36) explains that, to be eligible for the Yorkshire Fellowship, it was a requirement that candidates be full Bachelors of the University and under the age of 24. Dykes would not become a full Bachelor until 18 March, eight days after his 24<sup>th</sup> birthday.

<sup>3</sup> It is evident that Dykes’s father had already been thinking along these lines as an extract from the Baptismal Register for Sutton Parish had already been obtained on 5 February 1847 (see copy at end of transcript—confirming, incidentally, that he was baptised *Dikes*).

<sup>4</sup>





I wish also that you could mention Lord Lyndhurst's opinion to him, for I strongly believe that he thinks I have been trying to stuff him.

There are many other things whi of course might be said, but you'll know much better what to say than I — and besides after a 5 hours stiff examination today I feel rather dull & muzzy & by no means prolific in bright suggestions.

If then you have no objection to writing, & if you think it advisable, I would be much obliged if you'll let the old gentleman have the epistle not later than Monday next, as the election is on Tuesday.

Will you please blow up your daughter Eliza for taking no heed to an epistle wh: I wrote to her some time ago, & to wh: I have for many days been waiting for a reply.

With kind love to all  
Believe me, my dear Pater,  
Your most afft<sup>e</sup>. son  
John.

If you do write please be kind enough not to let the old Professor know that I have asked you so to do.—

Wednesday Morn<sup>g</sup> —Here's a letter just come from home. I haven't had time to look at it yet, and it's just post time.

Thank whoever has sent it.——

[END]

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BAPTISMS solemnized in the Parish of SUTTON, in the County of York, in the  
Year 1823

When Baptized.	Child's Christian Name.	Parents' Name.		Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
		Christian	Surname.			
April 8	John Bacchus	Willm. Hay	Dicks	Groves	Shipbuilder	Thos. Dicks Off <sup>r</sup> Min <sup>st</sup>
	S. of	Elizabeth				

The above is a true Extract from the Parish Register of Baptisms, for Sutton. Extracted  
this 5<sup>th</sup> day of February 1847 — Nicholas Walton Incumbent



**Letter from JBD to [his parents?], Autumn 1847, incomplete (RCO)**

[September/October 1847]<sup>1</sup>

....nothing until I got the Arch B<sup>p</sup> to say that he consented to give me a title after w<sup>h</sup> he w<sup>d</sup> shew me every requisite paper, give me my testimonials & lend me a book out of w<sup>h</sup> to copy the form for giv<sup>g</sup> a title to Deacons orders w<sup>h</sup> I sh<sup>d</sup> have to sign & send to M<sup>r</sup> Carter.

I immediately wrote to M<sup>r</sup> Carter who soon informed me that he had written to the Archb<sup>p</sup> & was awaiting a reply. wh: reply had not come till last Thursday. I accordingly went to Corrie both on Friday & Saturday during the only hour of the day when he is visible & neither of the times c<sup>d</sup> I see him as he was engaged.

I am going again this morning & hope to get this book (Hodgsons Instruction) out of wh: I have to copy out my form of nomination, & also to get my college & Norrisian Testimonials. I have always intended leaving Cambridge so soon as I c<sup>d</sup> get all these papers & I still intend the same.

Now I do seriously and solemnly declare that these have been my real & only reasons for stopping up in Cambridge all this time and that my own pleasure & gratification have had nothing whatever to do with it as I had very much rather have been at Tewksbury all this time, but I didn't exactly see how I c<sup>d</sup> leave, without getting these matters settled.

That you will not believe me in writing this I can very well imagine, as the family spokesman (or rather spokeswoman) plainly tells me, the last time I was at home, that she believes me to be a regular liar (her own word) & that she did not believe a word of the letters I wrote.——

I had written thus far when I was called out & while walking in the streets was startled to see (for the first time) a list of the names of those who had passed the voluntary, wh: I find has come out this morning, and my name was (as I always fully expected it to be) amongst that number.

In the last letter wh: I sent home I purposely gave no opinion as to the probability of the result of the examination (of wh: I have never entertained a doubt) as I thought it was a pity to turn the tide of popular feeling wh: I found, when I was at home, had set in so vigorously against my passing.

Eliza of course would continue her old tune wh: she so continually edified me with while at home “I always expected it — I told Papa that John w<sup>d</sup> be plucked if he went to Redcar — If Papa had only minded my advice & not let that lazy boy go” &c &c — But as you now know

.....

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<sup>1</sup> From internal evidence about JBD's 'voluntary' exam for the priesthood, this is certainly the year: twice in September of 1847 he had written to his sister Caroline from Redcar, and in 'the autumn' the two had gone to stay with a friend in Tewkesbury. He is recorded in Fowler as being in Tewkesbury on 11 November. The reference to the publication of the results of the 'voluntary' exam therefore dates this letter between late September and early October.

**Letter from JBD to his wife 3 December 1849 (RCO)**

South Street  
Durham  
Dec: 3.<sup>1</sup>

My dearest Susan

It is my painful duty to inform you that circumstances having occurred to prevent my having the felicity of sending you my usual weekly budget today. You must wait patiently till tomorrow for it. I suppose I must send it to Mr. Hudsons of York.

I am much obliged by your very discreet & sapient remarks with regard to the house, as it is just past time I have not time to comment upon them or answer them but I hope to do so satisfactorily tomorrow.

I have had a wonderfully busy day; got no end of work done.

I've told my brother that you are coming to York. So it is very probable you may see him at the train when you arrive tomorrow to ask you how you are, & give me a true and authentic acc<sup>t</sup> of how you are looking.

I shall hope to be with you, at least in spirit if not in body, at the concert tomorrow night. I wonder if you will have a dance afterwards. Wont I get my ghost to haunt you & see you get into no mischief.

But I have no more time, my sweet one, than to say that I love you better than ever & remain, darling Susan, your most devotedly attached & affectionate

John

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<sup>1</sup> Dykes moved into his home in South Street in 1849 and into Hollingside Cottage in May 1850. This letter must, therefore, have been written in 1849.

**Letter from JBD to his wife 27 September 1853** (Durham Cathedral Add Ms 55/1)

Durham Sep: 27. 1853

Dearest Suzy,

I am beginning to feel quite uneasy at not hearing from you. This is I believe, the 5<sup>th</sup> letter I have written since I last heard from you. I am really beginning to be suspicious that all cannot be quite right. Do, there's a dear, give me a line & say if anything is the matter, for I can hardly think you wd. have delayed writing for nothing.

I am now full of business. I am Master of the boys, Precentor, Organist, Librarian & resident acting Surrogate. I shall have Henshaw's & Baines' work on my hands besides my own wh: is by no means slight just at present, for I am beginning to write for the Ecclesiastic again.

I have been calling upon the Henshaw's since church this afternoon. My word! How sweet and civil he & his wife were: The good lady was all blandness & smiles & sweetness. He is much better today. I am to play for him again tomorrow, & then he thinks he shall be able to resume his work. We had "the arm of the Lord" this afternoon and it struck me that it went uncommonly well. Martin is here at present. Poor lad, he played truant last night & told something like a story (if not a decided one) by way of accounting for it. And I have been giving him such a thrashing in consequence. His father commissioned me to do it — in fact I told him only the other day that I wd. if he missed me again — and last night as the very first night after my exhortation, so I was obliged to keep my word, tho' it grieved me most sincerely to do it. He is such a quaint bonny lad. I am so fond of him. Mr Ingledue has started giving private instructions to the small chorister boys, I believe several of them go to his house. He'll be robbing me of some of my pupils. I don't think I can stand it.

But I shall have some hard music to play in Church tomorrow morn.<sup>g</sup> & I must start to practice it. Besides, I feel very uncomfortable writing at present, for I cannot but think there must be some reason for your extraordinary silence.

So believe me, in haste, with love to all, your ever affec<sup>t</sup>

John

P.S. If I don't hear from you tomorrow morn.<sup>g</sup> you must not be surprised if I come over to Malton to see what is the matter.

**Letter from Sir Frederick A Gore Ouseley, Bart, to JBD 8 January 1858 (RCO)**

Tenbury  
Jan<sup>y</sup> 8<sup>th</sup>  
1858

My dear Dykes

Many thanks to you for your letter, & to the D. & C. for their subscription. The words are set apart for you according our [*sic*] original agreement. If you could let me have the music by the end of the month it would be a great convenience to me. I will make an attempt on Wesley, but he is such a mercenary fellow, that I fear for the result. In your musical opinions I to a great extent enter. It is quite true that too much of our Cathedral music is flat, dry & unedifying. But on the other hand I glory & pride myself on the thought of it's being my portion to aid in the performance of work by English Composers of which any nation might be proud. Such as "Hosannah" Gibbons & "Call to remembrance" Battishill. I hope many of the Anthems in my Collection will be of a kind to shew that the English school is not yet defunct, & that we can, even in this vile 19<sup>th</sup> century, emulate those great lights who have gone before us, & shewn us how to adorn with sacred song the heartstrong service of our beloved prayer book. I do not think that we ought to be theatrical for the sake of effect, nor do I like the Spohrishness of Wesley's style. I deprecate meretricious ornament, and affect the massive polyphonic harmonies of the giants of old, both English and Italian. But at the same time I utterly repudiate & protest against red-tape-ism in music — routine shd. never demand any sacrifice of energy or devotional effect — and one great fact shd. ever be borne in mind by every Church Composer, viz. that the object of choral music is twofold. The Glory of God, and the edification of His people. I feel sure that any musician who sits down to write a service or an Anthem with the old Church composers before him as his models, & with an enthusiastic feeling of singlehearted devotion, begins his work with prayer to God, & determining to admit nothing into it unworthy of the Sanctuary. I feel sure that any one so acting will be in a fair way of producing something equally good, and in that view I feel confident that you will agree.——

Our friend Maude has been here. I am unhappy about him — he will assuredly join the Roman schism ere long — with S<sup>r</sup>. Ligouri<sup>1</sup> as his guide, how can he do otherwise? Yet this author he reads constantly & admires!

We are now in a state of vacation. No choir, & a nearly solitary life— The change is mournful, but useful, as it gives me more leisure.

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<sup>1</sup> Alphonsus Maria de' Liguori (1696—1787), an Italian Catholic bishop, theologian and author who founded the Congregation of the Most Holy Redeemer, otherwise known as the Redemptorists.

By the bye, I forgot to tell you who are the other contributors to my collection — they are at present D<sup>r</sup>. G. Elvey<sup>1</sup> — Goss<sup>2</sup> — D<sup>r</sup>. Steggall<sup>3</sup> — E.J. Hopkins<sup>4</sup> — Cap<sup>n</sup>. Ottley — Townshend Smith<sup>5</sup> — Wintle<sup>6</sup> — Hacking<sup>7</sup> — Gilbert<sup>8</sup> — Greatheed<sup>9</sup> — & (I hope) Leslie.<sup>10</sup>

I have also asked D<sup>r</sup>. Corfe<sup>11</sup>, & Dr. Stephen Elvey<sup>12</sup>, & I intend to ask Professor Bennett<sup>13</sup>, & D<sup>r</sup>. Wesley.<sup>1415</sup>

Then there is yourself<sup>16</sup> & myself<sup>17</sup>. I wish I could find another Precentor fit to contribute and anthem!—Can you suggest one?

And now I must bring this long, rambling, & ill-digested profusion to a close. With kindest regards to M<sup>rs</sup> Dykes, & the same to yourself. Believe me to be

Your's always most sincerely

Frederick A Gore Ouseley

<sup>1</sup> George Job Elvey (1816 —1893) — *O praise the Lord of heaven*

<sup>2</sup> John Goss (1800—1880) — *In Christ dwelleth; Blessed is the man; and These are they*

<sup>3</sup> Charles H Steggall (1826—1905) — *God came from Teman*

<sup>4</sup> Edward John Hopkins (1818—1901) — *Try me O God*

<sup>5</sup> George Townshend Smith (1813—1877). (In the event, Townshend Smith did not contribute to this volume.)

<sup>6</sup> Rev. Ogle Richard Wintle (d c1860) — *Come, my people*

<sup>7</sup> R. Hacking ( ) — *Lord, let me know mine end*

<sup>8</sup> Walter Bond Gilbert (1829—1910) *Our conversation is in heaven; and God is gone up with a merry noise*

<sup>9</sup> S.S. Greatheed (1813—1887) *Ye that fear the Lord*

<sup>10</sup> Henry David Leslie (1822—1896) — *Blow ye the trumpet in Zion*

<sup>11</sup> Arthur Thomas Corfe (1773—1863) (In the event, Corfe did not contribute to this volume.)

<sup>12</sup> Brother of George (1805—1860) (In the event, Stephen Elvey did not contribute to this volume.)

<sup>13</sup> Sir. William Sterndale Bennett (1816—1875) — *O that I knew where I might find him*

<sup>14</sup> Samuel Sebastian Wesley (1810—1876) (In the event, Wesley did not contribute to this volume.)

<sup>15</sup> Other contributors were: George Benjamin Allen (1822—1896) — *Listen, O Isles*; Philip Armes (1836—1908) — *Give ear, O ye heavens*; Henry East Havergal (1820—1875) — *Hosanna to the Son of David*; Leighton George Hayne (1836—1882) — *Ponder my words, O Lord*; Herbert Stanley Oakley (1830—1903) — *Whatsoever is born of God*; and John Stainer (1840—1901) — *The morning stars sang together*; and *The Lord is in his holy temple*;

<sup>16</sup> Dykes's contribution was *These are they that came out of great tribulation*

<sup>17</sup> Ouseley's own contributions were: *Why standest thou so far off*; *From the rising of the son*; *Thus saith the Lord*; *Unto thee will I cry*; *Is it nothing to you?*; *Christ is risen from the dead*; *Awake, thou that sleepest*; and *The Lord is King*

# Letter from Herbert Stanley Oakeley to JBD 18 April 1859 (RCO)<sup>1</sup>

Maize Cottage  
Hampton Court  
April 18/59

My dear Mr. Dykes,

I am indeed very much obliged to you for your letter of the 4<sup>th</sup> ult, & I ought not to have left it so long unanswered; as you were kind enough also to send me your sermon,<sup>2</sup> of which I value the possession. I lent it to "Father Smith", & he says in allusion to it (in a letter just received) "The sermon is beautiful, — so much in it, — high, deep, accurate doctrine, made practical."

The kind way in w<sup>h</sup>. you speak of my anthems is very gratifying, for, as I have often said, I value no one's opinion more than yours: & it was an agreeable change to receive an opinion at all, for out of about a dozen acknowledgements of the receipt of these four anthems from musical people, yours is the only letter containing any thing like real criticism. The general habit adopted by some of our great musical gurus is to return a very civil answer, with a profusion of thanks, but with "regret at not having had time to look at the music," — I sh<sup>d</sup>. consider it an insult were I to behave toward any one in such a manner. — I am really obliged for the list of errata you sent me, some of w<sup>h</sup>. I had noticed, but I am sorry to say that the two worst mistakes (of an octave & a fifth) had not been observed before, probably because I was too much intent on introducing the two "motifs" inverted at the same time at the place where the error occurs, in the anthem No. 4. I observe yet another mistake of the engravers', [in N<sup>o</sup>. 3 Page 5, 1<sup>st</sup> score, 2<sup>nd</sup> alto, bar 3, for g read a] I quite agree with what you say about the discord at the end of Wesley's anthem, also I "partly agree" as the late Dean of Ch: Ch: said when quoting S<sup>t</sup>. Paul (!) with you as regards the cadence at the "Amen" in N<sup>o</sup>. 4 of my anthems, only that it is not so outré as the D<sup>rs</sup>.

The mention of Wesley's name reminds me to tell you, in confidence, that I am going to send a notice of his volume of anthems to "The Guardian" soon, & shall, unless you object, use your almost exact words, in speaking of this particular anthem, & also whilst I am having a cut at the "unctionless" school, your epithets being just what I wanted. Having told you that the forthcoming review will be mine, I must ask for your indulgent perusal of it. —

I regret to hear that you have not written anything musical lately — but that anthem of yours in Ouseley's collection<sup>3</sup> is enough to establish your name as a composer. I wish the said collection was not so long in coming out!<sup>4</sup> Shall you be at the Handel Festival? I am indeed migratory, & wish it were otherwise, but I cannot get any appt. I envy your being "terribly stationary," & settled, more than I can say.

<sup>1</sup> The division of the original letter into paragraphs is not absolutely clear. Paragraph breaks in this transcript should be viewed as editorial.

<sup>2</sup> Probably his Ash Wednesday (9 March 1859) Sermon on 'Natural and Supernatural Life', which was subsequently published. (See App. C Part 2 p. 1).

<sup>3</sup> *These are they which came out of great tribulation.*

<sup>4</sup> It was eventually published in 1861.

I must congratulate you on the recent arrival you mention,<sup>1</sup> will you give my very kind remembrances to M<sup>rs</sup>. Dykes.

Do you know any of Schumann's music? It seems to me to be the finest of the day; one hardly ever hears it in England, as there is a strong clique against him. I read "Break" & another song, badly translated, w<sup>h</sup>. you may not have. I was much pleased at your liking "Farewell". How fine the words are!

Believe me,  
Yours most sincerely

H.S. Oakeley<sup>2</sup>

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<sup>1</sup> One infers the birth of his sixth child and fourth daughter, Ethel Susan.

<sup>2</sup> b22 Jul 1830 d26 Oct 1903, Professor of Music at Edinburgh between 1865 and 1891, knighted in 1876. Despite Oakeley's views on Wesley (see also letter dated 20 October 1859), Wesley 'thought very highly of him and strongly recommended him when he became a candidate for the Reid chair at Edinburgh' supported (amongst others) by Dykes. (See *The Musical Herald*, 1 December 1903, p358). One wonders if Wesley would have thought so highly of Oakeley had he known that the estimation was not reciprocated...

## Letter from H S Oakeley to JBD 20 October 1859 (RCO)

Cheltenham

Oct<sup>r</sup>. 20. 1859

What is gained by a musical degree?<sup>1</sup>

My dear M<sup>r</sup>. Dykes,

I am much obliged for your letter, & am indeed glad that you liked what I said, — also that you entirely agree with my opinion of Ouseley's music, — his Church, college & organist. Did you hear when the anthems are to appear?<sup>2</sup> I regret now that I have only contributed one very short anthems for the morning of Trinity Sunday. You seem to understand Wesley so exactly that I cannot refrain from quoting a little from his letter to the "writer in the Guardian", — his remarks are very characteristic.

"I assure you I feel much gratified by yr. kindness, but, also pained," (rather a damper for me at the commencement of his letter! HSO) "for notice of the kind opens an old wound. I have severely felt the treatment I have received from Cath<sup>l</sup> bodies, who are quite unfit to have any dealing with musicians. It will do me great service to be noticed in the handsome way you have chosen. I think the introductory remarks excellent &c. &c.. .. ."

I was glad to see you had noticed a few things !<sup>3</sup> in the book wh. had rather struck me as good when I hear them. The little funeral piece for instance. I have ! been inclined to think more things impressive: at least, I have felt them to be so! But I don't forget my kind and funny friend Wm. Knyvetts having told me of his having had to listen to a very bad composition, played to him by its author, an amateur, who on rising from the piano, said, Ah my dear Sir, it cost me many tears. On reading the article I fancied it had been shaved with an Editors razor. Still, I am sure I have no reason to be anything but pleased, indeed delighted, it has been rendered plausible. The mention of Walmisley is the only thing I don't feel to be right. I never did admire his writing, but I may not know what you do about him.<sup>4</sup> Still "I don't see how he could have done much of the high kind the Ch: school suggests. You will enlighten me on that head." —

Then comes an anecdote about Canon Jacob, of wh. I can make neither head nor tail. I wish you w.d "give me a construe" of this letter? Does he mean that he likes the "funeral piece" or not? The letter is incoherent throughout, & I am really annoyed at his remarks about poor Walmisley, — it shews bad feeling towards a brother artist of undoubted talent who seemed to be the only man of the time with Wesley who wrote freely. I had always thought Wesley had the highest opinion of him in every way.

<sup>1</sup> This question appears to be a second post script, written in the only available space in the letter.

<sup>2</sup> One infers Oakeley is referring to Ouseley, Sir F.A.G (Ed.) *Special Anthems for Certain Seasons and Festivals of the United Church of England and Ireland* (Robert Cocks: London, 1861)

<sup>3</sup> That part of the letter comprising the text between the ! symbols is emphasised with a side-line.

<sup>4</sup> Dykes studied under Thomas Attwood Walmisley (1814-1856) at Cambridge.



I go to Maize Cottage, Hampton Court, Mid<sup>lx</sup> (S.W.) tomorrow & am

Most sincerely yours

H.S. Oakeley

\* I have just heard the most magnificent sermon by the Bp. of Oxford<sup>1</sup> at Gloucester for the S.P.G.<sup>2</sup>

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<sup>1</sup> Samuel Wilberforce (1805-1873), Bishop of Oxford 1845-1869. A son of the Abolitionist, he earned the nickname 'Soapy Sam' following Disraeli's comment that his manner was 'unctuous, oleaginous and saponaceous'.

<sup>2</sup> This post script was written up the left hand margin of the page, partially overwriting the main text.

**Letter from JBD to John Stainer 16 December 1859** (Durham University STA 1/1/22)

Durham  
Dec: 16. 1859

My dear Stainer

I send you the enclosed with great satisfaction & I shall be only too glad if it prove of any service to you.

It is quite refreshing to have to write a Testimonial where one feels no sort of mental reservation. I had not heard of Blythe's resignation till I received your notes. Poor fellow I fear he has been, more or less, his own enemy.

Pray give my kindest remembrances to Sir Fred<sup>c</sup> . & all the fraternity, and with best wishes for your success.

Believe me  
Yours very truly  
John B Dykes

J. Stainer Esq.

**Testimonial for John Stainer from JBD to the President, Magdalen College,  
Cambridge, 16 December 1859** (Durham University STA 1/1/28)

Durham  
Dec: 16. 1859

Gentlemen,

Having learnt from Mr. John Stainer that he is a candidate for the situation of Organist at your College Chapel, I have peculiar pleasure in bearing testimony to his high qualifications for the appointment.

He is an admirable performer on the organ, a careful & judicious accompanist, a clever composer & a thorough musician; and one, moreover, who, I am persuaded, would fulfil the duties devolving upon him with all diligence & conscientiousness.

I will only add that I believe him to be fitted in every respect - and that in no ordinary degree - for the position for which he is now making application.

I have the honour to be  
Gentlemen,  
Your obed<sup>t</sup>. Serv<sup>t</sup>.  
John B. Dykes  
(Precentor of Durham)

To the Rev. The President  
& Fellows of Magdalen College.

# Letter from JBD to HWB, 20 March 1861 (HAM)

Durham  
March 20 1861

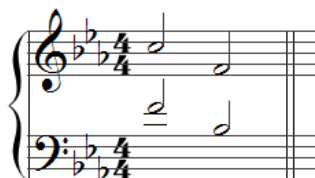
My dear Sir

My best thanks are indeed due to you for your very handsome present and also for the kindly notice you have been pleased to make of me in your Preface<sup>1</sup>.

I have esteemed it a great privilege to have been permitted to offer any aid, however humble, to a work in which I feel so warm an interest.

The book really seems to have turned out admirably. My first copy reached me yesterday: and I have yet hardly found time to look through it: but I do indeed hope & trust that you will find abundant cause to be satisfied with the result of your long & anxious labours.

I see that my good friend Sir F. Ouseley has made a little slip (if it is not due to the printer) in the last bar of the 5<sup>th</sup> line of his Tune for “Sweet Saviour bless us”<sup>2</sup> —The Treble and Tenor of the latter ½ of this bar at present stand thus:



making 5ths (which of course is wrong). I have dropped him a line on the subject in order that the inadvertency may be corrected before more copies of the Tune are struck off.<sup>3</sup>

I am surprised that neither he nor Mr. Monk have observed it before.

The book seems beautifully got up — the type so clear & good.<sup>4</sup>

Once again offering you my warm thanks for your kind & valued present.

Believe me  
Most truly yours  
John B. Dykes

<sup>1</sup> ‘...to the Rev. J.B. Dykes, Precentor of Durham Cathedral, for several new tunes, especially that to the “Dies Irae,” and for much valuable assistance’.

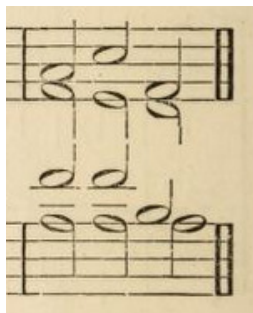
<sup>2</sup> CHRISTCHURCH

<sup>3</sup> This *faux pas* was evidently corrected silently in later printings of the first edition: see below. See also Thesis p63 fn. 1 for a fuller account of the many corrections.

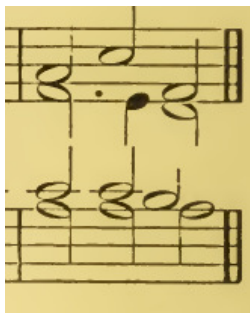
<sup>4</sup> See specimen page (MELITA) below.

## Excerpt from CHRISTCHURCH

First printing:



Subsequent printings:



## MELITA

For those at Sea.

Hymn 222.

ETERNAL FATHER, strong to save,  
 Whose arm hath bound the restless wave,  
 Who bid'st the mighty ocean deep  
 Its own appointed limits keep;  
 O hear us when we cry to Thee  
 For those in peril on the sea.

O CHRIST, Whose voice the waters heard  
 And hushed their raging at Thy word,  
 Who walkedst on the foaming deep,  
 And calm amidst its rage didst sleep;  
 O hear us when we cry to Thee  
 For those in peril on the sea.

MOST HOLY SPIRIT, Who didst brood  
 Upon the chaos dark and rude,  
 And bid its angry tumult cease,  
 And give, for wild confusion, peace;  
 O hear us when we cry to Thee  
 For those in peril on the sea.

O TRINITY of love and power,  
 Our brethren shield in danger's hour;  
 From rock and tempest, fire and foe,  
 Protect them wheresoe'er they go;  
 Thus evermore shall rise to Thee  
 Glad hymns of praise from land and sea.

A - men.

## Letter from Thomas Helmore to JBD(?)<sup>1</sup> 3 April 1861

6 Cheyne Walk  
Chelsea April 3. 1861

Dear Sir

Your letter forcibly reminds me of a remark of Sir Hen<sup>y</sup> Dryden's one day after he had heard the so called Ambrosian Te Deum sang at S. Marks Chelsea. "I don't believe S. Ambrose himself would know it again." The fact is that Marbeck [*sic*], hampered by Archbishop Cranmer's rule of one note only to a syllable (or probably coinciding himself in the propriety of that rigid restriction) took the traditional form which we find in the old Sarum books (which, by the bye, agree in the main with the version in Meibomius<sup>2</sup>) and taking what he considered the essential notes of any slurred passage left out all the rest; and thus destroyed the ancient grace & elegance of the traditional form.

I have lately been busy arranging a more simple ancient setting of this glorious H.<sup>n</sup> to English words with alternate Choir and People verses — from a M.S. of Bainsi,<sup>3</sup> the late Choir-Master of the Sistine Chapel at Rome. The Choir parts are in rather modern harmony the Peoples part is only the Plain Song melody — to this last I add an organ part, & compress the vocal score also, as accomp:<sup>t</sup> to the Choir.

The general character of this coincides with that which Marbeck [ ]<sup>4</sup> down — and is entitled Hymnus Ambrosianus. I have a similar Te Deum in my collection copied from a printed Italian book—

With regard to the differences between Ambrosian and Gregorian portions of the ancient Plain Song we are in great darkness.

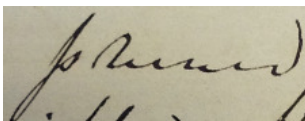
The former is (as you know) still retained at Milan — and a visit to that ancient Episcopal Church might serve to solve all our difficulties on this head. I have been refreshing my memory on this point by referring to Gerbertus<sup>5</sup> and a very troublesome matter of research it is. Half a minute's glance at the actual written forms of the two great arrangers of music (if in a notation we could understand) would enlighten us more than hours reading of what slight records from John [ ] &c &c have come down to us.

<sup>1</sup> Although this letter is part of a collection of letters to and from JBD held by the RCO there is nothing (apart from its colocation with JBD-related papers) to demonstrate conclusively that JBD was the addressee. However, the subject matter is consistent with the proposition that Helmore was writing to him,—although JBD would have taken issue with Helmore's suggestion that psalm tunes then in use 'came down to us from the Temple at Jerusalem—it may be from the "Sweet Singer" himself.' (See JBD's papers to the 1865 Norwich, and 1871 Nottingham, Church Congresses, e.g. his reference at the latter to 'the silly utterances ... as to Gregorians being the very inspired melodies of the Temple.')

<sup>2</sup> Marcus Meibomius (c.1630-1710) Danish music scholar

<sup>3</sup> Giuseppe Bainsi (1775-1844).

<sup>4</sup>



<sup>5</sup> Martin[us] Gerbert[us], Abbot of St. Blaise in the Black Forest and author (inter alia) of *Monumenta Veteris Liturgiae Alemannicae* (1779) and *Scriptores ecclesiastici de musica sacra potissimum : ex variis Italiae, Galliae & Germaniae codicibus manuscriptis* (1784)

When I was in Oxford some time since I heard Gilbertson, of Jesus, say that Jacobson had been working at the history of the Te Deum and that he seemed to believe that the several portions of it were not attributable to one date. In all the music the change you mention is [only] <sup>1</sup> decided, and this might possibly prove a link in the evidence going to justify Jacobson's criticism. I have sometimes thought I would use the privilege of an old pupil and ask him what he really has discovered?

Be this however as it may, I do not think we have any evidence that the various Psalm melodies, the forms of which have come down to us from the remotest times of written music were the compositions either of S. Ambrose or of S. Gregory. I rather incline to the Padre Martinu's views that they came down to us from the Temple at Jerusalem — it may be from the "Sweet Singer" himself. It is nowhere told us (I believe) that the various melodies for the Psalms are any of them peculiarly Ambrosian or Gregorian — This notion has not unnaturally grown up in our minds from the common story that the authentic modes were used by S. Ambrose & the Plagal added by S. Gregory.

But the setting these very simple Psalm chants in juxta-position with certain Antiphons of a fixed or definite tonality, must not lead us to confound them with the system of accompaniment of which (as they have reached us) they now form a component part—

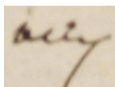
They are as jewels which may be again & again set in a variety of golden or silver bijouterie but which owe neither their brilliancy nor their origin to the same sources as the metal that holds them.

The Tone or Mode in which a Psalm melody is set must not I repeat be confounded with the Tone itself. If we hear a tune we immediately classify it as either in the Major or Minor (modern) modes — or else to be so anomalous that we find the tonality undetermined; in the latter case we could make the melody fit in with symphonies either of the major or of the minor — & when [ ]<sup>2</sup> [ ]<sup>3</sup> the name of the mode would be applied also to the tune itself. Something analogous to this is I apprehend the real truth about the Ambrosian & the Gregorian modes, (with this additional difficulty as to our discussion, that all these modes are less definitely recognized by the ear than our own modern major and minor).

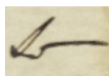
Believe me Dear Sir  
Yours v: truly  
T. Helmore

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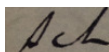
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2



3



**Letter from JBD to H.H. Bemrose, 25 April 1861 (RAM)**

Durham  
April 25. 1861.

My dear Sir,

Where Mr. Ewing<sup>1</sup> himself lives I cannot tell: in fact I rather question whether he is not dead.

In other instances, application has been made to the Right Rev. the Lord Bp. of Argyll & the Isles for permission to print the tune in question, and perhaps your best way wd. be to drop his Lordship a line at once. You will not have the least difficulty with him.

I have been so very much engaged since your Book arrived that I have hardly been able to do more, hitherto, than barely glance at it. I am still very busy: but as soon as I can find a little leisure I shall have great pleasure in looking through it. It appears to promise many features of interest.

Mr. Grey's book is so badly got up & so abominably printed that I can well understand any number of mistakes in copying from it. I merely trust you will have the kindness to correct my tune in your Table of Errata.

Believe me  
Very faithfully yours  
John B. Dykes

H.H. Bemrose<sup>2</sup>

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<sup>1</sup> Probably Alexander Ewing (1814—1873), first Bishop of Argyll and the Isles (not to be confused with Alexander Ewing (1830—1895), composer of the eponymous tune usually sung to *Jerusalem, the Golden*.)

<sup>2</sup> Henry Howe Bemrose (1827—1811), politician, printer and publisher. To his *Chorale Book* (Bemrose: London, 1861), Dykes contributed two new tunes, DURHAM and ST. BARNABAS. Bemrose also included ST. NINIAN from Grey's *Manual*.



**Letter from JBD to the Rev Robert R Chope<sup>1</sup> 27 June 1862 (HAM)**

Copy

Roehampton Lodge,  
Putney, S.W.  
June 27. 1862

My dear Sir,

I beg to thank you for your kind note which I received here today — and to acknowledge the cheque for 5 guineas enclosed therein. I am much gratified that two of my tunes have been successful. Over the future publication of these and the other tunes I have sent you (not already printed) I willingly give you entire control.<sup>2</sup>

With regard to my tunes in Hymns A&M I fear that, in case there may be any which you would like to introduce into your book, you will have to obtain permission from Sir Henry Baker, as I gave the tunes up to him and his committee.

“S. Cross” I have given you permission to print, which I shall not retract. For the others I’m afraid you must apply elsewhere.

Don’t hesitate however to write in case you are in difficulty respecting any particular Hymn or Tune. If I can help you I will gladly do so to the best of my power.

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<sup>1</sup> There is no explicit reference to the Rev. R R Chope (Editor of *The Congregational Hymn and Tune Book*) in this copy of the letter. However, the conclusive internal evidence that he is the recipient is as follows: (1) the date of the letter is consistent with the proposition that it relates to the preparation of the second (1862) edition of that hymnal. Dykes’s diary (Fowler, p.80) records that he ‘sent off the last batch of tunes to Chope’ on 31<sup>st</sup> October 1862; (2) the reference to ‘the cheque for 5 guineas’ and Dykes’s gratitude that ‘two of [his] tunes have been successful’ are consistent with the statement on p.viii of the Preface that he had won prizes for two of his tunes — GETHSEMANE and JERUSALEM (from an entry of 857 ‘Competitive Tunes’ submitted to the editor); (3) Dykes refers to his having been ‘introduced to your coadjutor Mr. Turle’, who is explicitly mentioned on the title page of the hymnal as being an assistant in its production (as, indeed, is Dykes); (4) ST. CROSS, which is mentioned in the letter, is included in the hymnal; and (5) acrimonious correspondence between Dykes, Chope and HWB a decade later refers to arguments about the ownership of copyright in Dykes’s tunes, with Chope apparently referring, *inter alia*, to this letter. That said, it is surprising that Dykes should have referred to ‘My dear Sir’, rather than his more usual form of address to someone with whom he had a cordial relationship ‘My dear Chope’, but it is possible he used the more intimate form of address in the fair copy.

<sup>2</sup> In the index Chope claims the following tunes to have been written especially for that hymnal: ARUNDEL, BUTTERBY, CILICIA, CROXDALE, DIES IRAE (no.3), DYKES, ELVET, FINCHALE, GETHSEMANE, JERUSALEM, LAUD, MAGDALENE, MILMAN, PITTINGTON, ST. AELRED (with its original c minor ending), ST. ANATOLIUS, ST. ANDREW, ST. BARNABAS, ST. BEES, ST. CONSTANTINE, ST. DROSTANE, ST. GODRIC, ST. HELEN, ST. JOSEPH, ST. OSWALD (not to be confused with the tune, originally called SYCHAR — as in this hymnal — and commonly set to ‘*Through the night of doubt and sorrow*’), ST. OSWIN, ST. SYLVESTER, ST. WERBURG, ST. WULSTAN and WATERBROOK. Fowler (pp.322-323) omits DIES IRAE and ST. WULSTAN from his list of exclusive tunes.

I have been up here for a few days & have enjoyed a grand musical treat in attending the Handel Festival.<sup>1</sup> Yesterday I had the pleasure of being introduced to your coadjutor Mr. Turle at Westminster Abbey.

I expect shortly to be in Durham again.

With renewed thanks

Believe me, my dear Sir,

Yours very truly,

John B. Dykes

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<sup>1</sup> A contemporary report on the festival reports that 'The great full rehearsal at the Crystal Palace...will take place on Saturday, 21st June...The choruses in the first part of the rehearsal will comprise those known as single choruses, the second part...will consist of double choruses from "Deborah," "Solomon," and "Israel in Egypt."

'Several interesting acoustical experiments have lately been made to test the effect of the new roof thrown over the orchestra. These have been attended with marked success. Single voices and instruments have been heard at the extreme end of the central transept with as much distinctness as in a small concert room. In one instance a conversation was kept up with a little child placed at the back of the orchestra with perfect ease. The increase in the powerful tones of the great organ with its additional thirty-two feet pedal pipes, is really astonishing, and justifies the most sanguine expectations in respect of the Festival.' (*The Tablet* 14th June 1862, p5)

Wm. H. Husk wrote that 'The first and third days have invariably been occupied by 'Messiah' and 'Israel,' the intermediate days being devoted to varied selections.' in Grove, G. (ed) *Dictionary of Music and Musicians*, Vol.1 (Macmillan and Co.: London, 1900) p658.

**Letter from FAGO to JBD 11 September 1862 (RCO)**

Tenbury  
Sep<sup>r</sup>. 11<sup>th</sup> 1862

My dear Dykes

Enclosed came today. I can do no more than forward it to you. Professor Donaldson is a man in whose judgment I have the most unbounded confidence, & I am sure he would not recommend any but a good man.

Perhaps you could write to him on the subject. I have told him that I have written to you.

I am terribly sorry you are about to resign<sup>1</sup> *the* precentorship. I know no man *better qualified* for such an office in a[words missing — possibly 'all the lan']d. This is no mere compliment, but a genuine expression of strong feeling on my part which wd. come out.

I liked to think of you as my best coadjutor in matters choral.

Ever most sincerely & faith<sup>ly</sup> y<sup>rs</sup>

Frederick A Gore Ouseley

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<sup>1</sup> The crest on FAGO's notepaper has been cut out from the original copy of this letter, removing some words. In this transcript italicised words are taken from Fowler (recognising that Fowler's partial reproduction of the letter is not entirely accurate).

**Letter from JBD To RR Chope 11 November 1862** (Durham Cathedral Add Ms 55/2)

Durham  
Nov: 11. 1862

Dear Mr. Chope

Herewith I send you the new “Dies Irae”.

Probably it is because it my [sic] ‘first love’; but certainly I feel to prefer it to the H.A.M one. In the first place, it is now decidedly easier than that setting (tho’ it was not so at first): Then, the effects, such as they are, are now produced by simply vocal means and are independent of the aid of the organ. Then, the original melody [??] by taking in 3 verses & only having to be repeated 5 times, I find, does not pall by repetition.

I really feel pretty confidently convinced that when this setting has been fairly tried (I don’t care for a hasty opinion, or merely playing it over) it will be liked & found satisfactory. At least I humbly hope so.

With regard to the use of the tune of course as I wrote it exclusively for my friend Mr Grey, I shall reserve to myself the right of introducing it, in its amended form, into a new edition of his little work.<sup>1</sup>

If he ever brings one out (which he has been talking of doing for one or two years — altho’ I am rather dubious as to his ever carrying his design out).<sup>2</sup> That is the only reservation I care to make in sending you the tune.

I have received “the school Hymn”<sup>3</sup> & “The Sun is sinking”.<sup>4</sup> I will do the best I can with them.

By the way, I don’t like the way these verses of the Dies Irae are printed in the copy I send you — all the lines should begin evenly but I think there should be a very short space left between each of the 3 triplets which form the 9 line verse: this will materially help the eye. Nine lines without any break might be rather confusing.

I shall be glad to see any proofs that are ready.

Believe me  
Yours very sincerely

John B Dykes

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<sup>1</sup> Grey, Hon. and Rev. John (ed.) *Manual of Psalm & Hymn Tunes* (Cleaver: London, 1857).

<sup>2</sup> Dykes was wrong in his scepticism: see Grey, Hon. and Rev. John (ed.) *Hymnal for Use in the English Church* (Mozley, 1866) .

<sup>3</sup> Probably ST. HELEN in Chope, R.R. (ed.) *Congregational Hymn and Tune Book* (Mackenzie: London, 1862) No. 246.

<sup>4</sup> It would appear either that Dykes did not write a tune for this hymn or that Chope rejected it: the tune eventually used was by Chope himself.

**Letter from Henry John Gauntlett to JBD 14 November (year not stated but, by internal evidence, 1862)<sup>1</sup> (RCO)**

23 Colville Road  
All Saints  
Kensington Park  
Nov. 14

Rev.<sup>d</sup> Sir,

Although personally unknown to you, I have reason to believe that my name has been often before you, yet I still feel some hesitation in addressing you since it is possible that you should mistake my intention. But with persons in real earnest and having the same object in view there can hardly be any fear of misunderstanding.

I am about to find fault with you! — but it is for doing the very things that I myself did for many years — nothing but incessant writing, such constant watchfulness wrought my cure, and possibly the few hints I may give you in this note, may in your case shorten the practise of [ ]<sup>2</sup> two estimable virtues!

The Hymns Ancient and Modern are used in All Saints Church — a church in which for the last twelvemonth I have had the care of the music. Whatever I thought not to be right in that book I rearranged for the Choir — in this way I educated, as I conceived, the ears of the choir & congregation to receive that aural or stream of sound which makes what we call music.

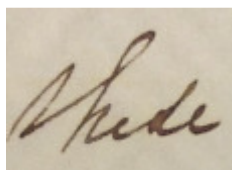
Music is founded on the relation of sounds, that relation has its logical position, and the understanding when taught has the power of perceiving it; but the affection of the ear is stronger than the understanding, and a child whose ear has not been corrupted, possesses an innocency in that organ which many a Professor might justly envy.

In composing music the mind is limited to the sounds in the key— for sounds out of the key are not in relation. The sounds in the key, as you know, come from three roots, all the other sounds are fractional parts of the three units. Knowing the fractional parts, there follows the order of their movement and their combination, upon the order of their movement depends life in music or that motion which we call rhythm: bars do not make rhythm, it is the position of the sounds that creates that organic force, or pulse, which is the index of all life.

In England we learn music by a diatonic scale, and isolated chords without reference to key. You will rarely meet with a Professor who is aware of the real number of sounds in the key, and but very few are acquainted with the law of order in succession. It is said, every sound has its twin, a vernacular mode of expressing the fact that every sound has its complement. As an illustration, consider the key-sound an apple, you want G. - cut the

<sup>1</sup> The DNB 1885-1900, Vol. 21 p75 reveals that Henry John Gauntlett (1805-1876) was organist at All Saints Church between 1861 and 1863. His statement in the letter that he had been in charge of the music 'for the last twelvemonth' means that the letter must have been written in 1862.

<sup>2</sup>



apple, what sound is the complement? You want  $A^b$ . - cut the apple, what sound is the complement? In old books of theory, you will find this succession described as a repercussion: and that term was commonly used until the great music-mathematicians set forth the right formulas.

Now, let us apply these remarks to the composition of a hymn-tune. Consider the first line — You must end the line upon some sound. That involves the ending of all the lines. The last sound of each line involves the sounds of the preceding bar, and your second bar, depends upon the first, & has reference to the last.

The longest composition is only a series of so many short tunes, and the short tunes are so many ratios from one or more units, always having reference to the one unit, the key-sound.

It is intended I believe next Sunday to sing y.<sup>r</sup> tune 179<sup>1</sup>. The spirit of the tune is excellent, & the intention is good, I am sure you would desire that which is used for the honour of God, should be no other than a fulfilling of His own order. No man can make a sound. No man can make a new relation of a sound. No man can make a chord. No man can with propriety make a chord go where it ought not to go — any more than he can move a star out of its place in the firmament — and lastly the motion of every sound is governed by its position.

I do not deny the right to send the sound to that particular place, but, standing as it does, this is the only place it should go to.

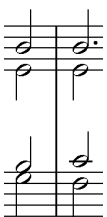
Now may I ask you to play your tune (Hymn 179) just in this way, by striking only the first notes in the bars, recollecting that it is only the first sound in the bar, that breathes in the ear the aural and harmonic life. In your second bar, you have the chord B.E.C.F.<sup>2</sup> By what law does that follow the chord of E?<sup>3</sup> It can follow the chord of E because the root is  $A^b$  being what is vulgarly called the chord of the eleventh on the 2<sup>nd</sup> of the key—and the 2<sup>nd</sup> of the key as you know is the 5<sup>th</sup> of  $B^b$  and the added 6<sup>th</sup> of  $A^b$  the root or unit. These sounds of B.E.C. & F if you symbolise them in their ratios or fractional parts, can resolve into no other unit than  $A^b$ . Hence, it is a co-ordinate chord. That the dot against the B. has no operation in resolving, and in fact it is B. & A. in motion with C. and B.— Take the 2<sup>nd</sup> line, How is a child to know that you are about to rest him on the dominant? How is the Tenor to know, for he will be thoroughly deceived by the  $A^b$  in the 1<sup>st</sup> Bar, nor will he be able to sing it against the B of the Soprano, for, as you have put it, it falls from a ratio of  $A^b$  onto the root itself and that  $A^b$  is a very different  $A^b$  for the 7<sup>th</sup> of B.

Now truth is at unity with itself, & leads to perfect simplicity. The more a man knows, the more clear and apparently simple is his work, ordinary perception seizes hold of it in a moment and we are apt to say, How easy it seems!—

<sup>1</sup> HOLLINGSIDE

<sup>2</sup> These notes should be read as refering to the key of  $E^b$ —throughout the letter Gauntlett casually omits the  $b$ .

<sup>3</sup>



It is true all great work is easy work & the man who has acquired the power, since power and facility always go together. I look at my work of twenty years since, with horror!

There is now another organist in All Saints, the Incumbent having failed in his agreement with me especially as to money matters, and your Hymn Book will now govern the hymnody of this Church. It is to be regretted that your tunes form so small a portion of the Book they evidencing, as I have always said, a heart and spirit that appeal to humanity, & require but little to make them perfect.

The Book made so unfavourable an impression on the minds of my choir men, that at the end of three months they objected to sing from it, unless I rearranged the tune. There is no doubt the Hymn Book as a Hymn Book is a success & that it has thoroughly taken hold of the public mind. In rearranging the tunes I only did what someday must be done of the tune book is to hold its position. It is a well known axiom that the state of music in the church, governs the state of music out of the church. There is no spirit of holiness in French music because there is none in its church music. There is no Scotch composer, by reason of John Knox! — and until the Hymn re-appeared in England, church music was for the most part Cath.<sup>al</sup> music, and that came to a dead block by reason of Dr. Nares! — (vide his Book on Thorough Bass, which led to all other thorough bass books, & to the forgetfulness of the way in wh. Purcell made his anthems and taught composition).

I consider the wide dissemination of Hymns A. & M. a great discouragement to Church music in England. What would Mendelssohn, what would Spohr have said of it? And what would Berlioz or Meyerbeer say of it. Is there any living artist of acknowledged celebrity who could approve of it?

Can nothing be done? As I have I fear put you to much trouble in reading this long letter I beg your acceptance of some Cath.<sup>al</sup> chants which exemplify the rules I have alluded to, and I can assure you that whenever they have been used, they have produced a most marked & beneficial effect upon the chanting of the congregation.

I also send you, but with much diffidence a version of your own tune, harmonised on the principle of never deceiving the ear, & always continuing the life in music by a right harmonic pulsation on the Bar.

I am Rev.<sup>d</sup> Sir, your obedient & faithful servant

H.J. Gauntlett.

The Rev.<sup>d</sup> J.B. Dykes

**Letter from JBD to R R Chope 14 May 1865** (Durham Cathedral Add MS 55/3-4)

S. Oswald's Durham  
S. Matthew's Day 1865

Dear Mr Chope

I think 'The Choir' on the whole progresses very satisfactorily. You will have to guard against it becoming dull and objectless: but as its circulation increases, & therefore its correspondence, it will find plenty of practical & interesting work for itself to do.

As for the Hymnal, the Precentorial breath was hardly out of my body when H.A.M. was introduced into the Cathedral, and the Cathedral, I doubt not, will very much rule the Association – altho', by the way, the Associat<sup>n</sup> does not yet exist. It only is in contemplation. If I can give the Hymnal a help I will: I find there are many influences working.

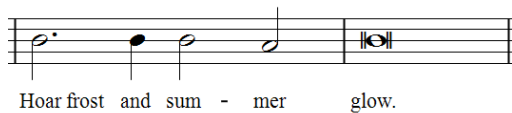
You mention in your note your new little Edition & [??] the "Strain Upraise". A word abt the 2 in conjunction.

The book is certainly a little gem but the poor "Strain" comes to grief in it.

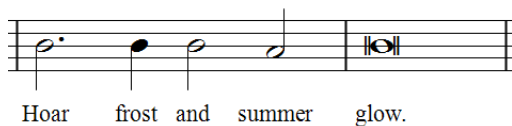
In the 1<sup>st</sup> place, the 2 half pages (at least, so it is in my copy) are not on a line with each other so that the beginning & ending of none of the lines correspond, but the 1<sup>st</sup> half of one verse runs into the 2<sup>nd</sup> half of the succeeding verse. This will render it quite unsingable from these copies.

Again, the division of the words is incorrectly marked - & words printed under the wrong notes in certain important instances.

e.g. instead of



it is printed



And there is a similar mistake in the line "Ye storms and winter snow", in whi case "storms" is printed under the crotchet instead of "and":

So again inst<sup>d</sup> of





It is printed



Is it too late to correct these defects. Otherwise it will be impossible to sing the Tune & Hymn correctly from these small copies.

There is another of my tunes also whi cannot be sung from the 18mo Edit. I mean the “Dies Irae”. The words of the 6<sup>th</sup> verse & conclusion sh<sup>d</sup> unquestionably have been printed with the music. It will be quite impossible to pick out which belong to which.

Also you will see the last 6 lines are even printed wrong; in two triplets, instead of three couplets.

In the small Edit: of H.A.M. you will observe they have printed the words with the music. I believe it almost hopeless to attempt to sing it without.

By the way, your book has a great want: and that is an index of metres & tunes. I believe that want materially interferes with its sales. Nobody knows where to find any tune. The book w<sup>d</sup> be used in hundreds of churches, even where they have other Hymn books, for the sake of its tunes if people c<sup>d</sup> only get at them. But it is a regular business to hunt for a tune.

I find however, it is spreading, & I have had some pleasing testimonies only recently how much it is liked.

There, my sheet is full: and I have grumbled away.

So pray believe me

Ever yours most sincerely

John B Dykes

**Letter from Edward Churton to JBD 27 June 1867 (RCO)**

Crayke. June 27. 1867

Dear Mr. Dykes,

Thank you for your Answer to my Letter, and for what appears in the 'Guardian' to-day. Nothing can be better than the tone of it.

I suppose one must not ask B.<sup>p</sup> Baring, whether he believes the Scottish Bishops to worship the Platonic or Hindoo Trinity. Well, there is strength in patience, and all tyranny is short-lived as well as short-sighted.

Yours very sincerely

Edw. Churton<sup>1</sup>

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<sup>1</sup> Edward Churton (1800-1874) was a theologian and Spanish scholar, and a disciple of the Oxford Movement. He was appointed to the rectory at Crayke in 1836 by Bishop Van Mildert (where he remained until his death), and was made archdeacon of Cleveland in 1836. (Information from the DNB 1885-1900 Vol. 10, p346)

**Letter with undecipherable signature to JBD 19 January 1868 (RCO)**

Villa Santa Maria  
Mentone  
Alpes Maritimes  
France

Jan 19<sup>th</sup> 1868

My dear Dr. Dykes,

I am afraid I must, at the risk of being thought bothersome, venture to inflict upon you another letter, because I do not at all know if my last letter reached you, tho' in truth I wd hardly expect any thing like an immediate reply at this very busy Festal season. Will you therefore kindly let me have one line to say if you did receive my latter, and whether you are able to comply with its prayer. My book is ready for press & as I am anxious to begin other things, I want to get this off my hands. *Hinc iliae lacrimae!*

I shd very much like to ask you to look over my m.s. before sending it to press, this wd be especially a gain to the musical part of the work, but I hardly dare to do so as I know you must have little leisure time to spare.

Please accept my best wishes and aspirations for the new year,

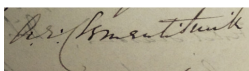
& believe me  
very sincerely yours in Xt,

[??]<sup>1</sup>

I think of having Cherubini's "Pie Jesu" for the Offertorium, to be used when Choirs are sufficiently competent, and in this case wd recommend a single offertory sentence to be read first. What do you think of this? It wd be a gain to get that most lovely thing used I think.

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1



**Letter from JBD to R.R. Chope 15 June 1868 (HAM)<sup>1</sup>**

St. Oswald's Vicarage  
 Durham  
 June 15. 1868

Dear Mr. Chope

The Compilers of H.A.M. are shortly about to bring out an Appendix to their work, and amongst other Hymns are proposing to introduce "The day is past & over", and have asked me for the use of my tune<sup>2</sup>.

I keep no memorandum about my tunes, but still I have a sort of impression that I am under some sort of special promise to you about this.

Should this be the case, I write a line to ask for your sanction to giving them use of it—

Of course I can write another tune to the words, if you prefer it, but I like my present one very well, and it is tiresome multiplying Hymns & Tunes unnecessarily.

In case I do not hear from you I shall assume that you give permission.

Believe me, in haste,

Yours very faithfully

John B Dykes

To the Rev. R.R. Chope  
 Wilton House  
 Hereford Square  
 London S.W.

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<sup>1</sup> At the top of the document, which is in Chope's handwriting, is the word 'Copy', with the additional information (in Dykes's hand) 'of original letter w.<sup>h</sup> was received Feb 11. 1875'. The letter forms part of a longer exchange relating to copyright, in particular, the question of which rights were granted to Chope for his *Congregational Hymn and Tune Book* of 1862.

<sup>2</sup> ST. ANATOLIUS

## Letter from HWB to JBD June/July 1868 (RCO)

Monkland  
Wednesday<sup>1</sup>

My dear D<sup>r</sup> Dykes

I ought to write you a long letter: but I must try to say what I have to say shortly —

1<sup>st</sup>. I am rather unhappy with the Appendix actually coming out without our having sent you a wee present, over & above your mere guineas, as a little token of our sense of what we are indebted to you for all your most generous & hearty sympathy & help. But it is felt to be better that it should come as a formal vote of committee: & so I cannot send you anything till we happen to have another full committee which will be I know not when. Only I must first say this much privately<sup>2</sup>, that you will have a very hearty vote of thanks & a little token of gratitude.<sup>3</sup>

I know you do not wish it nor expect it——

2<sup>nd</sup> Though he bade me not say so, I must say that our dear friend Sir. F.O.<sup>4</sup> (& others) were much against your “Art thou weary”<sup>5</sup> the other day. And you know that I never quite liked it. So I bethought me that we must give a 2<sup>d</sup> Tune to that Hymn: & wrote to Monk thereon — saying that he might write a very simple one as an alternative — And in the course of writing I suggested a very simple melody —

Well, he actually harmonized that melody — so it is to go in as a 2<sup>d</sup> Tune, for the melody of w<sup>h</sup> I am responsible & he for the harmony.<sup>6</sup> You will call it commonplace enough, but I think it is really right to have an easy one as an alternative to a Hymn that ought to be widely used. It has caused delay: & has thrown me back on my original idea of giving S. James as another Tune for “All hail the power &c”<sup>7</sup> for use by those who may not like (as I do) Miles Lane<sup>8</sup> — I hope you will not disapprove of all this——

3<sup>rd</sup>. I don’t want to build up present Times in the Appendix without adding a few Tunes. E.g. where a Hymn has only a Tune like Vexilla Regis to it we ought to give a 2<sup>d</sup> Tune — And then I should so like to give your “Sweet Saviour”<sup>9</sup> with the close altered as I

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<sup>1</sup> No date is given, but reference in the letter to ‘the Appendix actually coming out’ points to the letter having been written in 1868. A review of the Appendix appearing in *The Literary Churchman* in October 1868 suggests it was published a month or so earlier, and the content of the letter suggesting that it was written shortly before the Appendix was finalised, pointing to its having been written in June or July.

<sup>2</sup> This word is underlined emphatically.

<sup>3</sup> He was eventually given £100 plus £25 for travel expenses. (See extracts from the Minutes of a meeting of the Compilers dated 4 February 1869, p52 *sub.*)

<sup>4</sup> The Rev. Sir F.A.G. Ouseley.

<sup>5</sup> CHRISTUS CONSOLATOR—see below.

<sup>6</sup> STEPHANOS—see below. Both tunes appeared in the 1875 and 1889 editions; STEPHANOS alone survived in the ill-fated 1904 edition; both reappeared in the consolidated edition of 1922; STEPHANOS held on to the 1950 Revised Edition; both had disappeared (along with the words) in the New Standard Edition of 1983. So the anodyne diatonic of HWB/WHM outlived the chromatic of JBD.

<sup>7</sup> As it transpired he used ST. LEONARD by Henry Smart.

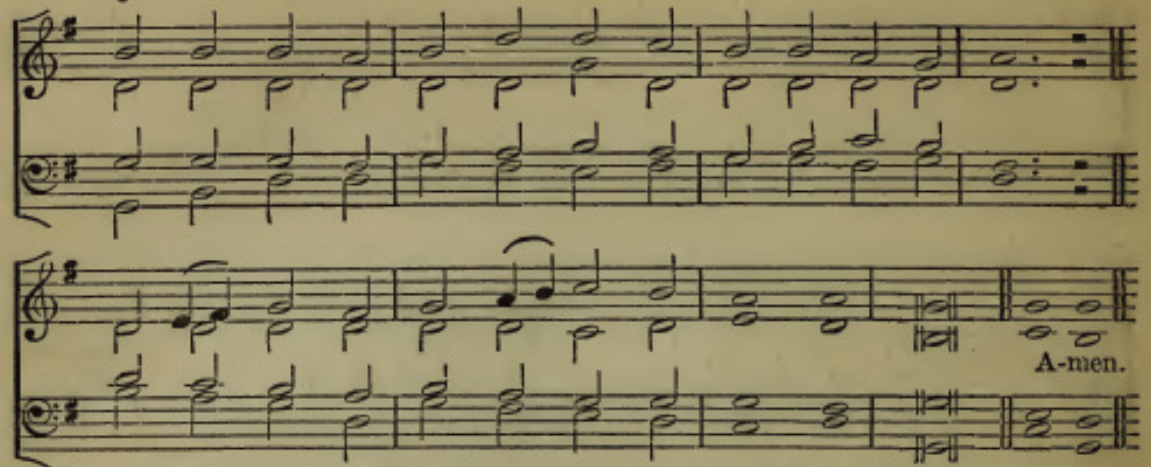
<sup>8</sup> The version used was that harmonised by JBD for *The Parish Hymnal*, 1870—see below.

<sup>9</sup> IN TENEBRIS LUMEN—see below.

suggested — can you send it me at once? White<sup>1</sup> says we ought to give the H. Noted Melody of “The strain uprising” in deference to Monk’s strong feeling.<sup>2</sup>

## STEPHANOS

## Hymn 254. (SECOND TUNE.)



*"Come unto Me, all ye that labour and are heavy laden, and I will give you rest."*

*p* **A**RT thou weary, art thou languid,  
Art thou sore distrest?

*mf* "Come to Me," saith One, "and coming  
*p* Be at rest!"

*mf* Hath He marks to lead me to Him,  
If He be my guide?

*p* "In His Feet and Hands are Wound-prints,  
And His Side."

*mf* Hath He diadem as Monarch  
That His Brow adorns?

"Yea, a Crown, in very surety,  
*p* But of thorns."

*mf* If I find Him, if I follow,  
What His guerdon here?

*p* "Many a sorrow, many a labour,  
Many a tear."

*mf* If I still hold closely to Him,  
What hath He at last?

*f* "Sorrow vanquished, labour ended,  
Jordan past."

*mf* If I ask Him to receive me,  
Will He say me nay?

*f* "Not till earth, and not till heaven  
Pass away."

*mf* Finding, following, keeping, struggling,  
Is He sure to bless?

*ff* "Angels, Martyrs, Prophets, Virgins,  
Answer, Yes!"

## Miles Lane (CM) (arr. J.B.D)

*The Parish Hymnal (1870) No.137*

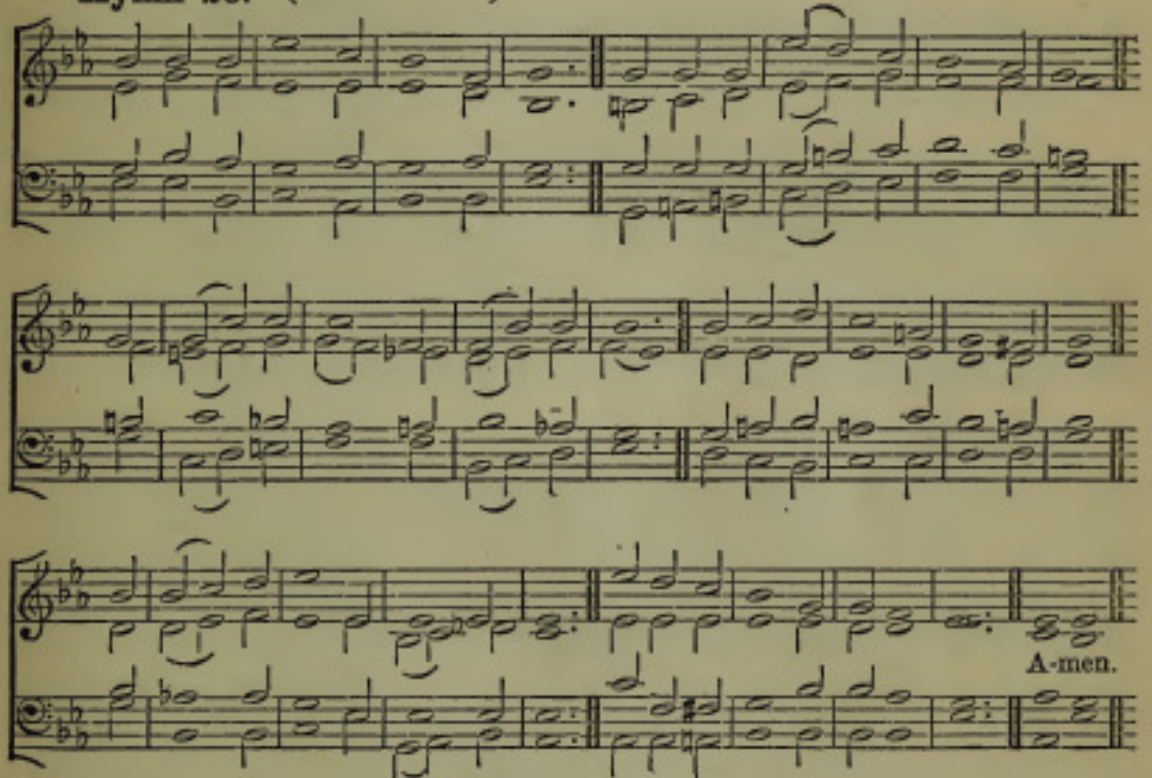
All hail the power of Jesu's Name!  
 Let angels prostrate fall;  
 Bring forth the royal diadem,  
 And crown Him Lord of all.

*Edward Perronet*



## IN TENEBRIS LUMEN

## Hymn 28. (THIRD TUNE.)



"The Lord is my light."

<i>mf</i> SWEET Saviour, bless us ere we go ; Thy Word into our minds instil,	<i>mf</i> Grant us, dear LORD, from evil ways True absolution and release ;
<i>cr</i> And make our lukewarm hearts to glow With lowly love and fervent will.	And bless us, more than in past days, With purity and inward peace.
<i>f</i> Through life's long day and death's dark	<i>f</i> Through life's long day and death's dark
<i>p</i> O gentle JESUS, ( <i>cr</i> ) be our Light. [night,	<i>p</i> O gentle JESUS, ( <i>cr</i> ) be our Light. [night,
<i>p</i> The day is gone, its hours have run, And Thou hast taken count of all, The scanty triumphs grace hath won, The broken vow, the frequent fall.	<i>f</i> Do more than pardon ; give us joy, Sweet fear, and sober liberty, And simple hearts without alloy That only long to be like Thee.
<i>f</i> Through life's long day and death's dark	Through life's long day and death's dark
<i>p</i> O gentle JESUS, ( <i>cr</i> ) be our Light. [night,	<i>p</i> O gentle JESUS, ( <i>cr</i> ) be our Light. [night,
<i>p</i> For all we love, the poor, the sad, The sinful, unto Thee we call ;	
<i>cr</i> O let Thy mercy make us glad :	
<i>f</i> Thou art our JESUS, and our All. Through life's long day and death's dark night,	
<i>p</i> O gentle JESUS, ( <i>cr</i> ) be our Light.	

**Letter from JBD to RR Chope 18 September 1868** (Durham Cathedral Add Ms 55/5)

St. Oswald's Vicarage,  
Durham

Sep. 18 1868

My dear Mr. Chope

Caswall has given the compilers of the Appendix to H.A.&M permission to print his 'Days & Moments' in their forthcoming little collection. I have been applied to for music. Now I do not want the trouble of writing fresh music to these words — especially as I am quite satisfied with that which I wrote for your book. Moreover I should not like to see these words associated with other music.

I write a hasty line, therefore, to ask if you will give permission for the use of this music: Of course the source shall be acknowledged.

I must make a similar request for one other tune, the author of the words of which has given permission for their use. "Fierce raged the tempest".

Will you drop me a line at your early convenience.

Yours very truly

John B. Dykes.

**Extracts from the Minutes of a Meeting of the Proprietors of Hymns Ancient and Modern 4<sup>th</sup> February 1869 (HAM)**

Revd. William Upton Richards in the Chair

All proprietors present except HWB

‘It was proposed by the Rev<sup>d</sup>. W.U. Richards & seconded by the Rev<sup>d</sup>. I.M. Wilkins that £100 be sent to D<sup>r</sup>. Dykes with the most grateful thanks of the Compilers in acknowledgement of the services rendered by him in the musical edition of the Appendix.’

‘Dr. Dykes (for journies) £25.0.0.’

**Letter from Alfred A Pollock to JBD 20 April 1869 (RCO)**

63, Lincoln's Inn Fields,  
 London, W.C.  
 April 20<sup>th</sup> 1869

My dear Dykes

I am concerned for the proprietors of "Hymns Ancient & Modern" to which you have made so many valuable contributions.

The publication of that work, has (not in any way at my instance, but under my advice, so far as advice was required) been lately removed from Messrs Novello & Co to Messrs Clowes & Co.

The reasons for the removal are briefly, that the proprietors, knowing that Mr Littleton (Novello & Co) was making very large profits through the enormous sale of the work, applied to him to reduce his charges on the paper printing & binding & commission. No adequate response having been made by him they then obtained estimates from some of the first publishers and advice from others — which completely established the conclusions at which they had arrived — & shewed that the publishers profits were extravagant.

A further attempt to arrange matters with Mr Littleton being unsuccessful, they determined to transfer the publication, & informed him of their intention — & made arrangements with Messrs Clowes & Co to publish.

Upon this Mr Littleton first claimed to restrain the proprietors from publishing hymns, to publish which Mr Novello had many years since given them his sanction — then he admitted that he could make a large (though still insufficient) reduction in the prices of paper binding & printing; & lastly he announced his intention of publishing a necessarily rival book.

I now write to ask you to withhold any consent to his printing in such book the Hymns which you have contributed to Hymns Ancient & Modern, until you have received the explanatory circular which the Proprietors mean to address to all their friends — I believe he is asking for such permission from other contributors & possibly has done so from you

I am yours very truly

Alfred A. Pollock

The Rev<sup>d</sup> D<sup>r</sup> Dykes.

**Letter from HWB to JBD 22 April 1869 (RCO)**

(1)

April 22. 1869

My dear D<sup>r</sup> Dykes

“Lit Churchman” is capital — How well you do argue!<sup>2</sup> Thanks so many to you —

Littleton’s proposed book is a purely money scheme. I really simply cannot believe his assertion that he has “for many years had an intention &c”.

The finance committee had (as they believed) good & sufficient grounds for recommend<sup>g</sup> the General Body of Proprietors to withdraw (as they did) the book from him— Though I regret that step, still surely he ought (considering that he has had all the cream of a very large sale & on most favourable terms) to have quietly acquiesced—

Instead of which he threatens us with a law suit immediately (w<sup>h</sup>. I cannot imagine he has a shadow of ground for: & our lawyer says he cannot maintain) & instantly writes to you & our other friends to help in an opposition book.

I cannot think that you ought to sanction more diversity in Hymn books for GOD’s holy worship simply to put money into a tradesman’s pocket.

I have been Littleton’s warm friend & supporter throughout in our Committee, & regret the withdrawal of our Book from him — but I cannot but think him very wrong indeed in this —

I see how unwilling you are in any way to break with him: but surely your known love for H.A.&M is a sufficient reason for your refusal in this instance: added to the objection w<sup>h</sup>. as a Clergyman you may rightly feel to mere money objects being introduced into holy things — You never yet helped Books under such circumstances.

Pray believe me ever

Most sincerely Y<sup>rs</sup>

H.W.B.

I hope to be at Monkland on Saturday — let me have a line.

I return his letter: w<sup>h</sup>. I read to my co-compilers who thank you much for sending it & for all you do.

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<sup>1</sup> No address is shown.

<sup>2</sup> Dykes had written a second defence (his first was on 9 January 1869) against attacks made on the Appendix to HA&M. See Appendix C Part 2 pp. 102–7 and 108–12.

**Letter from HWB to JBD 27 April 1869 (RCO)**

Monkland  
Leominster

My dear D<sup>r</sup> Dykes

Why all this anxiety? [ ]<sup>1</sup> Barnby down &c? unless Littleton<sup>2</sup> be bent on securing some of our friends for an opposition book? there really cannot be two opinions as to which he proposes—

I grant you that a Tune Book alone is far less of opposition: but it is a thing that personally I have always thought very undesirable — “Choose Mercer or SPCK or Chope or HA&M” I have again & again said to people but “do stick to what you choose”. The congregation ought to have Hymns & Tunes together in their hands.

The People’s Hymnal will never pay for a Tune Edition, I sh<sup>d</sup> think — I will send your note on it to Pulling (one of our finance committee<sup>3</sup>) & send you his answer as soon as I get it. Till then please do not commit yourself.

And at any rate please to remember how you have always told us that you will not give leave for any Tunes in H.A.&M without our consent.

I suppose I may conclude that whatever you finally decide as to helping Littleton with new Tunes or others, you will hold to this: may I not?

Believe me most sincerely y<sup>rs</sup>

H.W. Baker

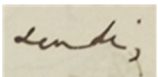
April 27. 1869

If Littleton had not behaved so badly in threatening us with an injunction, it w<sup>d</sup> be different.

We never promised that under no circumstances w<sup>d</sup> we leave him: & he was asked more than a year ago to reduce prices. Still I am sorry we left him.

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<sup>1</sup>



<sup>2</sup> Henry Littleton, Proprietor of Novello & Co. since 1861 (renamed Novello, Ewer & Co in 1867)

<sup>3</sup> Rev William Pulling, Proprietor 1860—1894, Chairman 1877—1899

**Letter from the Rev Christopher Knipe to JBD 9 August 1869 (RCO)**

The Vicarage. Terrington  
Lynn. Norfolk  
9<sup>th</sup> Aug. 1869

My dear Sir

I have no doubt you receive many and perhaps troublesome communications on the subject of hymns, and I fear that I owe you an apology in adding another. Would you agree with me that if some of the thoughts of St. Bernard's "Rhythm" could be perpetuated in English in the exact metre of the original, it would be an advantage to the Church?

I have lately taken considerable pains in making the attempt, so far as to produce a single hymn, but have found it impossible to give anything like a literal rendering while I preserved the metre and rhyme.

Of course no one is a proper judge of his own productions and I am quite ready to hear that my attempt is a failure. Would you let me submit it to you? I would gladly bow to your opinion of it; and if (which I do not anticipate) you thought it so successful as to be willing to rescue it from obscurity by wedding it to your music I should be greatly honoured.<sup>1</sup> I may add that I am not making a hymn-book nor have I any intention of doing so.

I remain my dear Sir,

Y<sup>rs</sup> faithfully

C. Knipe

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<sup>1</sup> JBD clearly believed there was merit in Knipe's translation, for he set the words to a tune which he named HORA NOVISSIMA.

**Letter from the Rev Henry Ramsden Bramley to JBD 4 March 1870 (RCO)**

S. M. Magd: Coll:  
Oxford  
March 4. 1870.

My dear Dr. Dykes,

I am much obliged to you for undertaking to set Dr. Bright's Carol<sup>1</sup>, and sorry that it does not more entirely receive your approbation. There is certainly an undertone of distress about it, which may be accounted for by the state of parties in Oxford; where we

{\*\*two pages of the original letter missing\*\*}

Welcome thou to souls athirst,  
Fount of endless pleasure;  
Gates of Hell may do their worst,  
While we clasp our Treasure:  
Welcome all the more for this  
That Thy liegemen's trial  
Deepens which they hear their bliss  
Wronged by such denial!

Yea, if others stand apart,  
We will press the nearer;  
Yea, O best fraternal Heart,  
We will hold Thee dearer;  
Faithful lips shall answer thus  
To all faithless scorning,  
Jesus Christ is God with us,  
Born on Christmas morning.

Teach O teach us all to find  
At Thy manger lowly  
All that's high and strong combined  
With whate'er is holy;  
There's no might can e'er prevail,  
Save what Thou containest;  
Earthly guides in turn must fail,  
Thou, the word, remainest.

So we yield Thee all we can,  
Worship thanks, and blessing;  
Thee true God, and Thee true Man,  
On our knees confessing;  
While Thy birthday morn we greet  
With our best devotion,

---

<sup>1</sup> *Once again, O blessèd time*



Bathe us, O most true and sweet!  
In Thy mercy's ocean!

Thou that once, 'mid stable cold,  
Wast in babe-clothes lying,  
Thou whose Altar-veils enfold  
Power and Life undying,  
Thou whose Love bestows a worth  
On each poor endeavour,  
Have Thou joy of this Thy birth  
In our praise forever.

I should not like to suggest any alternative or curtailment to him<sup>1</sup>, as he is very sensitive; and will very much enjoy having his composition received into general use —

It is very difficult to write a genuine fresh Carol now: and the old ones seem pretty well tied up. With many thanks.

I remain

Yours very sincerely

H R Bramley

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<sup>1</sup> In fact, the verse beginning '*Teach O teach*' was omitted, and several changes were made in the published version which bore the title '*Christmas Song*'

**Letter from R.F. Littledale to JBD 11 March 1870 (RCO)**

111 Ladbroke Grove, W.

11<sup>th</sup> March 1870

My dear Dr Dykes

The hymns in the People's Hymnal for which I am chiefly anxious to get your musical help are of a processional character, as you know. How very much more important it is that such hymns shall be at once melodious & vigorously accented.

Will you aid me with N<sup>os</sup> 137, 158, 184, 210, 291, 388. ?

This is a large demand to make on your kindness, but I hope one day to repay you with something better than mere thanks. At present Vaux<sup>1</sup> & I are heavily out of pocket by the outlay involved in printing our three editions & paying for copyrights, & now we have incurred peak expence by the same items for the first part of our tune-book, which is just out.

The two first hymns I have named are all we shall want very soon, as they will naturally come into Part II. for Part I reaches N<sup>o</sup> 84

I am very truly yours

R. F. Littledale<sup>2</sup>

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<sup>1</sup> The Rev. James Edward Vaux, c1828—, author and co-compiler of *The People's Hymnal*.

<sup>2</sup> Richard Frederick Littledale, born in Dublin 14 Sept. 1833. In 1850 he entered Trinity College, Dublin, graduated B.A. as a first class in classics in 1855, M.A. in 1858, LL.B. and LL.D. in 1862 and, at Oxford in 1862 D.C.L. He was curate of St. Matthew in Thorpe Hamlet, Norfolk, from 1856 to 1857, and from 1857 to 1861 curate of St. Mary the Virgin, Crown Street, Soho, London. Throughout the remainder of his life he suffered from chronic ill-health, took little part in any parochial duties, and devoted himself mainly to literary work. He was a zealous Anglican, and was learned in exegesis and liturgical literature. Until his death he continued to act as a father confessor, and next to Dr. Pusey is said to have heard more confessions than any other priest of the church of England. Both as a speaker and controversialist he achieved a high reputation; his tenacious memory and wide range of reading made him a formidable nutogonist. He died in London on 11 Jan. 1890. [From *The Times*, 26 March 1891, p7]. Littledale is perhaps best remembered for his translation of Bianca da Siena's hymn, *Come down, O love divine*.

**Letter from R Minton Taylor 23 May 1870 (RCO)**

Stoke upon Trent

23 May 1870

My dear Sir

I have to acknowledge with many thanks your letter & enclosure received yesterday morning.

The hymn I sent you I confess seemed to me not easy to set satisfactorily; but both as regards the coupling of the verses, & the music you have written for it, you have met the difficulty well.<sup>1</sup>

I have taken the liberty of enclosing you the first verses of seven hymns; not that I am so unconscionable as to expect you to set them all; but in order that you may have a choice, as you desire.

My last one,— “Day spring of eternity” I think you will like.<sup>2</sup>—

Have you control over all your printed tunes? Because there are some I could not send the book to print without having; & I know, from the kind tone of your letter, I could more readily get your permission to use them than most others.

“In the hour of trial”<sup>3</sup> & “Saviour when in dust”<sup>4</sup> are “proper” tunes & no book is complete without them.—<sup>5</sup>

Thank you for your information about D<sup>r</sup>. Armes. M<sup>r</sup>. Arthur Brown I have written to. D<sup>r</sup>. Wesley I have also written to; but I doubt getting any help very much; as he, I know, is such a crotchety fellow. I have at present contributions from D<sup>r</sup>. Steggall, D<sup>r</sup>. Hiles, M<sup>r</sup>. Bert, M<sup>r</sup>. H.S. Irons, D<sup>r</sup>. Gauntlett &c., so you see the book is progressing.

You shall have proof of all your tunes, so that no error may pass unnoticed.

A B & C Hymns will be wanted by the printer first.

With renewed thanks for all your kindness & trouble.

Believe me, My dear Sir,

Yours very truly

R. Minton Taylor

The Rev<sup>d</sup>. D<sup>r</sup>. Dykes

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<sup>1</sup> Of the four tunes JBD composed especially for Minton’s *The Parish Church Hymnal* (the others are DISMISSAL; DOMINE, DIRIGE ME; and ORIENS EX ALTO) this seems most likely to be a reference to LUX VERA—see below for all four tunes.

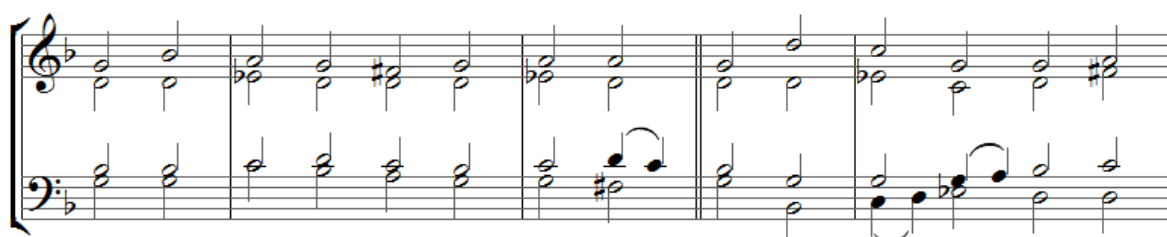
<sup>2</sup> Evidently he did: for this hymn he composed ORIENS EX ALTO.

<sup>3</sup> MAGDALENE

<sup>4</sup> ST. EDMUND

<sup>5</sup> At this point is inserted, in JBD’s handwriting, ‘permission granted for use of the above 2 Tunes. May 24. 1870’.

## Dismissal (878747)

*Parish Church Hymnal (1872) No.67*

Lord, dismiss us with Thy blessing;  
Fill our hearts with joy and peace:  
Let us each, Thy love possessing,  
Triumph in redeeming grace;  
O refresh us,  
Traveling through life's wilderness.

*John Fawcett*

Domine Dirige Me (6466)  
*Parish Church Hymnal (1872) No. 70*



Lux Vera (10.6.10.6)  
*The Parish Church Hymnal (1872) No. 71*



O brightness of the Immortal Father's Face,  
 Most Holy, Heavenly, Bless'd,  
 Lord Jesus Christ, in whom His truth and grace  
 Are visibly express'd.  
*trans. from the Greek by Edward W. Eddis*

## Oriens Ex Alto (787873)

*Parish Church Hymnal (1872) No.43*

Dayspring of Eternity!  
Hide no more Thy radiant dawning!  
Light from Light's exhaustless sea,  
Shine on us afresh this morning!  
And dispel with glorious might  
All our night.

*trans. Catherine Winkworth*

**Letter from H R Bramley to JBD 10 August 1870 (RCO)**

The College  
Hereford  
August 10. 1870

My dear D<sup>r</sup>. Dykes,

Stainer<sup>1</sup> was getting fidgety about your composition<sup>2</sup>, so I was very glad of your letter. In his last he had offered to take Dr. Bright's words off your hands, and give you Morris'<sup>3</sup> if you would prefer it.

I now enclose them for your inspection. They have not yet been set. I think them very spirited and carol-like. Stainer, I believe, thought the story as rather too short to be inviting. The nonsense burden too, if I may call it so, seems to require some variety in the melody. I like it myself: it is like many of the old ballads.

I expect to be here chiefly for the next ten days; perhaps until the first day of the Festival.

I am staying with [ ]<sup>4</sup>. I wanted a little quiet change after my dear Mother's unexpected death.

You can either send me D<sup>r</sup>. Bright or send it to D<sup>r</sup>. Stainer at Yeabridge House, Sea View, Ryde, Isle of Wight.

With many thanks,

I remain

Your's very sincerely,

H.R. Bramley

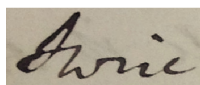
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<sup>1</sup> Music editor of *Christmas Carols New & Old*, of which Bramley was words editor.

<sup>2</sup> CHRISTMAS SONG—see below.

<sup>3</sup> William Morris—*From far away we come to you*. In the end JBD set these words also—see below.

<sup>4</sup>



## Christmas Song (7676D)

*Christmas Carols New and Old (1871) No.34*

$\text{♩} = 144$  Smoothly

*mf*

Once a - gain O bless - ed time. thank - ful hearts em -

brace Thee: If we lost the fes - tal chime, What could

e'er re - place Thee? What could e'er re -

place Thee? *p* Change will dark - en ma - ny a day,



*pp* Ma - ny a bond dis - se - - ver; *cresc.* Many a joy shall

pass a - way, *f* But the "Great Joy" ne - ver!

*ff* But the "Great Joy" ne ver, (1)

*dim.* But the "Great Joy" (2) ne ver! (3)

William Bright

'From Far Away' (Irregular)

*Christmas Carols New and Old (1871) No. 40*

*mf* *pp*

From far a - way we come to you, The

*ten.* *mf*

snow in the street and the wind on the door, To

tell of great ti - dings strange - and true,

*p* *f*

Min - strels and maids - stand forth on the floor, Stand forth on the

*mf*

floor. From far a - way we come to you, To

musical score for the first system of a hymn. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "tell of great ti - dings strange and true, From far a - way we".

musical score for the second system of a hymn. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "come to you, To tell of great ti - dings strange".

musical score for the third system of a hymn. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "and true". A red line is drawn under the word "true".

*William Morris*

**Letter from the Rev John Sandford to JBD 1 September 1870 (RCO)**

Alvechurch Rectory  
Redditch

September 1.

1870

Dear Sir,

I have a motion on the Books of Convocation, and likely to come on in February next, to the following effect

“Archdeacon of Coventry

To request His Grace The President to direct the appointment of a Committee who shall propose a Hymn Book, which, if approved by Convocation, may be submitted to The Queen with a prayer That Her Majesty would authorize it's [*sic*] use in such congregations of the Church of England as may be disposed to adopt it.”

Some years ago I carried the above motion in The Lower House of the Convocation of Canterbury without a dissentient vote; but the Upper House was not then prepared to endorse it.

I have now reason to believe that it would be favourably entertained by both Houses; and in a matter so deeply affecting the interests of the National Church I am desirous to have the sympathy and counsel of a [ ]<sup>1</sup> distinguished Mus. Doct. for musical service and assistance, for which I hope a special committee of Mus. Docs might be named.

Should you kindly entertain this proposal I would furnish you with a list of the names which I should venture to suggest.

Hoping for your kindest support I am,

Dear Sir,

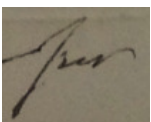
Truly yours

John Sandford

Dr. Dykes  
Mus. Doc  
&c &c &c  
Durham

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1



**Letter from Eliza Alderson to JBD, 9 September 1870 (RCO)**

1

2

My dear John

I send a line by the first post this morning to say that our hymn is just the same as the one in the People's Hymnal. We<sup>3</sup> use "Hymns A&M" & the Appendix but we have besides an Appendix of our own which contains this hymn.

It is very good indeed of you complying with the request so readily. I am only very sorry that you should have had this extra trouble. Of course there will be no time to lose in practising it for the Michael festival & care should be taken to have it done correctly. We have now a very good choir master who takes great pains with them.

I am so thankful to hear a better account of Gerty<sup>4</sup> & dear Susan<sup>5</sup>, the last was not satisfactory of either. Poor little Jack<sup>6</sup> seems suffering a good deal with his health just now but I trust it will go on favourably. These little draw backs are very trying. With much love to dear Susan Gerty and the rest in which all here join.

Believe me

dear John

Your very affec<sup>t</sup> sister

Eliza Alderson

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<sup>1</sup> The letter is written on black-edge note paper, one infers as a token of respect for the death of JBD's youngest daughter, Mabel, who had died from scarlet fever on the 1<sup>st</sup> of that month.

<sup>2</sup> No address or date are given but the envelope bears a Wakefield postmark dated 9 September 1870.

<sup>3</sup> Eliza's husband, the Rev. William Alderson, was Chaplain to the West Riding Prison in Wakefield.

<sup>4</sup> Gertrude, JBD's 16 year old daughter, who had also contracted scarlet fever.

<sup>5</sup> JBD's wife.

<sup>6</sup> John Arthur St. Oswald, JBD's youngest son. He, too, was for a time seriously ill with scarlet fever but his recovery was complete. Fowler records him less than two years later coxing a team to victory on the river. Eventually studying with Clara Schumann, he became professor of piano at the Royal College of Music and died in 1948.

**Letter from Francis R. Grey 29 September 1870 (RCO)**

(1)

Sep: 29  
1870

My dear Dykes

I was in York Minster yesterday afternoon when I heard your most beautiful anthem “These are they which came out of great tribulation”. I cannot refrain from telling you that almost the one thought of my heart was for you & M<sup>rs</sup>. Dykes who have been called to pass through so much tribulation lately & of your precious child who has indeed “come out” of it<sup>2</sup> — & what a wonderful thing it was to think it what the end of all these tribulations must be if we only use them aright. Every word of these glorious promises, & every note of the touching music, spoke with a loving force which they never had before — & I prayed, that for you & yours these waters of affliction might indeed prove “living fountains of waters” — & that God’s comforts might refresh your soul. When I first heard of your sorrow a little more than a week ago I shrank from intruding upon it — but after hearing that anthem yesterday I could refrain no longer. Pray forgive me if I have been officious. And pray do not think of answering this letter.

Remember me most kindly to M<sup>rs</sup>. Dykes.

Hoping that your other children are being restored to health

I am my dear Dykes

Very affectionately yours

Francis R. Grey<sup>3</sup>

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<sup>1</sup> No address is shown on the letter, which bears, in pencil, the word ‘copy’.

<sup>2</sup> This is a reference to JBD’s seventh child, Mabel Hey Dyes— ‘darling Mab’ —who died from scarlet fever on 1<sup>st</sup> September 1870 aged 10. She and JBD share a grave in St. Oswald’s churchyard.

<sup>3</sup> The Hon. and Rev. Francis R. Grey, Rector of Morpeth, Northumberland.

**Letter from Edwin George Monk to JBD 9 October 1870 (RCO)**

Minster Yard,  
York.  
9 Oct. '70

My dear Dr. Dykes,

I herewith send you a proof of y<sup>r</sup>. Tune, to "O Day of rest & gladness".<sup>1</sup> Pray look at the metronome mark; &, if it is not to your taste alter it.

Kindly return me the proof at y<sup>r</sup>. earliest convenience.

Mr. Chope has given us his permission to use your Tune written for him, to "The day is past"<sup>2</sup> &, with your own kind sanction, we shall use it, in preference to any other existing setting of those words. Of this I will not send you a proof; as it has been in print for some time.

I most sincerely hope that your little One for whom you were in anxiety when you last wrote, is now quite restored to heath<sup>3</sup>: & with best regards believe me, always yours most truly.

E.G. Monk

P.S.

I must now speak, if you will allow me, on Business. Hitherto it has been our Rule, to remit to our Friends who have aided us, such an "Honorarium" is acknowledgement of the assignment to us of the Copyright of the Tunes written for our Work, as might be required.

May I, then, beg you to deal so with us; & to name the amount which we shall remit to you for the several Tunes which you have specially written for us; & of which you will then assign to us the rights, & ownership.<sup>4</sup>

I shall then have the pleasure of following up your kind reply by their written acknowledgement of our deep sense of our obligation for your kind & very valuable aid,

Always most truly yours,

E.G.M.

The Rev.<sup>d</sup> Dr. Dykes

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<sup>1</sup> DIES DOMINICA

<sup>2</sup> ST. ANATOLIUS

<sup>3</sup> Unless this is a very late reference to Mabel (in which case the sincere hope will have arrived too late — Mabel died on the 1<sup>st</sup> September) this will be a reference either to Gertrude or John jnr., both of whom contracted scarlet fever at about this time.

<sup>4</sup> Of the 11 tunes by Dykes in the hymnal, four were written especially: AMPLIUS; AWAKE, AWAKE; PANIS VIVUS; and RESURRECTION. Another two — DIES DOMINICA and SANCTUARY — first appeared in this hymnal but were not written especially for it. The six tunes are printed below. Unsurprisingly, this pales into insignificance when compared with the 57 tunes composed by Monk himself.

## Amplius (888888)

*The Anglican Hymn Book (1871) No. 351*

Jesu, my Lord, my God, my All,  
 Hear me, blest Saviour, when I call!  
 Hear me, and from Thy dwelling place  
 Pour down the riches of Thy grace.  
 Jesu, my Lord, we Thee adore,  
 O make us love Thee more and more.

*Henry A. Collins*



# Awake! Awake! (CMD)

*The Anglican Hymn Book (1871) No.403*



Awake! awake! put on Thy strength,  
 O Arm of Christ the Lord!  
 Awake! as in the ancient days!  
 Fresh Triumphs now record!  
 Thou driest up the mighty sea,  
 The waters of the deep,  
 That joy might spring in saddened hearts,  
 And mourners cease to weep.

*T.T.N. 1870*

## Dies Dominica (7676D)

*Angican Hymn Book (1871) No.26*

O day of rest and gladness!  
 O day of joy and light!  
 O balm of care and sadness,  
 Most beautiful, most bright!  
 On Thee, the high and lowly,  
 Through ages joined in tune,  
 Sing holy, holy, holy,  
 To God the great Triune!

*Christopher Wordsworth*

**Panis Vivus (777)***The Anglican Hymn Book (1871) No. 189*

The musical score is written for piano in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 84. The score consists of two systems of music. The first system has four measures. The second system has four measures, with the final measure containing the lyrics 'A - men.' written below the notes. The melody is primarily in the right hand, while the left hand provides a harmonic accompaniment with chords and moving lines.

Jesu, to Thy Table led,  
Now let every heart be fed  
With the true and living Bread.  
*Robert Hall Baynes*

## Resurrection (2) (77.77.87)

*The Anglican Hymn Book (1871) No.145*

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system contains five measures. The second system contains five measures, with a forte (*f*) dynamic marking above the fourth measure and a piano (*p*) dynamic marking above the fifth measure. The third system contains five measures, with a forte (*f*) dynamic marking above the first measure and accents (*v*) above the fourth and fifth measures. The music features a variety of note values including dotted half notes, half notes, quarter notes, and eighth notes, often beamed together in groups.

Angels, roll the rock away!  
 Death, yield up the mighty Prey!  
 See! the Saviour quits the tomb,  
 Glowing with immortal bloom.  
 Hallelujah! Hallelujah!  
 Christ the Lord is risen today!

*Thomas Gibbons*

Hark, the sound (a) (8787D)  
*The Anglican Hymn Book (1871) No. 220*

**Other names:**  
 Chancel  
 Illuminator  
 Sanctuary

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first three systems each contain five measures of music. The fourth system also contains five measures, but the final measure is a whole rest, and the lyrics 'A - men.' are written below it. Above the final measure of the fourth system, there is a 'rall.' marking and four accent marks (>) over the notes in the preceding measures.

Hark! the sound of holy voices,  
 Chanting at the crystal sea,  
 Hallelujah! Hallelujah!  
 Hallelujah! Lord, to Thee!  
 Multitudes, which none can number,  
 Like the stars in glory stand,  
 Clothed in white apparel, holding  
 Palms of vict'ry in their hand.

*Christopher Worsworth*

**Letter from E G Monk to JBD 19 October 1870 (RCO)**

19 Oct. '70

Minster Yard,  
York.

My dear D<sup>r</sup>. Dykes,

I have the pleasure to enclose a P.O.O. for £5; & with it to offer you our best & warmest thanks for y<sup>r</sup> kind readiness to help us, as well as for the admirable Tunes with which you have enriched our new edition.<sup>1</sup> I am proud to have you, so well represented, among my contributors.

Will you kindly send me a brief assignment of the copyright of our Tunes. They will, of course, be completely at the service of any possible publication of your own; in wh. you w<sup>d</sup>. doubtless specify their origin & source.

Y<sup>r</sup>. alterations in "O day of Rest"<sup>2</sup> seemed to me very decided improvements: & they have been carried into effect correctly.

Best thanks for y<sup>r</sup> P.S. with Sir H.B.'s letter. I have written to express our readiness to observe your original requirement; viz: that we sh<sup>d</sup>. state that "Niceae" [*sic*] — inserted by y<sup>r</sup>. kind permission, first appeared in H.A. & M. your own form: wh. I duly will v strictly [ ]<sup>3</sup>: whereas — the copyright remaining with yourself — neither justice or courtesy demand more, to the Compilers of H.A. & M., at least so we think & judge.

I hope & trust your dear little invalid is getting better now: Mrs Dykes & yourself must have been deeply anxious, with so much sickness. May health be speedily restored to yr House!

Ever most truly yours

E.G. Monk.

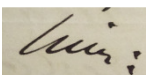
The Rev. D<sup>r</sup>. Dykes

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<sup>1</sup> *The Anglican Hymn Book*, second edition (revised and enlarged) (Novello: London, 1871). See letter dated 9 October 1870 from EGM to JBD, with footnotes.

<sup>2</sup> DIES DOMINICA

<sup>3</sup>



**Letter from E.G. Monk to HWB 19 October 1870 (RCO)**

19 Oct. '70

Minster Yard  
York

Dear Sir Henry,

I must ask you to accept a brief reply to your kind letter — & sent on to me by Dr. Dykes. It w.<sup>d</sup> require a very long one from me to say all that w.<sup>d</sup> be necessary in order to make my own exact position & that of my co-editor quite clear to you. Yet I must say, that, starting in the preparation of our Book<sup>1</sup> as we did, from a different point of view from that taken by the compilers of H.A. & M., we were very dissatisfied with the literary part of that work. For my own part, I w.<sup>d</sup> not have simplified many of its translations;— wh. seemed to me not only loose, as compared with the originals, but often feeble, & so so [*sic*] puerile, as English [ ]<sup>2</sup>; even had they been placed at my disposal. Having said this, you will see how entirely I disagree with your estimate of Mr. Singleton's<sup>3</sup> translations, in the A.H.B. These, in the amended forms in wh. they will appear in our forthcoming new Ed.<sup>n</sup>, are — in my own unbiassed judgment — far before any other existing translations, in the qualities of faithfulness to the Latin and other originals — vigour, poetic beauty, & smoothness of versification.

Even as these stand, now, & making allowance for a few blots — infelicitous words, or expressions, or such like, I am quite at a loss to see how you can speak of these — as you do — in the language of contempt! This, however, being so, only proves, the great difference between the standards of the two works. Rightly or wrongly, that of our work was altogether different from that of yours.

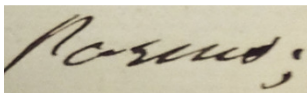
With respect to “Nicea” [*sic*] — the case is this:

We sh.<sup>d</sup> not have asked Dr. Dykes to allow us to [ ]<sup>4</sup> it, if we had not believed it to be his own Copyright. (This, indeed it still seems to be.) He freely gave leave, requiring us to say that the Tune “first appeared in H.A. & M.” This we instantly consented to do; & are ready to carry out now. In our opinion — since the Copyright does not belong to you — such an acknowledgement on our part is all that Justice and Courtesy can require. Perhaps

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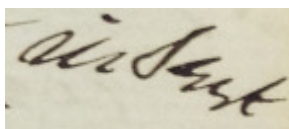
<sup>1</sup> The Anglican Hymn Book 1868, second edition January 1871 — to which JBD contributed four new tunes (not six as claimed in the Preface) — RESURRECTION, PANIS VIVUS, AMPLIUS and AWAKE, AWAKE — and seven pre-published tunes.

<sup>2</sup>



<sup>3</sup> Robert Corbet Singleton, co-Editor

<sup>4</sup>



you will kindly let me hear from you again on this matter, soon: as our "Copy" is in the Press.

One word in addition to say that, though we had before us overpowering testimony of hostile acts on the part of the authorities of H.A. & M., against our Book, we are unable to enter into particulars without compromising those parties, which we must decline to do. This matter, however, may well be allowed to drop, after your own kind & explicit personal utterance.

Believe me to remain,

My dear Sir,

Very faithfully yours,

Edwin Geo. Monk

The Rec.<sup>y</sup>

Sir H.W. Baker

Bart...

&c &c



**Letter from HWB to JBD 22 October 1870 (RCO)**

Monkland

My dear D<sup>r</sup> Dykes

So many thanks from your most kind & welcome note —

I have had a very unsatisfactory reply from D<sup>r</sup> Monk — who takes no notice whatever of what I said about Sir F. Ouseley's Tune, & simply again charges my co-compilers with acts which he declines to name.

I am afraid that when they see his letter, they will be "hostile" & very angry: & perhaps insist on my calling on him to specify instances — so that I am sure I must not wholly ignore the kind rights which you so freely & amicably, & I think only fairly, give us — I send you my reply to him — which please read & then kindly post to him at once —

A man must be very very cross grained if he refuses to insert such a sentence as that — I also enclose his letter which please return to me —

Indeed I was sorry not to see you at Cowly — And alas ! you have still sickness to make you anxious I fear. It keeps me too from paying my hoped for visit to you. May GOD spare the sick one to you yet:<sup>1</sup> & make you and your's know more fully how true it is that never a trial comes but in the tenderest & wisest Love —

Believe me my dear friend

Ever most sincerely yours

Henry W. Baker

Oct 22 1870

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<sup>1</sup> This probably refers to JBD's daughter, Gertie.

**Letter from E.G. Monk to JBD 24 October 1870 (HAM)**

Minster Yard,  
York.

24 Oct. '76

My dear D<sup>r</sup>. Dykes,

I owe you some words of thanks, & reply.

Sir H.W. Baker's letter, with y<sup>r</sup>. brief imprimatur, arrived this morn<sup>g</sup>; & I have written to him, saying that we readily adopt his condition — approved by yourself — for our use of "Nicaea". In truth, after your great kindness & readiness to aid our Work, what you wanted, in the business, c<sup>d</sup>. not but have had the greatest possible weight.

I must mention to you, that I told Sir H.B. that your first condition — viz: that we sh<sup>d</sup>. say that "Nicaea" was "first printed in H.A.&M." — was subsequently changed: & that, to this change, much of the correspondence that arose, was due.

However, considering that Sir Henry entirely disavows the "hostility" wh. before made it impracticable for me to receive a favour at his hands, we are quite free to put the matter entirely as he requires & you approve: & so it will appear, in our forthcoming Edition.

With will I have done all that lay in my power to "bury the war-hatchet, & smoke the pipe of peace!"

I have other matters to write to you about, to send the copy of assignment of copyright &c. — Of this & others when a moment offers.

Till then believe me

Ever yours most truly

E.G. Monk

We are glad to hear of your little one's improved health. May progress go on, steadily.

# Letter from E G Monk to JBD 26 October 1870 (RCO)

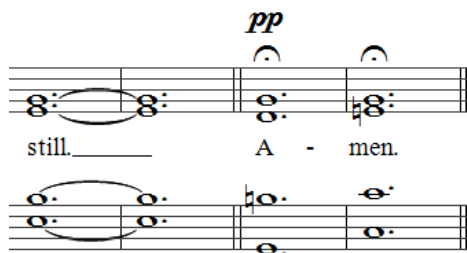
Minster Yard,  
York.  
26 Oct: 70.

My dear D<sup>r</sup>. Dykes,

I enclose your Proof of y<sup>r</sup>. Tune to 'Angels roll the rock away.'<sup>1</sup> Please to return it to me, at y<sup>r</sup>. earliest convenience: noticing Tempo<sup>2</sup>. At the end of the 4<sup>th</sup> line — the "Hallelujah" must be taken up very thankfully: & does it not sound hurried? If you sh<sup>d</sup>. think so, shall we get over this by placing a  $\frown$  over last minim, preceding it? The only other plan I can think of, is — to alter the barring, from the beginning: thus getting the line to end with |  $\sigma$  · || This can be readily done, if you like. The entire case is in y<sup>r</sup>. own hands: tho', I think it best to mention what strikes me.<sup>3</sup>

I want to ask one or two little favours — if — on their own merits — you can approve.

1. To end y<sup>r</sup>. "Fierce raged"<sup>4</sup> with this "Amen": (the tune you remember begins in C minor, & stays there more than half way throughout):<sup>5</sup>



2. In y<sup>r</sup>. "Amplius" — in the prolongation of the phrase before the Coda — "more & more" — I sh<sup>d</sup>. be better satisfied with the treatment of the 7<sup>th</sup> — in the tenor voice — if the treble pt. sang | 9.8.7. | 3. Your Copy runs thus:<sup>1</sup>

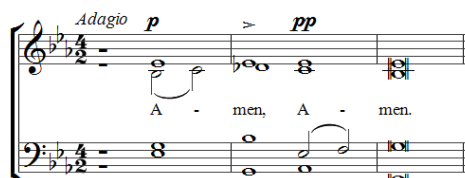
<sup>1</sup> RESURRECTION — see below.

<sup>2</sup> Monk had marked it  $\text{♩} = 92$

<sup>3</sup> Dykes did not approve of either suggestion for, as Monk notes in his letter of 17 November, the tune is presented as JBD wrote it and with his tempo.

<sup>4</sup> ST.AELRED

<sup>5</sup> Again, it would appear that JBD did not like this suggestion. The Amen as printed is





Here, neither my ear, or judgment, is satisfied at the progression of X. W<sup>d</sup>. you think y<sup>r</sup>. Harmony or Melody damaged by the following slight change? If you do, I will say nothing: If not, I sh<sup>d</sup>. be very glad of the change; from a minim C — to 2 crotchets thus:



3. In the “Hark the sound of holy voices”;<sup>3</sup> — as my deliberate opinion urges me, very strongly, will you forego y<sup>r</sup>. last F<sup>b</sup> — as well as the first?<sup>4</sup> I have considered all you advanced concerning it — with the utmost respect — but cannot bring myself to feel the propriety of this most extreme of all possible chords, in its place in this Hymn Tune. To me its effect, here, is that of a sudden & terrible wrench, in one’s feelings.

I know you will forgive my freedom: even if you decline my petition.

Enclosed is [<sup>5</sup>] of consignment.

Ever y<sup>rs</sup>. most truly,

E.G. Monk

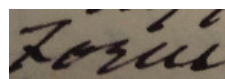
<sup>1</sup> The X above the second bar in this example, and the X preceding the next example, both written in red pencil, appear to have been written either as afterthoughts, or possibly by the letter’s recipient.

<sup>2</sup> The accidental E<sup>b</sup> is not explicitly shown in the example. This is another change to which JBD evidently did not assent, although the harmony was changed slightly.

<sup>3</sup> The tune is so-called in this, its first, appearance. It was subsequently more widely used under the alternative title SANCTUARY. See footnote to letter from EGM to JBD dated 9 October 1870.

<sup>4</sup> It is tantalising, without having access to the original manuscript, not to know for certain where these offending chromatic F<sup>b</sup>s appeared. In the *Hymnal Companion* of the following year, the bass crotchet in bar 4 is an F<sup>b</sup> (but F<sup>♯</sup> in Monk’s *Angican Hymnal*). This note may therefore be the ‘first’ F<sup>b</sup> referred to by Monk. There is another F<sup>b</sup> in the alto in bar 7 (in both hymnals), which might be the ‘last’ of the F<sup>b</sup>s which grated with Monk (but which JBD refused to forego). One infers that Monk’s ear must have been particularly averse to chromatic harmonies if he heard the F<sup>b</sup> in bar 7 as a ‘wrench’: it is part of a four note descending chromatic scale, enharmonically changed to E<sup>b</sup> when the scale is reversed. But A&M 1875 shows an F<sup>b</sup> — which might also be Monk’s ‘last’ — in beat four of the alto in bar 18.

<sup>5</sup>



**Letter (incomplete) from E G Monk to JBD 17 November 1870 (RCO)**

I ought to have ans.<sup>d</sup> yr kind letter, of last month, before now; but have been so pressed for time, that you will, I hope, excuse the delay; as well as accept my sincere thanks for your having given consideration to the remarks whi. I ventured to offer, on some points in the new Tunes. In almost every case where I have taken such a liberty, — & especially in your own case — I have been quite content to make known my own feeling, & to leave the result wholly with the Composer; that he sh.<sup>d</sup> please himself.

I now send you a proof of “Fierce raged;”<sup>1</sup> & with the “Amen” of this, I beg you to do just as you choose. I did not avail myself of y.<sup>r</sup> proposed new close in C maj. — agreeing with you in the undesireableness of altering a Tune. — Let me state, distinctly — that my proposed new “Amen” — on Ch.<sup>ds</sup> of G. & C. — is only to be sung after the last verse: & not (as y.<sup>r</sup> letter implies, after every vers: wh. w.<sup>d</sup> be a bad & not a good effect, to my mind. The repeat of Tune will, of course, be from ch. of E<sup>b</sup>

I have put 88 =  $\text{♩}$  but you will please to fix y.<sup>r</sup> own tempo. I never wish to sway a Veteran Composer like y.<sup>r</sup>self, about pace: while, however, I hold my own judgment, used to the best of my ability, in other cases. I may say that I am almost equally opposed to the slow drawl of 40 years ago, as to the Racing-pace employed in some Churches. The mere requirements of decent vocalisation, not to speak of reverent worship — seem to me to be ill served by the tremendous speed advocated in some quarters for Hymn=singing.

“Angels roll”<sup>2</sup> is presented as you first wrote it; & with y.<sup>r</sup> tempo.

What you say anent an Organ “Introduction” to a Hymn, in Church, takes me quite by surprise: I never heard of such a practice; & am sure it w.<sup>d</sup> prove, if generally adopted, a very great nuisance! Surely every Tune sh.<sup>d</sup> be made “fit to run alone”—without any such help! I must always feel that what is a deformity in Art, cannot be justified with any plea urged on behalf of a special expression; were it otherwise all laws w.<sup>d</sup> go for nothing! & legitimately w.<sup>d</sup> have to succumb to the ordeal of a “French Revolution” in Music!

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<sup>1</sup> ST. AELRED

<sup>2</sup> RESURRECTION

**Letter from HWB to JBD 8 January 1871 (RCO)**

I hope to be till Thursday at Lattenbury Hill

St. Ives, Hunts

Home again on Saturday (D.V.)

Horkesley House,  
Monkland,  
Leominster

My dear D<sup>r</sup> Dykes

Though I cannot altogether controvert, alas! what you say & feel as to our refusal of Tunes to Novello, I think you ought to read what my colleagues's view of the refusal is. And so I send you the letter which they wrote to Littleton, & which I had to sign officially, as Chairman —

I also send (or rather it will go with tomorrow's post) Ouseley's [ ]<sup>1</sup>

It is very desirable that we sh<sup>d</sup> get on with our work: can you give a week to it in town, or here, after Easter? Perhaps London will suit Monk the best. The week of May 8<sup>th</sup>: how would that do? Or if you can get a Sunday, perhaps the week before: & not have to give up all day long.

My heartiest good wishes for a happy year, in the truest happiness, to you and all yours

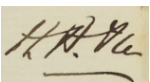
Most sincerely,

Henry W. Baker

January 8<sup>2</sup> 1871

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<sup>1</sup>



<sup>2</sup> The numbers 7 and 8 are superimposed: it appears that 7 was written first and then overwritten with 8.

**Letter from William Stevenson Hoyte to JBD 20 February 1871 (RCO)**

Montpellier Villa,  
Finchley Road, N.W.

Feb 20. 1871

Rev<sup>d</sup> Sir

During Lent we have on Tuesdays and Thursdays an evening service composed of a sermon followed with a metrical Litany, at All Saints Margaret St and it has proved such a success that one of our clergy The Rev<sup>d</sup> J<sup>n</sup> Hoskins is about bringing out a book of Litanies for all the seasons of the Church and also a few for general use, he has placed the musical arrangements in my hands and as we are both extremely anxious that our scheme should prove of benefit to the church at large we are desirous of obtaining the assistance of a few eminent church musicians to write us some tunes for the same, may I ask the favour of your most valuable help? if so will you kindly inform me your terms and I will then forward you those Litanies that are already written viz the words and you can then select any you would prefer writing tunes or a tune for.——

For missions and popular services for the poor we fancy they will prove invaluable——

Rev<sup>d</sup> Sir

Y<sup>rs</sup> faithfully

W<sup>m</sup> Stevenson Hoyte<sup>1</sup>  
Organist & Director of the Choir  
at All Saints Margaret St.

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<sup>1</sup> Described by the Royal College of Music as a 'distinguished organist', Hoyte was born in 1844. He was organist at All Saints' Church, Margaret Street, from 1868 until 1907, during which time he became widely famous as an accomplished player. He died on 27 July 1917. (Source: Obituary, *RCM Magazine*, 14/1 (1917), p21).

**Letter from the Rev. George T. Blair to JBD 21 March 1871 (RCO)**

73 Albert Road  
Middlesbrough

March. 21. 1871

My dear D<sup>r</sup>. Dykes,

We are getting up a scheme for a new organ in S. John's, & have so far progressed with it as to be anxious to come to terms with some Organ Builder. Is it too much trouble to put you to, to ask you whom you w<sup>d</sup> recommend us to employ? We do not want an ambitious instrument, but wish it to thoroughly good, as far as it goes, as well for its mechanism as its tone.

Our scheme was originally to raise £400, but if you think less money would do it, & keep secure the facility of the instrument, we sh<sup>d</sup> like to have less to collect. Hill has sent us a specification for £405. Not a bad organ to read, tho' too much case, & a Trumpet!

Do you know Harrison of Rochdale: I am told he is good, & a young friend of mine is apprenticed to him? Or Booth of Wakefield?<sup>1</sup> On any point yr opinion will be of much value to us.

Could you recommend me a Tune for 'There's a friend for little children'. I am in search for one.<sup>2</sup>

I hope you will excuse this troublesome request.

& believe me

Dear Dr. Dykes

Yours faithfully

George T. Blair

Curate of S. John's

Middlesbrough

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<sup>1</sup> JBD was indeed familiar with both firms.

<sup>2</sup> JBD composed a tune for this hymn, but not until J. Ireland Tucker, of Troy, New York, commissioned it in 1873 for his *Children's Hymnal*



**Letter from the Rev. Richard Frederick Littledale to JBD 4 April 1871 (RCO)**

S. Margarets Convent  
East Grinstead  
Tuesday in Holy Week 1871

My dear D<sup>r</sup> Dykes,

I owe you great thanks for the beautiful Reproaches you have contributed to the People's Hymnal music, which has, I hope, been duly sent to you. The words are, I find, steadily making their way, for I had to order the printers to work off 10,000 more copies the other day, and though Vaux & I<sup>1</sup> have not yet recouped our original outlay, yet the words more than pay their expenses, & will yield a profit ere long. We are still, however, laying out our money in getting the music & having it printed, although we look to the sale of each part to defray most of the cost of its successor. Part III, finishing the Trinity Sunday hymns, is just ready, & will be out very soon. As I begin to see that there is a fair prospect of such success as will enable us to offer you some adequate remuneration for your valuable help, I have the less scruple in once more begging for your aid in the Eucharistic section. And of the following would be of great value to us. 169, 170, 175, 184, 186. And, to hop into the next part, I do not know any tune worthy of Keble's words in 192. I am sure you could do better for us than anything I have yet seen.<sup>2</sup>

I hope to be back in London (111 Ladbroke Grove W) next week, but I shall be here over Easter Day.

W. Ebor does not seem likely to take much [ ]<sup>3</sup> the P.C. malversation. With best Easter wishes

[ ]<sup>4</sup>

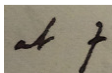
R. F. Littledale

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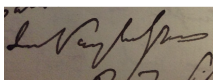
<sup>1</sup> For biographical information on Vaux and Littledale see footnote to letter dated 11 March 1870.

<sup>2</sup> Aside from THE REPROACHES, JBD wrote three tunes for this book: PROME VOCEM (*Now, my soul, thy voice upraising*); IN NOMINE DOMINI (*Onward in God's name we wend*); and PARACLETE (*Holy Ghost, come down upon thy children*) — see below.

<sup>3</sup>



<sup>4</sup>



## The Reproaches (excerpt)

*The People's Hymnal No. 88*

Cantor or Choir

*mf*

O My people, what have I done to thee? or where - in have I wea - ried thee?

This system contains the first two staves of music. The top staff is for the Cantor or Choir, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a whole rest in the vocal line and a whole note chord in the piano. The vocal line then enters with a half note 'O' followed by a half note 'My'. The piano accompaniment consists of a steady eighth-note bass line and a half-note treble line.

An - swer Me!

This system contains the next two staves of music. The vocal line has a half note 'An', a half note 'swer', and a half note 'Me!'. The piano accompaniment continues with the same pattern as the first system, providing a harmonic foundation for the vocal response.

1. Because I brought thee out of the land of Egypt — thou has prepared a Cross for thy

This system contains the final two staves of music. The vocal line begins with a half note '1.', followed by a half note 'Because', and then a half note 'I'. The piano accompaniment continues with the same pattern as the previous systems, providing a harmonic foundation for the vocal line.

2

12

Sa - viour.

*pp* *cresc.*

15

**Choir (organ ad lib)** *The following Response is to be sung after vv. 1-3*

*pp* *cresc.* *cresc.*

Ho - ly God, Ho - ly and Might - y, Ho - ly and Im -

18

*f* *dim.*

mer - cy up - on - us.  
mor - tal, have mer - cy up - on - us.  
mer - cy up - on - us.  
mer - cy up - on - us.

22

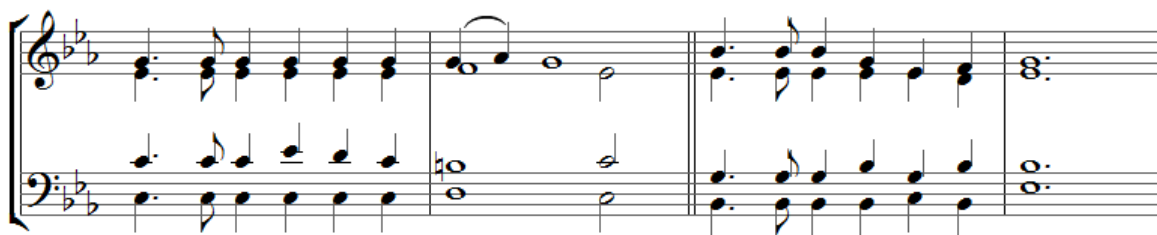
**Cantor**

2. Because I led thee through the wilderness forty years, and fed thee with manna; and brought thee into a land exceeding good:—

thou hast provided a Cross for thy

Prome Vocem (878787)

*People's Hymnal (1868) No. 100*



Now, my soul, thy voice upraising,  
 Tell in sweet and mournful strain  
 How the Crucified, enduring  
 Grief, and wounds, and dying pain,  
 Freely of His love was offered,  
 Sinless was for sinners slain.

*trans. H.W. Baker*

## In Nomine Domini (77777)

*The People's Hymnal (1870) No. 137***Other Names:**

'Onward in God's name'

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a time signature of 4/4. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with half notes G3 and B2. The second system continues the melody and accompaniment. The third system concludes with a double bar line and the text 'A - men.' written below the staff.

Onward in God's Name we wend,  
 Praying Him His grace to lend;  
 For Thine aid we sue to Thee,  
 O Thou blessèd Trinity.  
 Lord, have mercy as we pray.

*Trans. from the German  
 by R.F. Littledale*

## 'Holy Ghost, come down' (10.7979797)

*The People's Hymnal (1868) No. 158*

Other names:

Paraclete



D.C. al Fine



Holy Ghost, come down upon Thy children,  
 Give us grace and make us Thine;  
 Thy tender fires within us kindle,  
 Blessèd Spirit, Dove divine.  
 For all within us good and holy  
 Is from Thee, Thy precious gift;  
 In all our joys, in all our sorrows,  
 Wistful hearts to Thee we lift.

*Frederick Faber*

**Letter from the Rev. Dr Edward Steere to JBD 24 April 1871 (RCO)**

Little Steeping  
Spilsby  
24 April 1871

My dear Sir

I am exceedingly obliged by your answer to my enquiry about Swahili hymn tunes and I have ventured now to send you stanzas of several Hymns to which we should be exceedingly glad to find suitable tunes. I have added to each a literal English translation. You will have no great difficulty in reading the Swahili if you pronounce the vowels as in Italian & the consonants as in English. It is a very soft sweet sounding language and so full of open vowel sounds as to be peculiarly pleasant when sung. The accents which I have marked are very well marked but they do not imply any special pause on the accented syllables, answering in fact very nearly to the accent on the first beat of a musical bar. I should be extremely thankful for a melody adapted to Bernard's Rhythm as I could easily adapt to it some kind of translation from the original Latin<sup>1</sup>. We should certainly value harmonized tunes very much, and though at first we had none but treble native voices to rely upon, there are now others and as Bp. Tozer is himself very musical and has now with him as organist a young man trained under Mr. Barnby at S. Andrew's Wells Street, I think there would be no difficulties as to execution.

I have often noticed that the native songs are not generally in unison and that there are even something like fugues sometimes introduced. Bishop Tozer does not think the native voices very good but they seem to have good ears and their time is always perfect. Whenever several people are working near one another they always keep in time and sing over their work if possible.

I am, my dear sir,  
very faithfully yours,  
Edward Steere.<sup>2</sup>

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<sup>1</sup> Dr. Steere's own assessment of his abilities was not universally shared. The Rev Chauncy Maples, Archdeacon of Nyasa, wrote: 'He had a great love of music, without, however, professing a correct ear. I have known him to sit down to a harmonium, and play on that dismal and unpromising instrument a hymn-tune with feeling and expression such as many a trained musician could scarcely have equalled. He had not, however, made any scientific study of music, and I must demur altogether to a statement I have seen somewhere in print since his death, to the effect that the Bishop "knew how to alter a hymn-tune to suit the Swahili words without spoiling it." So far from this being the case, he failed egregiously in his attempt to do so; and this is less odd than that, possessing so much true musical taste, he should have essayed so hopeless a task.' 'Recollections of Bishop Steere' in *A Memoir of Edward Steere, D.D., LL.D.* (George Bell: London, 1888), p185

<sup>2</sup> See also letter from Steere to JBD dated 25 January 1872 and letter from Bishop Tozer dated 25 March 1872.

Let me not lift up my voice in the fires  
Oh thou whom I have praised by singing Psalms  
Leave me not to weep being in darkness.  
Remember how in the night I have sung to Thee.

At Baptism  
Dactylic

Father who hast created all things in wisdom  
Look upon him whom we have brought, we beseech thee,  
Thou hast made him to live in this world.  
Grant him that he may gain the life eternal.

Holy Communion  
Dactylic

We adore Thee O Saviour whom we see not.  
Thou who deignest to be here { in the Sacrament  
  [ in a mystery  
Body and soul though they tremble where thou art.  
Knowing thee in the Sacrament we rejoice in Thee.

<sup>1</sup> The accute accents are Steere's indication of stressed syllables. The text has been superscribed in pencil — conceivably by Dykes himself — to show the dactyls, trochees and iambs. The very regular metres, instantly recognisable to any musician trained in the western classical tradition, cast doubt on the assertion that 'the Swahili language did not lend itself well to musical rhythm'. Fowler, p157



The Ascension  
Dactylic

Ámeingía kwa shángwi Masíya mbrigúni  
Áme'mshiúda shetáni na kaífa na móto.  
Jiúe amekéti kwa bába 'nikóno wa úme  
Ámeutwáa ufaúme, fahári na sífa.

Christ has entered into heaven in triumph.  
He has conquered the devil & death and hell,  
Above he has sat down at the right hand of the Father.  
He has taken the kingdom, the glory & the praise.

//

Morning Hymn 5 stanzas  
Iambic

Muúngu Bwána wétu útukúke  
Twakúshukúru úliyétulínda  
Katíka gíza ná határi záke  
Mkátutía ngúvu kwá kukála.

Lord our God be thou exalted  
We give Thee thanks who hast kept us  
Amid the darkness and its dangers  
And given us new strength in sleeping.

//

Jesus the very thought of Thee  
Trochaic 5 Stanzas

Ísa túkikúkumbúka  
Móyo úmajáa furáha  
Kúkuóua kúzipáta  
Ráha záko, ndílo jéma.

Jesu! when we think of thee  
The heart is full of joy.  
To see Thee, and to gain  
Thy rest, is better than all beside.

From Ephrem Syrus  
Dactylic 6 stanzas

Makósa nilíyoyafánya  
Mbéle yasíjanipáta  
Yasíjaniléta alípo  
Mwanuízi kitíni mwa háki  
Nisíjasimáma kujíbu  
Híóna aíbu usóni.  
Nínirehéma Muúngu  
ulíye mwényi rehéma.

The transgressions I have made  
Before they have seized upon me  
Before they have borne me where is  
The Judge on his throne of justice  
With shame of face  
Have mercy upon me O God,  
Thou who art merciful.

//

From Ephrem Syrus  
Trochaic Many couplets of praise & petitions

Miufúkuzíe sísi  
Mámbo yóte yá kuthúru  
Mkalíshe mákaóni  
Niwétu wéma ná awáni

Drive from us  
All hurtful things  
Make to dwell in our  
abodes gentleness & peace.

**Letter from Alan Machray to JBD 2 May 1871 (RCO)**

Aberdeen, 152 Union St:

2<sup>nd</sup> May 1871 Dear Sir,

My previous experience of your kindness to aid, and ready willingness to assist those interested and engaged in Psalmody work, leads me to trouble you in a matter of my own.

From the accompanying sheet you will see that I have made a small effort at composition [ ]<sup>1</sup> as an amateur. I do not profess to know much about harmony. Will you kindly inform me what your opinion is of the respective merits of the enclosed, if of any merit at all? With reference to No. 6, I may explain that we are in the habit of singing a short anthem or Sentence, after the last Psalm and before the Benediction — like [ ]<sup>2</sup> “I will arise”.

I have some additional tunes beside me, but before printing them, (merely for my friends) I am anxious to have your disinterested and unprejudiced opinion regarding those now sent.

I have always looked upon your own compositions as marvels, and have studied them attentively, both as regards the grace of the melodies, and the freedom, ease and singableness of the harmonies.

I shall esteem it a very great favour if you would send me a reply, when convenient for you.

With great respect,

I always am,

dear Sir,

Yours very truly.

Alan Machray

The Rev.

John B. Dykes.

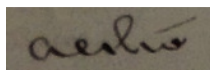
Mus.Doc

P.S.

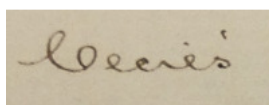
Is the following melody [ ]<sup>3</sup> too secular in character for a Psalm Tune?

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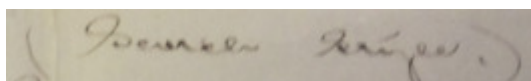
1



2



3





Or is there sufficient scope for a good harmony?

A.M.

**Letter from Joseph Barnby to JBD 14 May 1871 (RCO)**

1 Berners Street W.  
May 14 1871

Dear Dr. Dykes

I have once or twice, lately, had an intention of writing to you but want of time has always prevented me. Since I called upon you in Durham several tune books have appeared or been announced with new tunes written for them by you. The last of these (The Anglican Hymn Book) appeared in a New Edition<sup>1</sup> the other day with a statement that you had contributed six new tunes to it. From this I am tempted to gather that you have reconsidered your determination not to contribute to other Hymnals and to hope that you may still become a contributor to the collection I am now engaged upon. Would you kindly give me a line stating whether I am right in my surmises.

With kind regards believe me

Most truly yours

J. Barnby<sup>2</sup>

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<sup>1</sup> Singleton, R.C. and Monk, E.G. (eds.) *The Anglican Hymn Book*, second edition (Novello, Ewer & Co.: London, 1871).

<sup>2</sup> 12 August 1838—28 January 1896. Organist of St. Andrew's, Wells Street, London from 1862; Precentor and Director of Music at Eton College from 1875; Principal of the Guildhall School of Music from 1892, in which year he was also knighted.

# Letter from JBD to HWB, 17 May 1871, incomplete (HAM)

(1)

.... from my masters.

I felt very sorry to receive his note: because I quite hoped I s<sup>hd.</sup> not be troubled any more in reference to this Book.

I still hope to be able courteously to beg off: but I do not know quite what to say.

If all be well, I shall be very happy to come to you, for a little bit, in the early part of August. I quite approve of the addition of D<sup>r.</sup> Stainer to our musical staff. In the matter of revising harmonies & our general musical supervision his services will be most valuable. He is a thoroughly competent & able fellow.

By the way have you seen any of the Litanies which the All Saints people are about to bring out. I have had 2 or 3 letters f<sup>m.</sup> M<sup>r.</sup> Hoskins, the writer of the Litanies, & f<sup>m.</sup> the organist.<sup>2</sup> They want me to set some of them. Could not you combine with their people & publish a H.A.M set of Litanies?

Now I must stop

Believe me my dear Sir Henry

Yours ever sincerely

John B. Dykes

Ascension Day.

I am very sorry I was prevented send<sup>g</sup> this off yesterday.

....Book, renewing his request that I s<sup>hd.</sup> contribute to it.<sup>3</sup> He hopes that as I have helped Monk & others I have no ground for refusing to help him. He writes very kindly: and I feel rather [haunted]<sup>4</sup> as to what I ought to do.

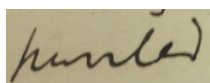
I had really rather not write for the book. I have more work in hand than I know how to get on with: and I hate writing tunes for the mere sake of writing. But then I do not like to feel myself in this somewhat unpleasant position of being the one solitary member of the musical brotherhood who refuses to help a man like Barnby who has done, & is doing, so much for music in this country. It has a conceited look about it, besides exposing one to no end of hostile criticism.

<sup>1</sup> Although the first page of the letter is missing, internal evidence, not least the reference to the All Saints Litanies, shows conclusively that the letter was written in 1871. The postscript was written on Ascension Day (which in 1871 fell on 18 May), and refers to the letter having been written the previous day. Although the addressee is not shown, the subject matter points to no-one else but HWB.

<sup>2</sup> Letter from William Stevenson Hoyte to JBD dated 20 February 1871.

<sup>3</sup> Letter from Joseph Barnby to JBD dated 14 May 1871.

<sup>4</sup>



**Letter from Christopher Wordsworth, Bishop of Lincoln<sup>1</sup> to HWB 4 July 1871 (HAM)<sup>2</sup>**

PRIVATE

Riseholme, Lincoln, July 4, 1871.

My dear Sir,

I often hear my Hymn “for Charitable Collections,” (O Lord of heaven and earth and sea) sung in Churches from the Appendix to “Hymns Ancient & Modern.” I heard it last Thursday at a Church opening in Nottinghamshire, and I heard it on Sunday last at a Church in Nottingham: and I never hear it without regret. The reason is that in H. A. & M. it is garbled and mutilated; and the two stanzas are omitted which specify the two paramount proofs of God’s love to man, and by consequence suggest the strongest motives of man’s love to God. Whenever therefore I hear the hymn, I feel as if the writer of it were liable to the charge of the “heresy of silence.”

The two stanzas as they stand in “the Holy Year,” No. 126, begin with the words Thou didst not, &c., v. 4, and Thou gavest v. 5. I may add that this Hymn is very frequently sung while a collection is being made, the addition of two more verses (as I know by experience) would be a great practical experience. I hope the Hymn will be restored to its original form; and be exhibited in its genuine shape in Hymns Ancient and Modern. When I consented to its insertion in that book, I had no notion that it would be treated as it has been; and I find a general dissatisfaction is felt and expressed in this Diocese, by those who know the circumstances of the case.

Before I take any public steps to have the injury redressed, I have thought it better to address to you this private communication, in full reliance on your sympathy as a Hymn writer, and on your assistance as a friend.

I am, my dear Sir, yours faithfully,

C. LINCOLN

The Rev. Sir H. Baker, Bart.

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<sup>1</sup> Christopher Wordsworth. ‘High position, ecclesiastical and academical, honourably attained; practical energy and generosity of character; a blameless and consistent life; deep acquaintance with the learning of ages past, with the ability and courage to apply its stores to the present, and grapple fearlessly with the great questions of the day...’ from Dykes, J.B. ‘The Babylon of the Apocalypse’ in *The Ecclesiastic* Vol. XII. (London: Rivingtons, 1851) p227. Reproduced in Appendix C p1ff.

<sup>2</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871 (all of which is held in the Archives of HAM in the form of a single page galley proof); the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD. These letters all refer to the Bishop’s beration, at the Nottingham Church Congress, of hymn book compilers (by clear inference, specifically the compilers of HAM) who ‘mutilated’ authors’ texts, subjecting them to a ‘process of amputation and curtailment’. He instances his own hymn ‘*O Lord of Heaven and Earth and Sea*’, set to ‘one of the most beautiful tunes’ — Dykes’s ALMSGIVING. The hymn, with Dykes’s tune, originally appeared — in its complete form, needless to say — in Wordsworth’s *The Holy Year* (1865). The hymn is given below.



[See next page for a comparison between Wordsworth's original text and the A&M version]



***The Holy Year (1865) (No.165)***

1. O Lord of heaven, and earth, and sea,  
To Thee all praise and glory be;  
How shall we show our love to Thee,  
Giver of all?
2. The golden sunshine, vernal air,  
Sweet flowers and fruits Thy love declare,  
When harvests ripen, Thou art there,  
Giver of all!
3. For peaceful homes, and healthful days,  
For all the blessings Earth displays,  
We owe Thee thankfulness and praise,  
Giver of all.
4. Thou didst not spare Thine only Son,  
But gav'st Him for a world undone,  
And e'en that gift Thou dost outrun,  
And give us all!
5. Thou giv'st the Spirit's blessèd dower,  
Spirit of life, and love, and power,  
And dost His sevenfold graces shower  
Upon us all.
6. For souls redeem'd, for sins forgiven,  
For means of grace and hopes of heaven,  
Father, what can to Thee be given,  
Who givest all?
7. We *lose* what on ourselves we spend,  
We *have* as treasure without end  
Whatever, Lord, to Thee we lend,  
Who givest all.
8. Whatever, Lord, we lend to Thee,  
Repaid a thousandfold will be;  
The gladly will we give to Thee,  
Giver of all;
9. To Thee, from whom we all derive  
Our life, our gifts, our power to give;  
O may we ever with Thee live,  
Giver of all!

***Hymns A&M (1868) (No. 370)***

1. O Lord of heaven, and earth, and sea,  
To Thee all praise and glory be;  
How shall we show our love to Thee,  
Who givest all?
2. The golden sunshine, vernal air,  
Sweet flowers and fruit Thy love declare;  
When harvests ripen, Thou art there,  
Who givest all.
3. For peaceful homes, and healthful days,  
For all the blessings earth displays,  
We owe Thee thankfulness and praise,  
Who givest all.
4. For souls redeemed, for sins forgiven,  
For means of grace and hopes of heaven,  
What can to Thee, O Lord, be given,  
Who givest all?
5. We lose what on ourselves we spend,  
We have as treasures without end  
Whatever, Lord, to Thee we lend,  
Who givest all.
6. Whatever, Lord, we lend to Thee,  
Repaid a thousandfold will be;  
The gladly will we give to Thee,  
Who givest all;
7. To Thee, from whom we all derive  
Our life, our gifts, our power to give;  
O may we ever with Thee live,  
Who givest all!

**Letter from HWB to Christopher Wordsworth, Bishop of Lincoln, 7 July 1871  
(HAM)<sup>1</sup>**

Monkland, Leominster, July 7, 1871.

My dear Lord,

Your letter of the 4<sup>th</sup> instant has followed me to Eastnor, where I have been for a few days with three or four of my co-compilers of "Hymns Ancient and Modern." Being away from home I cannot refer to my former correspondence with your Lordship, but fortunately they confirm my recollection in every particular, and our host had a copy of the proof-sheets of the Appendix as they were sent you before publication. Your Lordship must surely have forgotten this. Proofs of every one of your own Hymns, and indeed of almost every Hymn in the Appendix, were sent you, and were returned by you to me, and you were kind enough to mark in the margin in many instances some valuable emendations and corrections of which we made good use. When you recall this fact to your mind, I am sure that you will see that not only is your request for the insertion of these two verses in the Almsgiving Hymn one which we could not possibly have expected you ever to make, but that the tone of your Lordship's letter, especially that sentence in which you speak of "taking public steps to have this injury redressed" is such as we were very reasonably surprised and pained at. I do indeed heartily sympathise with all your Lordship's feelings as a Hymn writer, but, if I had myself seen the proof of one of my Hymns in which a verse had been omitted, I do not think I could afterwards complain about it.

I will only in conclusion assure your Lordship how truly sorry I am that you should be vexed about this matter, but the facts are as I have stated.

I am, with great respect and gratitude for your past kindness,

Your Lordship's faithful servant,

HENRY W. BAKER

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

**Letter from Christopher Wordsworth, Bishop of Lincoln, to HWB 10 July 1871 (HAM)<sup>1</sup>**

Riseholme, Lincoln, July 10, 1871.

My dear Sir,

If I remember rightly the circumstances of the case were these. When you applied to me for leave to insert in the Appendix to "Hymns Ancient and Modern" some Hymns from "the Holy Year" I declined until I had first seen with what other Hymns they were to be associated. You expressed surprise at this stipulation, as it seemed, you said, to imply that the Compilers might be suspected of heresy. However *some slips* of the proposed Appendix were sent to me, in order that I might see what was proposed. Of this, however, I feel sure that these slips did not correctly represent the Appendix as it *now stands*: and I doubt whether my own Hymns had then been printed in the slips, inasmuch as they were sent to me with a view to my consent for their insertion. But this is not of much importance, for my object in asking for the sight of the slips was to see *other* Hymns and not to examine my own. My object in writing to you was to promote the welfare of your publication. I know that the mutilation of Hymns, and particularly of the Hymn on Charitable Collections has led to the exclusion of H. A. & M. from one of the largest Churches in this Diocese: and the more generally the fact is known, the more prejudicial it will be to the work.

I am, my dear Sir, yours truly,

C. LINCOLN

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4 & 7 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

**Letter from George Macfarren<sup>1</sup> to JBD 25 August 1871 (RCO)**

7. Hamilton Terrace. N.W.

25<sup>th</sup> August 1871.

My dear Sir,

I am gratified but not convinced by your very kind letter — nay, forgive me for saying so, every quotation of yours confirmed me more and more in my “feeling” on the matter, (I use your own term, because in such a case I know not who shall be law giver, and feeling is the only test of any law’s validity.)

I go tomorrow to spend a few weeks with my dear friend Monk,<sup>2</sup> during which time, if good fortune bring you into the neighbourhood of York, I shall be happy to talk the subject out with you and delighted at the opportunity to make your personal acquaintance, and I am certain that his hospitality will afford us house room for a fair fight. If I meet not with you there, I will reply to you at length on my return.

Faithfully yours

for G. A. Macfarren

EFB.<sup>3</sup>

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<sup>1</sup> The *Historical Companion* p681 has this entry: MACFARREN, George Alexander, born in Westminster, March 2, 1813. Studied first under his father George Macfarren...then under Charles Lucas and Cipriani Potter. Professor at R.A.M. 1834 and Principal 1876. Professor at Cambridge 1875, B.Mus. and D.Mus. Cambridge 1875. Knighted 1883... For many years he was blind, but it did not stop his work of teaching and composing. He wrote much, first for the concert hall and stage. Later he wrote books on theory, and also some church music. He died in St. Marylebone, October 31, 1887.

<sup>2</sup> Edwin George Monk, organist of York Minister.

<sup>3</sup> Macfarren being blind, his letters were dictated to an amanuensis.

# Letter from FAGO to JBD 1 September 1871 (RCO)

Tenbury  
Sep. 1<sup>st</sup> 1871

My dear Dykes

I am somewhat at a loss how to answer your enquiries — for that 2<sup>nd</sup> inversion of the chord of the Dom.<sup>t</sup> seventh has been, & is, a real crux to me — My ear of course can stand



that being merely a sequence of sixths & thirds.

Also I can stand



as the ear is satisfied with one resolution & has moreover the relief of the symmetrical contrary motion. But when we come to



my ear begins to feel uncomfortable, and I think the reason is simply because it only hears the dominant seventh in one place, & there it is resolved upwards. If it were only heard lightly resolved somewhere, there would be no unpleasant feeling — but of course that cannot be here.



would be all right, for the upper F saves it all. Moreover I do not ever much like a 6 4 complete in a Hymn tune. It is so very secular. 3

You ask in what respect



(1) differs from that common resolution



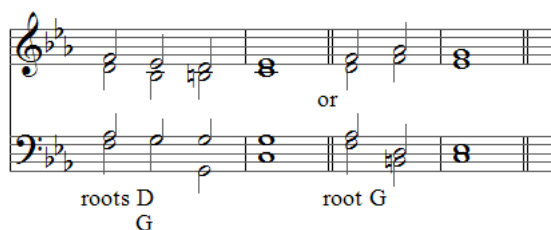
To which I would reply, 1<sup>st</sup> in the former, the descent to the Tonic 3<sup>rd</sup> from the octave of the Dom.<sup>t</sup> root, brings out that 3<sup>rd</sup>, & shews that the 7<sup>th</sup> is not there to lead to it — shews this obtrusively — & this brings into ear-notice the existence of the aforesaid 7<sup>th</sup> elsewhere in the chord, and it's upward resolution. Then 2<sup>dly</sup> The latter chord has no fourth — no B<sup>b</sup>

& is therefore a more equivocal chord than the complete 6 4 . 3

<sup>1</sup> George Macfarren also deprecated this cadence — see letter to JBD dated 21 September 1871.

It might be a totally different chord, if differently resolved (which the 4 could not be). It might, e.g. be

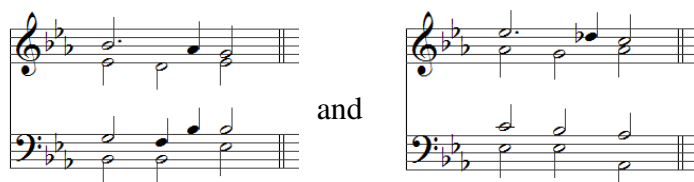
6  
4  
3



and it is only by the succeeding harmony that you can say what it is. So much for that.

On the whole, while I dare not say the progression is wrong — bad — I must say that I do not like it.

As to the 4<sup>th</sup> & 5<sup>th</sup> lines of No. 346<sup>1</sup> I do not at all object to the ascending sevenths, because their doubles descend in another part. But you will forgive me if I deprecate two second inversions de suite such as you have at the end of both those lines. I should have written



and thus have avoided the intrusion of that second inversion of the Dom.<sup>1</sup> chord which now (*me quidem judice*)<sup>2</sup> spoils one of your very best tunes.<sup>3</sup>

You see I have told you my opinion frankly & without compromise, but I do so because you special [*sic*] ask me so to do—so do not, please, take it amiss. Of course I may be quite wrong & your instinct may be more trustworthy than mine, which may have been warped by too close a study of old models. Still I cannot help the impression wh: these progressions make on me through my ear, & I suspect you will find others—& not a few—who will take my view—

And now let is abandon these hard questions & let me just tell you how very grieved I was that you could not come to me when you were at Monkland. We so seldom meet, that I really think we must make the arrangement of a meeting at some not distant period a matter of duty — I cannot get away now till January. I then fear the cold rather in your hyperborean regions. But perhaps you may be coming South? If so, do not pass me over. I have some things of my own to shew you, & I hope you will pitch into them fiercely then we shall be quits.

Ever most sincerely yours  
Frederick A G Ouseley

<sup>1</sup> ESCA VIATORUM in A&M 1868 — see excerpts below.

<sup>2</sup> in my opinion

<sup>3</sup> See below for Dykes's consequent amendment to the harmony in A&M 1875

## ESCA VIATORUM A&amp;M 1868 No. 346



## ESCA VIATORUM A&amp;M 1875 No. 314



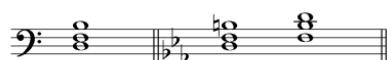
## Letter from G.A. Macfarren to JBD 21 September 1871 (RCO)

7 Hamilton Terrace N.W.

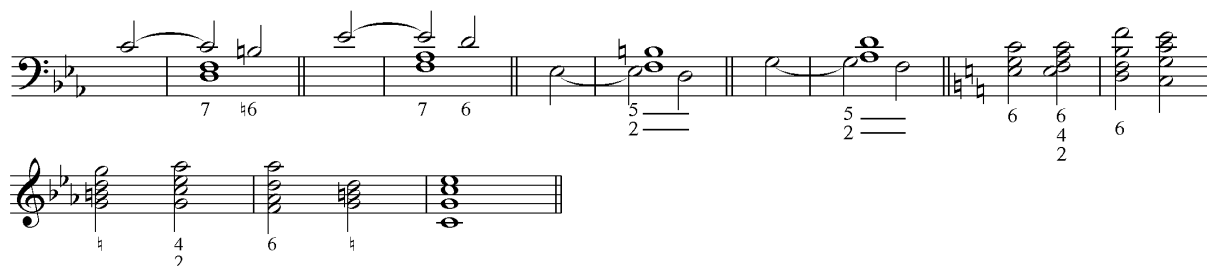
Sep. 21<sup>st</sup> 1871

My dear Sir,

Of course you received my letter from here of Aug. 25. I am disappointed not to have met you during my stay in the north & now proceed to answer in black & white. The treatment of the dom<sup>t</sup> 7<sup>th</sup> is as you say “exceptional”; but let us not confound modern exceptions with antient rules. Contrapuntal canon admits a 1<sup>st</sup> inversion on supertonic bass in major & minor keys, and a 1<sup>st</sup> inversion on sub-dominant bass in minor keys, as concords, although the direct position of these diminished triads is ruled to be dissonant. It is a far later discovery that the dominant is the root of both these, the former consisting of 7/5/3, the latter of 9/7/5.



In diatonic music, these are ostensibly 1<sup>st</sup> inversions, being used as the resolution of discords that must go to 1<sup>st</sup> inversion.



The old folks had no more notion of these chords being derived from G than we have of their coming from any other root. In this style or school, the 4<sup>th</sup> from the bass is invariably a discord, & the inverted 5<sup>th</sup> is unallowed & indeed unknown. A discord may not be sounded together with the note whereon it is resolved. (The exceptions from this are quite distinct, but we may talk of them at another time.) Thus the dissonant 4<sup>th</sup> (not root) may not be sounded with the consonant 3<sup>rd</sup> (not 7) on which it is to resolve.



In some gross cases of very loose writing I have heard this example & think its effect detestable. The case of G coming after F is totally different, for then it may be a passing note leaping a 3<sup>rd</sup> to its resolution.



Thus I hope I prove that “this latter” exemplified in your letter “is” not “admissable”. In free writing, where the dom<sup>t</sup> 7<sup>th</sup> with all its exceptionality is fully acknowledged, the 7<sup>th</sup> may not be doubled in pure part writing, and for root to proceed to 7 as a passing note against the continued 7, is a most offensive breach of the law. “The following” is “really wrong” because



when two notes next each other in alphabetical order, (as A B) are sounded together, the later in the alphabet may never descend a 3<sup>rd</sup>.



(1)

The only exceptions from this imperative rule are 1. such a passing note as is given overleaf & 2. a 13<sup>th</sup> leaping to root of next chord while 5<sup>th</sup> proceeds to 3<sup>rd</sup>.



Your four examples of the beautiful resolution of 2<sup>nd</sup> inversion of 7<sup>th</sup> of B<sup>b</sup> on 1<sup>st</sup> inversion of E<sup>b</sup> are fully justified by rule and practice; but I think your 2<sup>nd</sup> inversion of B<sup>b</sup> on root of E<sup>b</sup> with B<sup>b</sup> leaping to G has neither precept nor example but your own & you must be a very Odger<sup>2</sup> if you wish to introduce it into the Musical Constitution. I should quite as much like this,



and if the 7<sup>th</sup> may rise thus while the root makes that abominable descent, then rain will fall upwards & wicked men go to heaven. In ‘A’ on your returned slip the leap from 2<sup>nd</sup> inversion at ‘Z’ is quite against propriety, & your favourite impurity at ‘X’ may have its “convenience” & its “little tenderness” beyond my estimation, but is disagreeable to me. Both examples in B & all three in C may be liked by the same persons; they may even be written as slips, by the best musicians, as may every other fault in music; but they cannot critically be justified. I think your harmony prodigiously improved by the change of the hideous progression



I will not pretend to discuss musical sentiment, but it seems to me strangely perverse to express the word “bosom” with a discord, even though the dom<sup>1</sup>, & to pun upon the word “fly” by a melodic leap. Pray forgive my unscrupulous censure in these remarks & own that you have invited it from

Yours faithfully  
for G.A. Macfarren  
R.F.B

The Rev<sup>d</sup> John B. Dykes

<sup>1</sup> FAGO also deprecated this progression—which Dykes perpetrates between the fourth beat of bar three and the first beat of bar four of HOLLINGSIDE. (See Ouseley’s letter to JBD dated 1 September 1871.)

<sup>2</sup> q.v. George Odger, 1813-77, Trade Union activist, political agitator and advocate of civil war in England.

**Letter from George Macfarren to JBD 24 September 1871 (RCO)**

7 Hamilton Terrace N.W.

Sep. 24/71

My dear Sir

I must have failed to express my meaning if I said anything to the effect that the 3<sup>rd</sup> from the bass might not be doubled in the chord of  $\frac{6}{3}$  on the supertonic. Of course we in 1871 know this chord to be derived from the dominant root, & I have more than once in print described it as such; but since then I have become more & more convinced that they who framed the rules of counterpoint & they who implicitly observed them knew this combination only as a 1<sup>st</sup> inversion — the idea is then not of doubling a 7<sup>th</sup> from a root whose existence is totally ignored, but of doubling the 3<sup>rd</sup> from a given bass note. I am sure that this view prevailed in the time of Handel, from the evidence of his works & those of his contemporaries, as well as from the statements of theorists. Our later discoveries help us to some confusion between the chords of  $\frac{6}{3}$  &  $\frac{6}{4}$  which have the same true derivation, but are widely different in treatment. I owe endless thanks for your courteous tolerance of my rude remarks & as many apologies for the latter.

Faithfully yours

for

G.A. Macfarren

R.F.B.

## Letter from JBD to HWB 18 October 1871 (HAM)

S. Oswald's Durham  
S. Luke's Day<sup>1</sup>

My Dear Sir Henry,

I found so many sick people and such an accumulation of things to be done & such an awful heap of letters on my return from Nottingham<sup>2</sup> that I have not been able to steal a moment to write to you.

The special purpose of this Epistle is the follow<sup>g</sup> : to tell you that I think it will be absolutely necess<sup>y</sup> for you to write – through the public papers, perhaps the Guardian – a letter to the Bp of Lincoln, in reference to his public charge ag<sup>st</sup> the Compilers of HA&M.<sup>3</sup>

I thought it, on the whole, best to speak on the subject of “Church Music Generally” and not to appear to speak in the interests of any particular Hymnal, although Earl Nelson did indirectly in the interests of Sarum, & Bickersteth of his own.<sup>4</sup>

I spoke ab<sup>t</sup> Chants & other kinds of music, as well as Hymns. I simply made one allusion to H.A.M. towards the end; in reference to the proposed Convocation Work. I asked what good a book w<sup>d</sup> confer at this time? Who w<sup>d</sup> use it? Would it supersede (e.g.) such a Hymnal as H.A.M? I then remarked that altho' that Hymnal had come in for its share of abuse still it had made its way, and that its ever increasing circulation shewed that it had met, and satisfied, a real need in the Church.<sup>5</sup>

<sup>1</sup> The manuscript includes the year '1871' in a different colour and different hand, clearly added subsequently. The subject of the letter confirms that it must have been written in that year.

<sup>2</sup> JBD had delivered a paper entitled *Hymnology and Church Music*. See 'Authorized Report of the Church Congress held at Nottingham on the 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> and 13<sup>th</sup> October 1871' (W. Wells Gardner: London, 1871) Reproduced in full in App. C Part 2 pp193ff.

<sup>3</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 29 October and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

<sup>4</sup> The Rt. Revd. E.H. Bickersteth, Bishop of Exeter—*The Hymnal Companion*, a work for which Dykes composed six tunes.

<sup>5</sup> The full text of that part of Dykes's paper reads: 'I really think there should be a heavy fine imposed upon the Editor of every new Hymnal for the next six years. Our hymn-books, public and private, may now be counted by hundreds; and, nearly every week, some new supplement, or appendix, or complete hymnal is projected. All this shows a Church alive and at work; but it also shows the existence of a large amount of restlessness, caprice, and self-will. And where is it to end?

'Many of these are honest attempts to meet real wants, and, as such, are entitled to respect. Others are mere heartless money speculations: and hymn and tune writers are teased into sending contributions, for which there is no call, in which they can feel no interest or enthusiasm, to the great detriment of genuine Church Hymnody.

'I cannot think, however, the time has come for a Convocation book. What section of the Church would hail it? Attempting to please all, it would please none. Shocking nobody's prejudices, it would enlist nobody's sympathies... it would not touch the Church's heart. It would merely send into the field a new claimant on popular favour, and so add to existing confusion. What parish would give up its own popular book for the Convocation Hymnal? What new "Mitre Hymnal" would succeed in ousting, for instance, our old friend "Ancient and Modern?" The latter has been more abused, perhaps, than any other Hymnal, but it has steadily maintained its ground. And its daily increasing circulation shows that, somehow or other, it has met and satisfied a real want in the Church. It needs thorough revision, both of music and words (and it will meet with this some day): but I think Convocation must be very sanguine if

Well, in his closing address the Bp referred to Hymns & Tunes and Editors: and then spoke about Editors taking liberties with the Hymns they introduced into their books — he spoke of needless alterations & wanton curtailments. He said he could not refer to this subject without animadverting on the licences of alteration & curtailment which had been exercised by the Compilers of that Hymnal to wh: allusion had been specially made, H.A&M. He went on to say that he could not let the opportunity pass without publicly arraigning the Compilers for the treatment his own Hymn had received at their hands: he specially alluded (he said) to their heartless & fatal mutilation of his almsgiving Hymn. It was wedded he said to one of the most beautiful of my tunes (here came a bit of flattery to myself): and he had perpetually to hear it sung: but nothing c<sup>d</sup> express his grief at having to hear it sung with its very heart – its two most important verses – cut out. He then turned around & apostrophised myself, and asked me if, as a Churchman, I could fail to feel for, & sympathise with, him at having to find himself the virtual teacher of heresy – recounting the manifold gifts of the Lord “giver of all” and yet ignoring the two great gifts – those of the Incarnate Son & of the Blessed Spirit. He went on to speak of the reckless nature of such mutilation. He did not suppose there was any wish that the Hymn should teach heresy: but the Compilers found it just a little too long for their page. So they took a pair of scissors, & cut it shorter — never even heeding that they were sacrificing the very kernel & heart of the whole Hymn.<sup>1</sup>

And all this was said before 2000 people. So it must be quietly & respectfully answered.

It took me all by surprise – and as I did not know the rights & wrongs of the case I c<sup>d</sup> not deny anything. But I spoke to the Bp about it privately afterwards.

I said I was much astonished and felt sure that you personally would not have altered his Hymn without his sanction. I asked if he did not know of the alteration before the book was out. He then acknowledged that the proof sheets were sent to him but that he had not (he supposed) observed the omission!

Now, of course, here is all possible justification for yourselves, the fault is entirely the Bp's own. You print it just as you receive the proofs from himself. What more could you do?

I see Bickersteth in his Hymnal omits these 2 same verses. I have not S.P.C.K app<sup>x</sup> by me at this moment. So I can not say whether they do, or not. But I rather fancy they do the same.

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it expects to bring out a book sufficiently successful to supersede this and other good Hymnals, which have established for themselves a position in the English Church.

“It would not be amiss if the Bishops were to authorise a few of the existing Hymnals, which have the largest circulation, for general use. This might do something towards the promotion of a greater uniformity in our worship, and also towards stopping the reckless, and heartless, and meaningless, and bewildering multiplication of Hymnals.” *Authorized Report of the Church Congress held at Nottingham on the 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> and 13<sup>th</sup> October 1871*” (W. Wells Gardner: London, 1871) at pp 379-380

<sup>1</sup> It is evident that the authorized report précised the Bishop's comments (which, if they had been extempore, would have had to be transcribed in real time). After speaking first about the publication of recent hymnals and then on the importance of teaching sound doctrine, he continues: ‘Perhaps I may ... speak here with something like expostulation against some modern compilers of hymns, as to the process of mutilation upon which they act. It would be egotistical on my own part to speak of what I have suffered from this process of amputation and curtailment; but in the presence of Dr. Dykes, if he has not yet left the hall, to whom I am indebted for one of the most beautiful tunes [ALMSGIVING] set to one of my own unworthy hymns – viz., “O Lord of Heaven and Earth and Sea” [HA&M (1868) No. 370] – I think he will agree with me in the wish that I express that it had not suffered from that process.’

Important as verses 4&5 are still I am not sure that the Hymn does not gain as a Hymn by their omission. They are virtually included in verse 6: and by their omission the special form of the Hymn is retained throughout.

He made no complaint ab<sup>t</sup> the substitution of the uniform

Who givest all

for the awkward alternative read<sup>g</sup>

“Who givest all” and

“Giver of all”.

I see the Record of Monday, wh: contains my Paper in extenso, speaks of the “Bishop winding up with an earnest protest against the mutilation of Hymns and on this ground being thus a heavy indictment against the Editors of H.A.& M.

So there is an obvious call for a calm respectful letter, simply setting forth the plain facts of this particular case. The Guardian would be the best paper. Better, get a few slips printed and send it to all the Church papers.

With kindest regards,

Believe me to be yours ever affectionately,

J.B.D.

**Letter from HWB to Christopher Wordsworth, Bishop of Lincoln, 23 October 1871  
(HAM)<sup>1</sup>**

[In the galley proof this letter is preceded by the following:]

The next letter refers to the following portion of a speech by the Bishop of Lincoln at the Nottingham Church Congress, as reported in the *Guardian* of October 18<sup>th</sup>.

“One word as to the process of mutilation. He could not tell what he himself had suffered from it: but in the presence of Dr. Dykes, to whom he was indebted for one of the most beautiful tunes to one of his unworthy hymns—“O Lord of heaven and earth and sea”—he would say that in *Hymns Ancient and Modern*, they had amputated the two stanzas, in which he traced the goodness of God through Jesus Christ and the gifts of the Holy Ghost, in such a manner as to make him culpable and guilty in a certain sense of the sin of heresy. They knew not what they did: and he arraigned them here in the interests of charity and truth. The fact was the persons concerned were confined by certain square inches of page, and if they had four or five stanzas too much, they must amputate the hymn to bring them within the required space. It was thus they proceeded with their knife and scissors, and he could not much blame them.”

Monkland, October 23, 1871.

My Lord,

Will you allow me respectfully to ask whether the report given in the *Guardian* of Oct. 18<sup>th</sup> represents correctly the charge which you made at the Nottingham Church Congress against the Compilers of *Hymns Ancient and Modern* with respect to your Almsgiving Hymn. And if so, will you allow them to publish your letters to me of 4<sup>th</sup> and 10<sup>th</sup> July last? that they may appear together with my own reply, (of which I have a copy) to your letter of the 4<sup>th</sup> of July, and with any fuller statement of facts which the Compilers of *Hymns Ancient and Modern* may deem it necessary to make.

I have the honour to be, my Lord, your Lordship's faithful servant,

HENRY W. BAKER

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

**Letter from the Bishop of Lincoln, to HWB 24 October 1871 (HAM)<sup>1</sup>**

Riseholme, Lincoln, October 24, 1871.

My dear Sir,

Although I regret any seeming difference with persons for whom I entertain a sincere regard, yet on public grounds I am not sorry that attention should be drawn to a subject of some importance,—the mutilation of Hymns in some popular Hymn books. The report in the *Guardian* of what was said by me on this subject at the Nottingham Congress is, in the main, correct. I believe that eight of my Hymns, forming about a thirteenth part of your Appendix, are inserted in the supplement to “Hymns Ancient and Modern.” None of them, I think, is given there as written by me. Some of them may have been improved; and it is stated by you that my assent was given to the alterations that have been made in them. As far as I remember, you sent me in the summer of 1868 your proposed Appendix in slips, containing about 110 Hymns. I do not think that my attention was directed by you to the proposed omissions in my Hymns, which were mixed up with the rest. Omissions are very apt to escape notice. It is very probable that I did not examine them carefully as I ought to have done. I suppose I acted in the belief that if omissions were intended express notice would be given to me of such intention. But I may have been too careless in the matter, and if so, I beg pardon for my negligence.

But the point to which I would request attention is this. A short time ago I expressed to you in a private letter my regret on account of a serious omission in one of my Hymns in your Appendix. The omission might, I believe, be easily rectified. But in your reply to me dated July 7<sup>th</sup> last you said that you “heartily sympathised with me,” but gave me no hope of redress. This, I confess, disappointed me, and forced from me very reluctantly the public expostulation at Nottingham. The Hymn to which I adverted in that private communication to you, and to which I referred at Nottingham in No. 370 in your Appendix, the Hymn for “Almsgiving.” The two most important stanzas of that Hymn (namely verses 4 and 5 as it stands in the “Holy Year” No. 126, for Charitable Collections) have been expunged. It so happens that this Hymn is very often sung in my hearing in this Diocese; but it is not sung as it was written by me but in the mutilated form in which it is given in “Hymns Ancient and Modern,” a form which, in my opinion, mars and almost destroys its true character. Be so good as to bear in mind that this is the form in which, much to its author’s regret, and notwithstanding his private remonstrance, this Hymn is to be circulated far and wide, and in which (if it lives) it will probably be handed down to posterity.

Permit me, my dear sir, in conclusion, to ask one question. Even on the supposition that I gave an express consent (which I doubt) to mutilations of my Hymns in “Hymns Ancient and Modern,” is not an author to be allowed to have any opportunity of reconsidering such a consent; and is he to lose for ever all control over his own Hymns, as far as that work is concerned? Or are you willing to publish that Hymn, and others, in the form in which they were written by the author and as they are printed in the “Holy Year”?

The letters to which you refer, and which you desire to print, were only private communications; but if you wish to publish them, I have no objection to your doing so; and the present letter with them.

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

With feelings of much respect for your services in the cause of Hymnology, and with an earnest desire for their continued success,

I am, my dear Sir, yours truly,

C. LINCOLN

The Rev. Sir Henry W. Baker, Bart.



# Letter from JBD to HWB 29 October 1871 (HAM)

S. Oswald's Durham

Sunday [probably 29 October 1871]<sup>1</sup>

My dear Sir Hen<sup>y</sup>

Thanks for the Review Proofs. But do you not think that as a foot note the 2 omitted verses sh.<sup>d</sup> be printed in small type: so that all may better understand your excellent letter?

I have heard again from the Bp this morn<sup>g</sup>. a kind letter: but evading all important points, simply justify.<sup>g</sup> himself for his statement (at wh I had remonstrated) that the H.A.M. compilers had made him guilty of the sin of heresy.<sup>2</sup>

He maintains that a special office of Hymns accord<sup>g</sup> to S. Paul (Col. iii) is to teach: and that suppressing truth is as much a sin (though a less insidious one) than mis-stating it; and that a Hymn whi deals specially with God's gifts to man as the [ ]<sup>3</sup> [ ]<sup>4</sup> for man's gifts to God & omits God's Greater Gifts is chargeable with the "heresy of silence."

In great haste

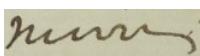
Y<sup>rs</sup> ever affect<sup>y</sup>

J.B.D.

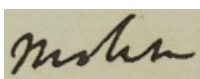
<sup>1</sup> The year 1871 is marked in red pencil on the archive copy of the letter. This is validated by the reference in the letter to the Nottingham Church Congress, held between 10<sup>th</sup> and 13<sup>th</sup> October 1871.

<sup>2</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 October and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

<sup>3</sup>



<sup>4</sup>



**Letter from HWB to Christopher Wordsworth, Bishop of Lincoln, 30 October 1871 (HAM)<sup>1</sup>**

Horkesley House, Monkland, Leominster, October 30<sup>th</sup>, 1871.

My dear Lord,

I beg leave to acknowledge your letter of the 24<sup>th</sup> instant, and to thank you for your permission to publish your letters of the 4<sup>th</sup> and 10<sup>th</sup> of July, if it should be necessary to do so. Partly in the hope that it may not be necessary, will you allow me to say how glad I am to gather from that letter of the 24<sup>th</sup> instant, that you are now yourself inclined to believe that your Hymns were not inserted in the Appendix to "Hymns Ancient and Modern" without our having your consent to their appearing in their present form.

You say that it was "perhaps" through your own "negligence" that they were inserted as they are, and you only speak of a "doubt" about your consent. I can assure your Lordship that there is really no room for doubt, nor the slightest cause for self-blame. Unfortunately I cannot find, or did not keep, copies of all our correspondence three years ago, but I have now before me a copy of one of my own letters to you dated June 1<sup>st</sup> 1868, in which I speak of sending you "proofs of *all* the Hymns that are in type," remarking "a very few are still to be added, probably another Saints' Day Hymn or two, and a version of the 23<sup>rd</sup> Psalm, and one or two general Hymns": and I have your own letter to me dated June 4<sup>th</sup>, 1868, in which you say "I beg to acknowledge your letter of the 1<sup>st</sup> and the proofs of the Appendix which I return," and in a Postscript you say "I insert one or two notices of the proposed changes in my Hymns;" a Postscript which surely proves that your own Hymns as altered were in those proof sheets and were not overlooked by you. I have also a copy of my reply to this letter, in which I say "It is very kind of you to have gone through what I sent you of our proposed Appendix so carefully, annotating it; some of your remarks I quite agree in, and we shall consider them all:" with reference to which I may say that you most kindly noticed other hymns besides your own, and that we did consider your remarks; e.g. I have often said since that we made a change in Dr. Faber's Hymn "Hark, hark, my soul angelic songs are swelling," in deference to what you wrote about it on those proof sheets. I have also a letter from you dated 18<sup>th</sup> of July, 1868, which I most fortunately found after a long search two days ago, about three of your own Hymns, in which you explain and justify the expression "for Thy Godhead manifest" in one of your Epiphany Hymns, but permit a change of pronoun in its 4<sup>th</sup> verse, as well as a transposition of words in your All Saints Hymn; and in which you also suggest a new line for your Hymn "Heavenly Father send Thy blessing" in order to meet an objection which we had raised when we sent you the proof sheets: so that there surely is abundant evidence as to there being no "negligence" on your part at that time. I hope I may yet find a letter about the Almsgiving Hymn, but at any rate it is printed in the Appendix with the same number of verses as it was in the proof-sheets which you saw and as it stands now in the duplicate copy which the Rector of Eastnor happens to have kept; and for that reason, if for no other, I must venture to think that your Lordship ought not to have written to us as you did on 4<sup>th</sup> of July last, "when I consented to its insertion, I had no intention that it would be treated as it had been," nor again, "Before I take any public steps to have the injury redressed": nor have "arraigned" us before 2000 hearers at Nottingham "in the interests of charity and

<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23 & 24 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

truth” (not a very light charge) for what we had done. Most of your hearers must have thought that we had done what we did without your knowledge or consent; and if I send our recent correspondence to the *Guardian* I can assure your Lordship that it will be only because we do not see in what other way we can set ourselves right with the Church on this matter.

With regard to the further point, viz., how far we have injured or improved the Hymn, there is less need for me to speak strongly. It is a fair matter for difference of opinion. We ourselves believe that to have a refrain common to every verse is an improvement; that for Dr. Dykes’ tune, to which we found it set in the “Holy Year,” the words “Who givest all” sing much better than “Giver of all;” that such words as “gav’st” and “giv’st” are not pleasant for singing; and that “outrun” is at least an unusual if not a disagreeable word to express the increasing of GOD’s gifts; for, though we talk of a man’s outrunning his income, most people would hardly like to say that GOD has outrun the gift of His only begotten Son; and that therefore we have only removed a few blemishes from a good Hymn and have presented it in a better and more symmetrical form. But GOD forbid that we should have wished any more than your Lordship to ignore the blessed gifts of the Incarnate Son and the Holy Ghost, and I cannot but think that the verse which we retained about “souls redeemed” and “sins forgiven,” and “means of grace,” and “hopes of heaven,” is so truly praise for our redemption that it alone amply acquits you of “the heresy of silence.” Indeed I do not like to resist a hope that you may yourself yet be pleased with the shortened form. The very best Hymns that were ever written have been improved by omissions. Look e.g. at Newton’s exquisite Hymn “How sweet the Name of Jesus sounds”; Sir Roundell Palmer gave it in his “Book of Praise” in its original length, but when he published an edition with tunes for congregational use, he omitted the 4<sup>th</sup> verse<sup>1</sup>, just as we and others have done. And so as to this Hymn of your Lordship’s, our example is already followed. The Rev. E.H. Bickersteth (himself a poet) has left out these very two verses in his new and important Hymnal.<sup>2</sup> Believe me, my Lord, you cruelly wronged us when you talked at the Church Congress of our “not knowing what we did,” and of our “being confined by square inches of page” and therefore resorting “to knife and scissors.” There are longer Hymns in our book than your Almsgiving Hymn. It is but 36 lines in the “Holy Year”: and the last Hymn in the Appendix is 44 lines, and our 46<sup>th</sup> Hymn is 63 lines, the 335<sup>th</sup> is 64 lines, your own Epiphany Hymn is 40 lines, to say nothing of such Hymns as 145 and 221, and many others. I can most truly say that we have never curtailed a Hymn simply because it was a little longer than usual; nor have we ever altered a Hymn without having what seemed to us sufficient reasons for doing so, not except in order, as we thought, (of course I do not mean to say that we were always right) to improve it.

If I am to add a word as to your Lordship’s closing question in your letter of the 24<sup>th</sup> instant about an Author’s rights, and whether he “is to lose for ever all control over his own Hymns as far as that work is concerned” in which he has permitted them to be printed, I can only answer “Yes; *so far as that work* is concerned.” He may do what he likes with his Hymns for other works, of course, and give it them in a different form; but no compilers or publishers would be safe if they were liable to have a consent, once given, revoked. Your Lordship quotes my own words about sympathising with you as a Hymn

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<sup>1</sup> *By Thee my prayers acceptance gain,  
Although with sin defiled;  
Satan accuses me in vain,  
And I am owned a child.*

<sup>2</sup> The Hymnal Companion to the Book of Common Prayer

writer: it is true: I have keenly felt my own Hymns being altered or curtailed without my leave: but may I ask you to remember that I added "*but* if I had myself seen the proof of one of my own Hymns in which a verse had been omitted, I do not think that I could afterwards complain about it:" and we not only sent you the proofs but also a Presentation copy as soon as the Appendix was published, and you did not make any remonstrance even then. I do not say that your Lordship might not have asked us in a friendly way to reconsider the question even after the interval of three years' silence on your part: but I do venture to hope that our fellow Churchmen will feel, if they read this letter, that we did not deserve to be spoken of in the words that your Lordship used at the Congress; words that are a severe censure when spoken by a Bishop who has so many strong claims on the esteem and gratitude of is all as I do most unfeignedly think that your Lordship has.

I have the honour to remain, your Lordship's faithful Servant,

HENRY W. BAKER

October 30<sup>th</sup>, 1871

**Letter from Christopher Wordsworth, Bishop of Lincoln, to HWB 1 November 1871 (HAM)<sup>1</sup>**

Riseholme, Lincoln, All Saints Day, 1871.

My dear Sir,

Your letter of the 30<sup>th</sup> reached me this morning. On such a day as this, all who desire attainment of the same end may well wish to be joined together in unity. I can assure you that my public remonstrance would never have been uttered at Nottingham of my private request for the restoration of the Hymn in question to its unmutilated form had been of any avail. I regretted, and still regret, that refusal; not only on private grounds but on public principle.

Let me now add that if any public statement is put forth by you on the subject, I rely on your accompanying that statement with a copy of my letter to you of Oct. 24 last.

I am, my dear Sir, yours sincerely,

C. LINCOLN

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB.

**Letter from JBD to HWB 4 November 1871 (HAM)**

S. Oswald's Durham  
Nov: 4 1871

My dear Sir Henry

There can be no doubt that the correspondence ought to be published<sup>1</sup> — and at once, before people forget all about the Congress. The Bishop's speech must have created a very unfavourable impression in many minds in reference to H.A.M. An impression is made. people forget how it was made. but it remains. The reason of the value of this correspondence is, that it shows the great care & thought bestowed in the Editorship of the work, and that the silly slanders which are industriously propagated about the reckless mutilation & disregard of authors' claims &c have no foundation in fact.

I have myself had a long letter f<sup>m</sup> the Bp on the subject of the Hymn. He enclosed also a copy of the letter he had written to yourself dated Oct: 24.

I am amused at the naïvety of one of his remarks respect.<sup>g</sup> H.A.M. He says "It was with much misgiving and after one refusal that I was ever persuaded to allow my hymns to be inserted in this volume because I foresaw that it would supplant the volume from which they are taken"!!<sup>2</sup>

He is possessed with one idea, that the restriction for whi he asked in July ought to have been granted: that there were no real practical difficulties; further he himself has had so much to do with stereotype to know how easily it may be corrected.

He says he writes as a well wisher for H.A.M: for that it is now about to have some very formidable rivals (I suppose he refers to 'Novello' & 'Convocation'); & he intimates that his own influence in favour or disfavour of the book is not to be despised. Still his letter is kind & friendly.

I am very glad I had not seen your reply of Oct: 30 when I wrote my answer: as I was thus able to express an independent opinion.

I told the Bp. that I was not one of the Word Committee & had noth.<sup>g</sup> to do with the curtailm<sup>t</sup> of his Hymn, and, moreover, that — not having been conscious of the abridgement of it till I heard of it in his public speech at Not.— I had no idea what the reasons of the Compilers were wh: induced them to omit the verses in quest.<sup>n</sup>.

I told him, however, that I must honestly say that the Hymn seemed to me on the whole better as a Hymn, with the verses 4 & 5 (as they stand in "H.Y.") omitted. Ver 5 is a beautiful one: but it must go, if ver 4 goes. and ver 4 is spoilt by its conclusion. I told him that the word "out-run"<sup>3</sup> struck me as being by no means a felicitous one — and might project an utterly wrong meaning. People commonly understand it in the sense of

<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4,7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 7 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

<sup>2</sup> *The Holy Year* (1865), Wordsworth's own hymnal. Six of JBD's tunes appear in this book: ALMSGIVING, CONFIRMATION, ILLUMINATION, MERCY-SEAT, RESURRECTION and ST. CUTHBERT.

<sup>3</sup> The full verse reads:  
*Thou didst not spare Thine only Son,  
But gav'st Him for a world undone,  
And e'en that gift Thou dost outrun,  
And give us all.*

“outstrip” or “overpass”. So that the term might seem to teach that God after giving His only Son, surpassed and exceeded that Gift, by giving something still better, expressed by the word “all”.

The Bp. quotes in his note Rom viii 32<sup>1</sup>. But as I reminded him, S. Paul’s argument, & his own argument, (as it appears on the surface) are quite different. S. Paul argues that He who gave the greater & All-inclusive Gift can not & will not withhold the lesser dependent Gifts. The Bishop’s language seems almost to intimate (on the other hand) that the lesser Gift, the only Son, came first, and the greater, the “All”, in the donation of which the bountiful Donor outran Himself, came, and comes, afterwards.

And I then quoted to the Bp that important statement of Coutier Biggs<sup>2</sup> (whi I think so true) that one single ambiguous expression will often entirely paralyze the devotional power of a Hymn. And therefore that, inasmuch as the teaching of verses 4 & 5 was virtually included in v.6. I thought it safer that they sh.<sup>d</sup> go.

I told him that I thought, had the punctuation been diff<sup>t</sup>; & inst<sup>d</sup> of a full stop at the end of v.4, there had been a colon, thus (:—) lead<sup>g</sup> on to the next verse & directly associat<sup>g</sup> the Gifts there specified with the “All” of the preced<sup>g</sup> verse, there w<sup>d</sup> have been less object<sup>n</sup> to the verses: Still I thought the language required reconsiderat<sup>n</sup>.

He must write v.4 again for your new and Revised Edit.<sup>n</sup>. I suggested to him that he might perpetuate the Hymn in its permanent shape there. If I hear from him again I will let you know.<sup>3</sup> But do publish your correspond. Every letter is most complete & telling.

Yours my dear Sir Hen.<sup>y</sup>

Ever affectionately

John B. Dykes.

P.S. The Bp. speaks also of the “unworkmanlike mutilation” of his Sunday Hymn<sup>4</sup>. I have ventured to defend that “mutilation”. I feel sure that the Hymn as a Hymn is improved thereby. Fancy a lot of country people singing about “intersected”<sup>5</sup>. I return the proof of

<sup>1</sup> ‘He that spared not his own Son, but delivered him up for us all, how shall he not with him also freely give us all things?’

<sup>2</sup> The Rev. Louis Coutier Biggs, author of *English Hymnology*, a collection of papers written after the publication of his *Annotated Edition of Hymns Ancient and Modern*. In the first-mentioned of these books, Biggs says *O day of rest and gladness* ‘in spite of one or two weak stanzas, is exceedingly beautiful’

<sup>3</sup> The Bishop did reply, on 14 November, graciously accepting the criticism of the word ‘outrun’ and providing a substitute.

<sup>4</sup> *O day of rest and gladness*

<sup>5</sup> The extent of the mutilation/improvement can be seen by comparing the hymn as printed in *The Holy Year* (1865) and the 1875 edition of A&M.:

**v.1 lines 5-8**

(HY):	<i>On thee, the high and lowly, Through ages join’d in tune, Sing, Holy, Holy, Holy, To the great God Triune.</i>	(A&M)	<i>On thee the high and lowly, Before the eternal throne, Sing Holy, Holy, Holy, To the great Three in One.</i>
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**v.3**

(HY):	<i>Thou art a port protected From storms that round us rise; A garden intersected With streams of Paradise;</i>	(A&M):	<i>Thou art a cooling fountain In life’s dry dreary sand; From thee, like Pisgah’s mountain, We view our promised land;</i>
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your letter. I have just marked a few printer's slips as I read it over. Hoskins is going to write to you about his Litanies with regard to the Refrain.

Of course, I told the Bp<sup>1</sup> that it was impossible for a musical phrase with one definite accentuation to suit equally well *givĕr of all*, and *who gīvest all*. Have either, but not both.

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*Thou art a cooling fountain  
In life's dry dreary sand;  
From thee, like Pisgah's mountain,  
We view our promised land.*

*A day of sweet reflection,  
A day of hold love,  
A day of resurrection  
From earth to things above.*

It is not known whether or not Wordsworth assented to any of the changes made in A&M. And it is noteworthy that Dykes believed that 'country people' would struggle with the meaning of 'intersected' but would have had no trouble in placing '*Pisgah's mountain*'.

<sup>1</sup> Anent his hymn *O Lord of heaven, and earth, and sea*



**Letter from JBD to HWB 7 November 1871 (HAM)**

S. Oswald's, Durham  
Nov: 7. 1871

My dear Sir Henry

Were you to publish the facts alluded to in your letter rec.<sup>d</sup> this morning, you might indeed be chargeable with "showing the Bp. up"<sup>1</sup>. But this is very different f<sup>m</sup> the purport of your correspondence. This is simply to vindicate yourself & your co: compilers from a damaging charge that has been publicly made against you, and which will be universally assumed to have been justly made, and will be industriously repeated to your discredit, if not promptly repudiated.

It is not a mere private matter between yourselves & the Bp. It is a matter in which the general X<sup>n</sup> public may claim to have an interest.

The opportunity appears to me one not to be lost for indirectly asserting what has been your general line of conduct in reference to Hymns & their authors, for many damaging statements on this subject have been spread abroad to which the Bishops particular charge will give wonderful point & confirmation of which the enemies of the Book will be not slow to avail themselves.

However I doubt not you will be wisely advised & will do what is right & best in the matter.

Believe me

My dear Sir Henry

Ever yours affectionately

John B. Dykes

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 November between JBD and HWB; and the letter dated 1 November 1871 from the Bishop to JBD.

**Letter from Christopher Wordsworth, Bishop of Lincoln to JBD 14 November 1871  
(RCO)**

Riseholme,  
Lincoln

14 November 71

My dear Sir,

Although I have only a few moments now to do it in, I cannot resist thanking you for your letter.<sup>1</sup>

Your criticism on the word 'outrun' in the Hymn which you honoured with a beautiful tune, is just — I would read the two stanzas thus

Thou didst not spare Thine Only Son  
But gavest Him for a world undone,  
And freely, with that Blessed One,  
Thou gavest all.

Thou giv'st the Holy Spirit's dower,  
Spirit of life and love and power  
And dost His sevenfold graces shower  
Upon us all.

If the Hymn is reprinted, I should be thankful to have it circulated in this form — with your Tune.

Yours sincerely

Lincoln

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<sup>1</sup> See the related correspondence between HWB and the Bishop of Lincoln dated 4, 7 & 10 July; 23, 24 & 30 October; and 1 November, 1871; the letters dated 18 & 29 October, and 4 & 7 November between JBD and HWB.

**Letter from JBD to H.K. Morley 4 January 1872** (Durham University Add MS 1271/1)

S. Oswald's Vicarage  
Durham

Jan 4. 1872

My dear Sir,

I must crave your kind indulgence for not having earlier replied to your courteous communication in reference to your proposed collection of quadruple chants. My only excuse must be that I have been so incessantly engaged since hearing from you that I have never found time to write.

I fear I cannot sympathise with your proposed publication: for I think quadruple chants an utter mistake — at least if you mean that the whole four-fold chant shall be sung over & over again. The great objection to them is that they must make nonsense of any set of words; ending & beginning as they must do in all sorts of incongruous places. If you meant a connected set of 4 single chants which might be used in succession — each fresh chant coming in when the words seem to require or admit of a change — this might be desirable enough: and I shd think a few sets of them might be very useful and acceptable — but certainly not quadruple chants. They are nice and interesting as compositions, but useless & impracticable as auxiliaries to psalms and canticles.

Regretting my inability to cooperate in your work — & wishing you a happy new year

I remain

Yours very truly

John B Dykes

H. K. Morley Esq

**Letter from JBD to John Ireland Tucker 13 January 1872 (Knauff<sup>1</sup>)**

St. Oswald's Vicarage,  
Durham, England,  
Jan. 13, 1872.

My Dear Sir,

I must offer my sincere apologies for my long delay in answering your obliging letters.

Two difficulties have presented themselves to me in reference to your letter: 1st, the question of terms: 2nd, the character and authority of the proposed book itself.

To begin with this second point. I was puzzled, not long after receiving your first obliging letter, by receiving a communication from Mr. ———, informing me that he was appointed musical Editor of the American Hymnal to which you referred, and requesting me to help him in his work.

So the question arises: are yourself and he engaged in the same work? Is yours a mere private speculation, or his, or both? Or are they both undertaken with the sanction of the Convention? Are they, in fact, opposition works, or are they not? For it seems a pity that there should be a division of energy and forces, a frittering away of resources. Much better that there should be a combination, so as to have one strong book instead of two weak ones.<sup>2</sup>

Then as to terms. I have never been accustomed to write for money, although I have frequently had an "Honorarium" sent me for work done. I therefore seem hardly to know what is a fair remuneration to ask for tunes sent.

As far as feeling is concerned I would much rather not take anything. But when a man has a large parish, and a family growing up, and is not overburdened with this world's goods, and finds considerable difficulty in making both ends meet, I suppose there is nothing objectionable in his resorting to any legitimate means which God's good Providence may throw in his way for enabling him to pay his just and lawful debts, and obtain a little help for those who are dependent on him.

Often as I have contributed to Hymnals, the first and only time that I ever received so much per tune, was in the case of the very last work that I wrote for. In this case the Editor insisted on sending me 3 guineas for every tune. I told him that it seemed to me a good deal: but he never would send less.

There is one benefit in keeping the remuneration rather high, as it prevents the needless multiplication of tunes. And really, we are being so deluged with tunes nowadays (I myself am sometimes quite bewildered with applications from all kinds of quarters) that I am disposed to consider any reasonable check upon their too exuberant production a real benefit.

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<sup>1</sup> Knauff, C.W. *Dr. Tucker, Priest-Musician* (A.D.F. Randolph; New York, 1897.)

<sup>2</sup> Dykes is being inconsistent, given the large number of hymnals in the England, Scotland, Wales and Ireland for which he composed.

However, I would almost rather that you yourself should suggest what you consider a proper remuneration for tunes, as I have no desire to do anything unreasonable.

Enclosed I send you tunes for the 3 hymns you were good enough to forward to me. "Rock of Ages," of course, is a beautiful, almost unequalled hymn. But why not have all 4 verses? The other two hymns I do not think much of. I hope they are not a specimen of the average hymns in the Authorized Hymnal. I have done my best, and set them to tunes of a rather melodious character, as I suppose in your country there is a feeling for and appreciation of melody; and if the people cannot get good religious melodies, they will get hold of secular melodies for their hymns.

Any more hymns that you may think good to send me, I shall be happy to endeavor to set, to the best of my power.

With kind regards and renewed apologies for my delay, I beg to remain

My Dear Sir Very faithfully yours

John B. Dykes

P. S.—I am not now Precentor of Durham. I resigned that office when I took my present living.

**Letter from Joseph Barnby to JBD 20 January 1872 (RCO)**

1, Berners Street, W:  
Jan 20 1872

My dear D<sup>r</sup> Dykes

I believe The Hymnary will contain more Tunes of yours than of any other single individual<sup>1</sup> and I will certainly send you proofs of each Tune — enclosed is the first.

With regard to those taken from Chopes Book, we have asked his permission and he has granted it in the kindest manner. But we have heard since that the book belongs to Mackenzie of Glasgow and therefore we feel some doubt whether the permission of Mr. Chope be quite sufficient. If however your Tunes remain your own copyright your permission and that of Mr Chope will suffice. Perhaps you will kindly let me know if this be so.

We are most anxious not to interfere with the rights of others. I can hardly tell you how gratified I feel at the arrangement made between myself and the proprietors of Hymns A&M and I shall not easily forget the kindness of Sir Henry Baker in the matter. I cannot help feeling that the bringing out of The Hymnary together with the new Editions of the S.P.C.K. and Hy A&M will tend to put a stop to all the numerous smaller attempts which are being, and have been constantly made to add to the existing confusion; and thus bring us more near to something like the uniformity which is so much desired. Absolute uniformity I believe to be impossible even if it were desirable, but it would be a great thing to reduce the Hymnals used in the English Church even to five.

Very truly yours,

J Barnby

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<sup>1</sup> Unless one counts Barnby's own 50 tunes, Gauntlett's 45, Smart's 33 and Garrett's 17. Dykes's tally of 16 was the same as S.S. Wesley's.

**Letter from JBD to Joseph Barnby 23 January 1872** (Durham University Pratt Green MS17/2/1-2)

S. Oswald's Durham  
Jan 23. 1872

My dear Mr. Barnby

I return the proof with thanks. As far as my own tunes in Chope's collection are concerned there is no necessity for you to apply to Mr. Mackenzie. The only two tunes of which Mr. Chope possesses the Copyright are

"Rock of Ages" and  
"Jerusalem the golden".

As I have not the book to hand at the moment I cannot tell the numbers.

The copyright of all the tunes belong to myself, altho' I made a sort of general promise that his permission sh<sup>d</sup>. be asked for tunes specially written for his Book.

I am very much gratified to hear from you that you have made a satisfactory arrangement with Sir H. Baker. I rather regret that you have not double bars in your tunes. I think a few at least help the eye very much, & render it easier for singers to get their words correctly.

I have been out on business in the country & am writing in a hurry to make the Post. So excuse a hasty note & with many thanks for your kind letter Believe me

Yours very sincerely

John B Dykes.

**Letter from Dr. Edward Steere to JBD 25 January 1872 (RCO)**

Little Steeping  
Spilsby  
25 Jan<sup>ry</sup> 1872.

My dear Sir

I am extremely glad to have such an evidence of your kindness to carry out with me to Bishop Tozer, I think there could be scarcely anything which would give him more pleasure than such tunes as you have sent me. I hope they will be long sung in our new East African Church.

I hear that my ship is likely to sail about the fifth of February, till then, my address will be "71 Euston Square, London", and after that "Zanzibar, Aden", but as communication is uncertain letters sent to the Rev. W.J. Capel, Cranleigh, Guildford, Surrey, will be forwarded by the first opportunity. I have no doubt that Bishop Tozer will hasten himself to thank you for what you have done and I should hesitate to ask any more were it not that I feel how great a work lies before us and how few are able to do it so thoroughly well as you are. I give you therefore heartily all I have to give our warmest thanks.

I am

Yours very faithfully

Edward Steere<sup>1</sup>

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<sup>1</sup> See also letter from Steere to JBD dated 25 January April 1871 and letter from Bishop Tozer dated 25 March 1872.



## Letter from Bishop Tozer<sup>1</sup> to JBD 25 March 1872 (RCO)

Zanzibar  
March 25. 1872

My dear Sir

Dr Steere<sup>2</sup> has brought me the music which you have been so kind as to compose for the use of our Mission<sup>3</sup>.

I speak collectively when I assure you of the deep obligation which you have conferred upon us. The wedding Swahili words to the general run of English tunes is sheer impossibility, as you have already discovered, & I look forward with deep interest to the examination of what you have so kindly forwarded.

The analysis of African music would be exceedingly curious. There are, I imagine 'Modes' utterly unknown to European musicians, which nevertheless are the natural expressions, or method of expressing musical ideas [ ]<sup>4</sup>. It is singular that when those of us, who possess excellent 'ears' cannot reproduce short musical phrases after the most wearisome repetition — such I mean, as the Swahili use as an accompaniment to their daily work.

They often sing what sounds strangely like a veritable Gregorian Tone, & once in [ ]<sup>5</sup> Dr. Steere & I heard by mere accident one that we were able to name. I am sorry to say that I do not now remember which it was.

All this induces me to think that the diatonic scales wh. appear to us so natural are absolutely artificial, but I have not heard what competent critics think on the subject. I once heard (but only once) a native song which was not minor. It was on the Zambizi, & sung by the men who paddled my canoe. But even in this instance the major was of an exceedingly queer & odd quality.

I suppose the musical world at home will not spare you to come out & examine all these curious specimens of musical national history but I much wish it would.

Barnby's tune "Cloisters" goes well to one of our native Hymns & a mss. tune, which we had years ago at Munster Square<sup>6</sup> to 70 fits very nicely to the following words

Isa túki kú kumbúka  
Moyo [ ]mejia fwiaha  
Kukuona, kuzipata  
Raha zako, ndilo jema!

I think that chanting proves an almost greater puzzle than metrical Tunes. It is obvious that some kind of Gregorian music is the best solvent of the difficulty.

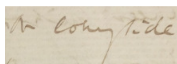
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<sup>1</sup> William George Tozer, 1829-1899, Bishop of Nyasaland, 1863-1873

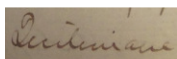
<sup>2</sup> Dr Edward Steere, Tozer's successor

<sup>3</sup> The Universities' Mission to Central Africa

<sup>4</sup>



<sup>5</sup>



<sup>6</sup> Tozer was ordained curate at St. Mary's, Munster Square, London NW1, in 1854

At our English services we have to acknowledge, like, I imagine, English Xtians in every part of the world, our deep obligations to you as a Composer.

I cannot hope to encroach very widely on your time & thoughts, but I am sincerely glad to think that at times you turn your eyes in our direction. The adopting Xtianity to the wants of those by whom we are surrounded, instead of the more customary mode of transplanting a slip of the old respectable Plant, yclept “The united Church of England & Ireland”, proves a deeply interesting work. But I must forebar entering on the subject, & shall subscribe myself, my dear Sir, Your very deeply obliged

+W.G. Tozer.<sup>1</sup>

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<sup>1</sup> See also letters from Edward Steere to JBD dated 24 April 1871 and 25 January 1872.

**Letter from JBD to John Ireland Tucker 23 April 1872 (Knauff<sup>1</sup>)**

[Extract]

Firgrove Lodge,  
Weybridge,  
Surrey  
29 April

Having been away from home for some little time, and on the move, it is only a few days ago that I received your kind and friendly note with the enclosed cheque, for which I beg to offer you my best thanks.

I am glad to hear of you, explanation of Mr.—’s relations with the General Convention, that they are not of any direct and formal nature; for I had rather gathered from his communication that he and he alone was authorized to edit the musical edition of the Hymnal.

Would it be possible to obtain a copy of this Hymnal in England? For, if so, it would probably be more convenient (in case, at any future time, you should require help from me) that you should simply refer to the number of the hymn or hymns for which you are in want of a musical setting, than that you should send me loose slips which are always in danger of being lost.

Moreover I should feel more interest in the work, were I to see it in its entirety, and learn something of its general tone and character. I am sorry to hear your account of it: but with the divided state of parties in the Church, what is one to expect from an *authorized* manual representing all parties, but a somewhat colourless and timid production? Our “Hymns Ancient and Modern” being a private work, has been an immense boon to our Church at home, and has stopped, at least for a time, any attempt at an authoritative hymnal. It has been wonderfully blessed by God in greatly raising the tone of the Churchmanship throughout the English Communion.

[Extract ends]

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<sup>1</sup> Knauff, C.W. *Dr. Tucker, Priest-Musician* (A.D.F. Randolph; New York, 1897)

**Letter from HWB to JBD 10 July 1872 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

July 10 1872

My dear Dykes

I see that in Hullah's edition of the Book of Praise the words for the "Foe behind, the deep before" are curtailed — something like half of them, and the crabbed queer words are cut off. I see no objection to inserting the words in [that degree]<sup>1</sup> in a revised H A & M if the music is really popular & good.

Will you kindly send me a line by Monday to say what musically you think as to the insertion.

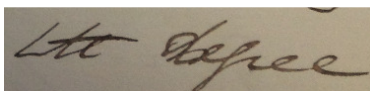
I hope to write next week as to Psalter.

Ever affectionately yours

Henry W. Baker

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<sup>1</sup>



**Letter from HWB to JBD 7 August 1872 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

August 7. 1872

My dear Dykes

About the new Psalter — The only way, I think, will be for you & Monk and I to meet: & have 3 or 4 days on it: settle what we really do agree on & can do; & do a specimen Psalm or two. Then see whether Stainer will join or not: & decide what we do alone.<sup>1</sup>

Could we meet soon? Where? If you would like to come here, do & welcome. Or if you are thinking of a break at the Lakes could Monk & I meet you there? Probably between 27<sup>th</sup> inst and Sept 13<sup>th</sup> would suit me.

Let me have a line soon please.

Affectionately Yrs

Henry W. Baker

We need not work all day at the Lakes.

How well I remember your kindness this time last Year. We had a Celebration in Church yesterday: (The Transfiguration) & aim to have one in the Chapel on the 10<sup>th</sup>, Saturday, her Burial day.

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<sup>1</sup> The Baker, H.W. and Monk, E.G [eds.] '*Psalter & Canticles: Chants Ancient & Modern*' (William Clowes: London, 1878) was published two years after JBD's death.

**Pro-forma letter from W H Monk [?]<sup>1</sup> to those listed at the end of the letter 11  
September 1872 (HAM)**

My dear sir

In view of the proposed new Ed. of H.A. & M. for which the Committee are gradually making preparation, it is considered advisable to ask the opinion of Musical friends on the question of Double Bars. We have long experienced how difficult it is to prevent, even in well-trained Choirs the practice of stopping, or making a pause invariably at a double Bar, often to the great hindrance of the flow of the melody. We desire your opinion as to whether it would conduce to the correction of this fault, if the double bar at the end of the first and third strain of many tunes were omitted: and a proof of two tunes is enclosed, in which this has been done. Will you favour me by giving this little point your consideration, and by writing me a few lines, if possible, sometime this month, on it?

It is of course remembered that the question will have to be considered of [*sic*] every tune, separately; and that what we ask, is as to the general effect: and whether there would arise, among members of country choirs, any greater difficulty in "keeping the place" from the omission of the double Bar.

List of persons who are to be consulted on the question of Double Bars.

Sept 11. 1872

D<sup>r</sup> Dykes and D<sup>r</sup> Stainer. HW.B<sup>2</sup>

Ouseley. HW.B

Wesley

H. Smart

Sir G. Elvey

Oakley HW.B

G. Cooper

R. Brown-Borthwick?

A.H. Brown WHM

D<sup>r</sup> Hague

D<sup>r</sup> Steggall

Sir. W.S. Bennett?

Hullah WHM

W. Macfarren WHM

G.A. Macfarren

~~Williams~~

Irons?

Bishop Jenner

Havergal?

Dr Jebb?

Could a sort of general letter to Choirmasters of "Districts" be written for insertion in the "Mus. Standard" or "Choir". We are of course shut out of Mus Times. How great is the want of a Mus Periodical of any value.

I suppose each of us knows a few people who might be asked their opinion as well, for which a few extra copies would come in useful? I have no copy of this list: but will undertake to do this.

<sup>1</sup> This draft and annotated copy of a pro-forma letter bears no indication of whose signature was to be appended. The writing is certainly not HWB's, although at least one reply is addressed to him. It is possible that it was drafted for HWB by Monk.

<sup>2</sup> One infers that the initials after certain of the names indicate that a reply has been received from these people.

**Letter from John Stainer to HWB 17 September 1872 (HAM)**

7 Upper Montague Street  
Russell Square

Sept 17<sup>1</sup>

Dear Sir Henry — You have broached a very difficult question.

I think the book ~~will~~ would appear better without bars at the end of lines / — <sup>of words</sup> but I believe them to be an absolute necessity. So I vote for them.

As to the expression marks — please do not introduce too many, or all will be overlooked.

Moreover — genuine congregational singing is hopeless where a choir is alternately rising on a high wave of sound and suddenly dropping down into its trough.

I was obliged to use “Thou art gone up” in S. Paul’s last Ascension Tide — so I dished up your tune as enclosed<sup>2</sup>. It seemed to go well & to please.

I send one to Monk & to Dykes.

I think it would be better to alter the harmonies (as I have) and so make it suitable to the words — than to kick it out because it is unsuitable.

May God’s blessing be with D<sup>r</sup>. Dykes in his important struggle for true Christian liberty. My wife sends kind regards.

Yours truly

John Stainer

I like the type very much.

You must mark Unison and Harmony were [*sic*] the effect is good.

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<sup>1</sup> The year is not written but the letter clearly responds to a circular letter of 11 September 1872 about the desirability or otherwise of printing double bar lines at the end of each line of words.

<sup>2</sup> OLD 25<sup>th</sup>. Dykes’s tune for the hymn—OLIVET—was first published in this year in the *Hymnal Companion*, and was used (as the first of two tunes) in the 1875 edition of HA&M. See below.

OLD 25<sup>th</sup> (HA&M 1861)

Hymn 124.      Ascensiontide.

The musical score is written on four systems of two staves each. The first staff of each system is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The music is in 4/4 time and consists of a single melodic line with a basso continuo line. The score is divided into four measures by bar lines. The first measure of each system contains a whole note chord, followed by a half note chord, and then a quarter note chord. The second measure of each system contains a half note chord, followed by a quarter note chord, and then a quarter note chord. The third measure of each system contains a half note chord, followed by a quarter note chord, and then a quarter note chord. The fourth measure of each system contains a half note chord, followed by a quarter note chord, and then a quarter note chord. The score ends with a double bar line.



OLD 25<sup>th</sup> (HA&M 1875)**Hymn 149. (SECOND TUNE.)**

The musical score is written for a two-part setting in G major (one sharp) and 4/4 time. It consists of four systems, each with a treble and a bass staff. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with the word "A-men." written above the final notes of the treble staff.

**Ascensiontide.**

**Hymn 149. (FIRST TUNE.)**

The musical score is written for piano on four systems of grand staves. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a 'cres.' marking. The second system continues the melody. The third system begins with a 'p' (piano) marking. The fourth system begins with a 'cres.' marking, followed by a 'rall.' (rallentando) marking and ends with 'A-men.'

**Letter from HWB to JBD 20 September 1872 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

My dear Dykes

I send on the proofs to Monk — they stupidly put 2 of “Bedford” instead of one of it & one of enclosed. — But indeed I cannot assent to the new form of “I heard the voice of Jesus say”.<sup>1</sup> I can’t think what has given you such a liking for unison. I very unwillingly assented to your Tune with Bass solo! for “Come unto Me ye weary”<sup>2</sup> — and now here is one of your very best & most popular Tunes spoiled in like way —

Pray don’t press it. — Forgive me: but you know there is a proverb about letting “well alone”—<sup>3</sup>

Ever affectionately y<sup>rs</sup>

H.W. Baker

Sept. 20<sup>th</sup> 1872

Did you ever meet with anybody who wished the Tune altered? I never did—

I have another opinion (R.Randall) against the theology of Mrs Alderson’s<sup>4</sup> Hymn—

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<sup>1</sup> VOX DILECTI. HWD evidently relented, as the four part harmony in bars 1—3 in the 1868 Appendix give way to unison (with organ harmonies) in the 1875 edition.

<sup>2</sup> COME UNTO ME, see below

<sup>3</sup> It would appear that JBD did press it, for the opening five bars which were in four part harmony in the 1868 Appendix to the 1861 edition are unison in the 1875 edition. See below.

<sup>4</sup> Eliza Alderson, JBD’s sister

## Come Unto Me (7676D)

*Hymns Ancient and Modern (1875) No. 256*

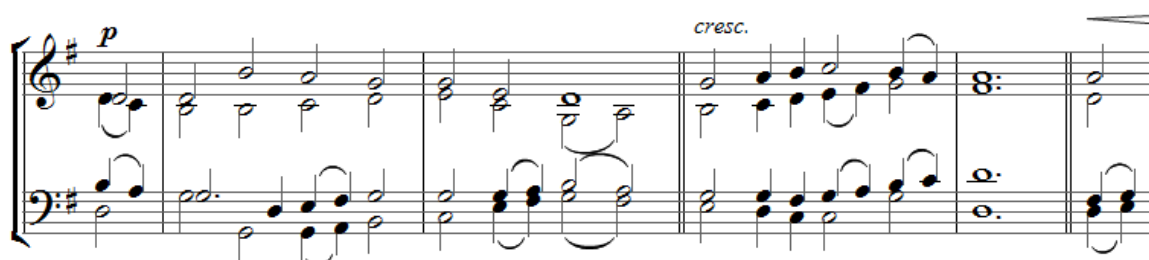
The musical score is arranged for Organ (Org.) and Choir. It is in the key of D major (one sharp) and 8/6 time. The score consists of three systems of music.

- First System:** The Organ part begins with a whole rest, followed by a series of chords and moving lines. The Choir part enters with a series of eighth notes, marked with accents. A dynamic marking of *p* (piano) appears at the end of the system.
- Second System:** The Organ part continues with chords and moving lines. The Choir part continues with eighth notes. A crescendo marking (*cresc.*) is placed above the first measure, and a mezzo-forte marking (*mf*) is placed above the third measure.
- Third System:** The Organ part continues with chords and moving lines. The Choir part continues with eighth notes. A forte marking (*f*) is placed above the first measure. The system concludes with a double bar line and the text "A - men." written below the staff.

“Come unto Me, ye weary,  
 And I will give you rest.”  
 O blessèd voice of Jesus,  
 Which comes to hearts opprest;  
 It tells of benediction,  
 Of pardon, grace and peace,  
 Of love that hath no ending,  
 Of love which cannot cease.

*William C. Dix*

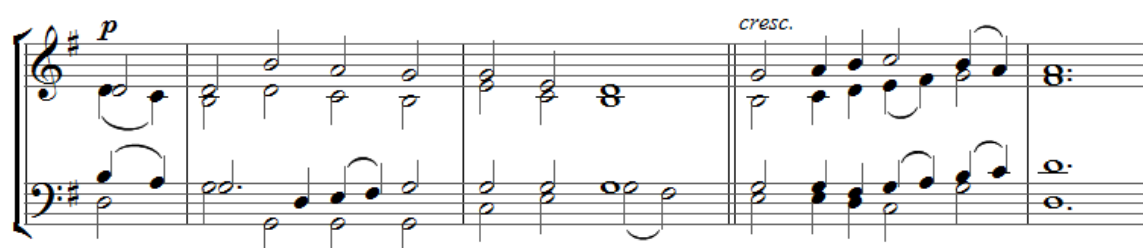
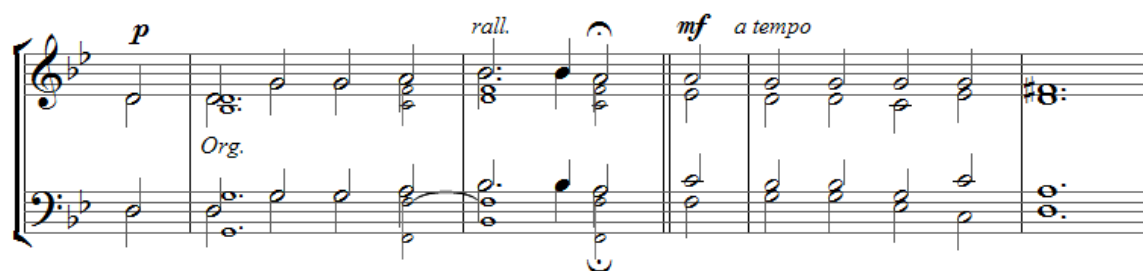
## Vox Dilecti (a) (DCM)

*Hymns Ancient and Modern (1868) No.317*

I heard the voice of Jesus say  
 "Come unto me and rest;  
 Lay down, thou weary one, lay down  
 Thy head upon My Breast."  
 I came to Jesus as I was  
 Weary, and worn, and sad;  
 I found in Him a resting-place,  
 And He has made me glad.

*Horatio Bonar*

## Vox Dilecti (b) (DCM)

*Hymns Ancient and Modern (1875) No.257*

I heard the voice of Jesus say,  
 "Come unto Me and rest;  
 Lay down, thou weary one, lay down  
 Thy head upon My Breast."  
 I came to Jesus as I was,  
 Weary, and worn, and sad;  
 I found in Him a resting-place,  
 And He has made me glad.

*Horatio Bonar*

**Letter from HWB to JBD 23 September 1872 (RCO)**

Lea House  
 Lennox Street  
 Weymouth  
 Sep 23. 1872

My dear Dykes

A most kind letter has followed me from the Langham Hotel from you —

I am afraid you will be very vexed & annoyed with me when you get my letter saying that I have given up the Congress altogether — and I cannot say what a disappointment it is to me not to be there: & especially not to be with you at your brother's—

I ought to have taken a good holiday in July & then it would have been all right — but I could not rest then—

I trust that I am doing right in giving it up — though it vexes me after having had my name printed to shirk— I am resolved to make no more promises to do anything till the revised Edition of H.A. &M is out: I have not given half the time that I ought to it: and it will take all my powers of head & letter writing I am sure.

Pray forgive me for cutting Leeds.

I am here till Friday, then to Monkland I hope for one week: then perhaps back here: or elsewhere for a further wk.

We meet (if GOD will) in London November 5<sup>th</sup> to get some rough copy of Hymns ready for private circulation showing our needs as well as what we have—

Litanies to follow—

We have settled to give a Hymn for each Apostles' Day as you wish—

Believe me ever

Affectionately yours

Henry W. Baker

**Letter from the Rev. William Walsham How to JBD 11 December 1872 (RCO)**

Whittington Rectory  
 Oswestry  
 Dec<sup>r</sup>. 11. 1872

Dear Dr. Dykes,

I was working with Arthur Sullivan last week at his forthcoming Tune-book for the new S.P.C.K. "Church Hymns". I need not tell you that again & again, as we went thro' the Hymns, your name was in our mouths. We are in perplexity, longing for your tunes yet afraid to ask, & wishing to avoid any approach to what w<sup>d</sup>. be distasteful to the Committee of Hymns A & M. There are some of your tunes which it seems almost impossible to do without, such as S<sup>t</sup>. Sylvester for "Days and Moments", & Melita. But I will not particularize. I think the best way is to go straight to the point, & to ask you 1<sup>st</sup> whether you w<sup>d</sup>. be willing to help us by granting the use of any of your tunes; 2<sup>ndly</sup> if so, which are you able to grant the use of; & 3<sup>rdly</sup> whether there are any terms or conditions you c<sup>d</sup>. mention? As to Hymns, Sir H. Baker has kindly given us many, & we have placed all ours, over which we have any control, at his service for his enlarged edition. We, of course, desire to act most honourably towards him. I fear most of your tunes w<sup>d</sup>. be, at any rate morally, the property of A & M. But some (as S<sup>t</sup>. Sylvester) appeared in other books — as Chope's. So we cannot but hope that we may have the privilege of obtaining the use of a few. At any rate I write to ask, as we sh<sup>d</sup>. be glad to know what hopes we may entertain. I think your "Almsgiving" is another which seems almost necessary to its hymn. I dare not dream of St. Cuthbert's & Lyte, yet I c<sup>d</sup>. never sing the hymns to anything else.

Our strong desire is in no single parish to supplant A & M but to provide a book which may take the place of the wretched old S.P.C.K. books, & of many other inferior books, & then we hope if A. & M. & this eventually occupy the ground (or approximately do so), it may be possible to have a general book for the Church of England. But it must be years before we are ripe for this.

Believe me, with many apologies for this letter,

Yours very truly

Wm Walsham How.<sup>1</sup>

I write this entirely on my own account, & without anyone else's knowledge.

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<sup>1</sup> b13 Dec 1823, d1897. Subsequently Bishop-Suffragan of Bedford (1879) and Bishop of Wakefield (1888).



**Letter from the Rev. William Walsham How to JBD 6 January 1873 (RCO)**

Whittington Rectory  
Oswestry.  
Epiphany. 1873.

My dear D<sup>r</sup>. Dykes,

I must write one line of sincerest thanks for your very kind letter. I have ventured to send it to A. Sullivan, & when I hear from him, I will write to you again. We, of course, wish not to ask Sir Henry Baker too much, for, as your tunes are the making of Monk's Tune-book, it w<sup>d</sup>. not be right to ask for all the plums. So please do not write to him till you hear from me again.

Sincerely & gratefully yours

W<sup>m</sup>. Walsham How.

**Letter from William Walsham How to JBD 15 January 1873 (RCO)**

Whittington Rectory,  
 Oswestry.  
 Jan<sup>y</sup> 15. 1873.

Dear Dr. Dykes,

I have heard from Sullivan this morning. He seems to me disturbingly modest in his request. The tunes he asks for, & for your sanction to our use of which we sh<sup>d</sup>. be deeply grateful, are the following:—

S<sup>t</sup>. Sylvester.  
 Pax Dei.  
 Dies Irae.  
 Melita.  
 Nicaea.  
 Oswestry (which you kindly wrote for me.).

If you are kindly willing to sanction our use of these, I will write to those interested, unless you w<sup>d</sup>. prefer doing so yourself. Am I right in supposing I sh<sup>d</sup>. apply to Mr Chope for S<sup>t</sup>. Sylvester, & to Sir Henry Baker for the other 4?

Believe me ever  
 Yours very truly  
 W<sup>m</sup> Walsham How.

It w<sup>d</sup>. be a great favour if you were to write to Sir Henry Baker for us. But I will, if you like.

**Letter from JBD to Mr M Miller 16 January 1873 (HAM)**

S. Oswald's Vicarage  
Durham  
Jan: 16. 1873

My dear Sir

I must apologise for not having earlier answered your note. The tunes you mention were all four of them specially written for H.A.&M. and I have a sort of promise to the Editor of that work that I w.<sup>d</sup> refer all applicants for their use of the tunes to himself. As far as I am concerned you are quite at liberty to print the tunes S. Cuthbert, S. Andrew, Melita & Hollingside in your forthcoming book. But I think you should also ask permission of

the Rev Sir H.W. Baker Bar<sup>t</sup>  
Monkland  
N<sup>r</sup> Leominster

I do not apprehend that he will offer any objection.

You will tell him, perhaps, that you have got my permission for the use of the tunes.

Believe me

My dear sir

faithfully yours

John B. Dykes

Mr. M. Miller

# Letter from William Walsham How to HWB 27 February 1873 (HAM)

Whittington Rectory  
Oswestry  
Feb<sup>ry</sup> 27, 1873

Dear Sir Henry Baker,

Thank you much. Your letter suggests exactly what I sh<sup>d</sup> like best, a fair interchange. I will forward it to the authorities & see if I can get the matter put into proper form. Some of A. Sullivan's new tunes, & others we have, are very beautiful. I don't know the least what Fuller asked you for, but Sullivan wished, I know, to ask for some of Monk's tunes, for as few as possible of D<sup>r</sup>. Dykes', as he felt we had no right to pick out plums and ask for them.

I will most gladly do any thing I can to perfect your book, & will annotate the copy you send, as I can find time. I already in half a minute's glance see 2 or 3 suggestions I c<sup>d</sup> make. You will probably be inundated with suggestions. I will also in a day or two send you a copy of "Church Hymns" with all those marked which we can offer to you, & as the S.P.C.K. has no sort of control over them, we (the Compilers) shall be glad that you sh<sup>d</sup> make the freest use of anything that you like amongst them. The S. Andrew's Hymn is not mine, but is by a young lady friend of mine, a Miss Maude Oswell, who will be only too proud of your approval.<sup>1</sup>

Our mission was wonderfully blest, & the last 3 or 4 days were wholly occupied with seeing people from morning till night. I do trust that there may be some good fruit of it.

Believe me  
Yours very truly  
W<sup>m</sup> Walsham How.

You do not tell me about Troyte's Chant Tunes. Have you the copyright? I see they have no asterisk.

I am sorry to see you keep your old transfig<sup>n</sup> Hymn — the very words of Neale's translations, & about the worst in your book.<sup>2</sup> Church Hymns 337 (Plumptre's)<sup>3</sup>, & possibly 303<sup>4</sup>, seem better, & there are one or two more worth considering on the subject.<sup>5</sup>

<sup>1</sup> *The strain of joy and gladness.* The index identifies her as 'Maude (Oswell) Coote'. If, by 'your approval', Walsham How meant 'your use of the hymn in the next edition of HAM', Miss Coote was to be disappointed.

<sup>2</sup> *In days of old on Sinai  
The Lord Almighty came  
In majesty of terror,  
In thunder-cloud and flame;  
On Tabor, with the glory  
Of sunniest light for vest,  
The excellence of beauty  
In Jesus was expressed.*

The hymn was set to AURELIA by S.S. Wesley.

<sup>3</sup> *Behold they gain the lonely height*

<sup>4</sup> *Upon the holy Mount they stood*

<sup>5</sup> Baker was evidently not persuaded, as the hymn was included in the 1875 edition of HAM.

**Letter from W.J. Hall to JBD 6 May 1873 (RCO)**

Shooters Hill. S.E.  
May 6. 1873

My dear Sir

I fear you must think my silence very ungracious. The truth is I have only just returned from Torquay and have only now received your kind note with its enclosure. I have tried the tune<sup>1</sup> over and like it much, and have no doubt from the character of it that it will still further improve upon acquaintance.

You shall of course see a proof sheet — tho' it cannot be for some time yet. I propose to give the words of the Hymn not in the form in which I sent them to you, but as they appear in the Book of Praise. — With all existing Hymnals I confess myself entirely dissatisfied, and in compiling another<sup>2</sup> I do little more than expunge a great quantity of rubbish. There are I believe about 150 really good hymns in the English language, hymns patient of an exact criticism — and these with some 50 more necessary but inferior compositions I propose to give. Whether such a book will be generally acceptable I more than doubt, but as a protest on the side of rationality and good taste it may perhaps be not altogether useless.

Please accept my best thanks for your generous assistance

& Believe me

very faithfully yours

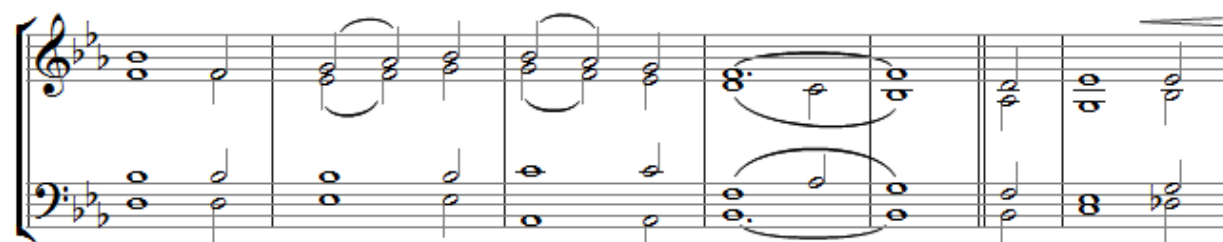
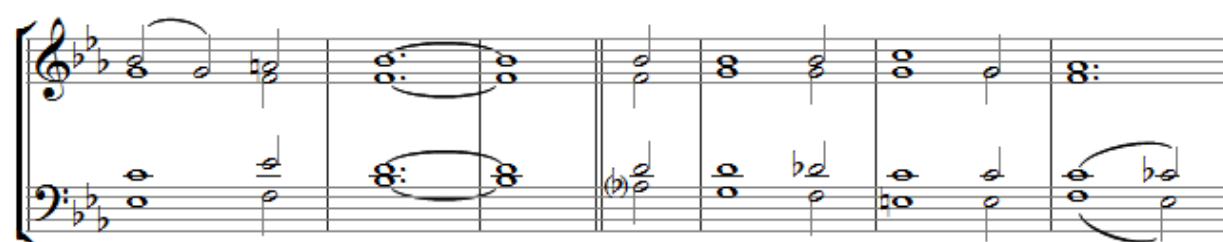
W.J. Hall

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<sup>1</sup> ELEUTHERIA — see below.

<sup>2</sup> *The New Mitre Hymnal*

## Eleutheria (7676D)

*New Mitre Hymnal (1875) No. 42*

Hail to the Lord's anointed, great David's greater Son!  
 Hail in the time appointed, His reign on earth begun!  
 He comes to break oppression, to set the captive free;  
 To take away transgression and rule in equity.

*James Montgomery*

**Letter from Henry Littleton to JBD 19 May 1873 (RCO)**

Novello  
London Sacred Music Warehouse,  
London: 1 Berners Street (W)

May 19 1873

Rev<sup>d</sup> Sir

I would prefer printing your Psalm for you.<sup>1</sup> I enclose estimates for the score and vocal parts folio size, also for the vocal score in 8vo size. I cannot get it engraved in England but can have it done in Germany much better than the English engraver can do it and the time taken will be little more. If you have the chorus parts done separately perhaps you can get them copied with the proper ones. I have reckoned to print the solos in the separate vocal parts, but perhaps you may wish them left out and so save space. I will send it to the engraver directly you decide to have it done.

Yours truly

Henry Littleton

Rev<sup>d</sup> D<sup>r</sup> Dykes

I shall be glad to see your Service in E flat as soon as it is ready if you could send it to me.<sup>2</sup>

---

<sup>1</sup> JBD's anthem setting of Psalm 23. See also letter from Frederick Dykes to JBD dated 10 June 1873.

<sup>2</sup> This whereabouts of this Service, if indeed it was completed, is currently unknown.

**Letter from Lady Victoria Evans Freke to JBD 20 May 1873 (RCO)**

(1)

Belmont  
Bournemouth  
May. 20. 1873.

Lady Victoria Evans Freke presents her comp<sup>ts</sup> to the Reverend Dr Dykes and hopes he will pardon her for taking the liberty of asking his assistance for a Tune Book she is compiling as a Companion Volume to the Reverend Edward Harland's Church Psalter & Hymnal.<sup>2</sup> She had some time ago a great desire to collect in one Volume all her favourite Tunes & about four years ago, when she first began the work she found it necessary to adapt the Tunes to some Words & becoming acquainted through a family connection with the Reverend E. Harland and his Hymnal, she asked and obtained his leave to form a Companion Volume of Tunes for his Book.

She has been alone in the work of compilation and arrangement; & of course it has been no slight work. Her brother Lord Brownlow Cecil has reharmonized some of the Tunes, and Mr G. Prior, Organist of St. Barnabas, London, has undertaken to revise the whole work where it is necessary and will reharmonize the greater part of the old melodies.

Lady Victoria Freke's work is not therefore to add to the many Hymnals — but is simply a humble attempt to supply to a good and much valued Hymnal the great want of a suitable Tune Book.

Lady V. Freke trusts therefore that Dr. Dykes will render her some assistance — that he will allow her to use Tunes of his already published of which he retains the Copyright and also she earnestly hopes that he will favour her Book with some new Tunes which she will gladly purchase, as she is most anxious to obtain some new ones of first class merit for her Book. The Reverend R.R. Chope has very kindly favoured Lady V. Freke with several Tunes by Dr. Dykes which are his copyright:— and she trusts Dr Dykes will endorse the gift with his approval.

They are Laud, Dies Irae, St Sylvester, St Aelred, Magdalena, St Oswin, Jerusalem, Lent, St Bees, St Godric, St Werburgh, St Drosdane [*sic*], Sychar, Butterby.— All tunes for which Lady V. Freke is most truly grateful.— With regard to "Lent" she would be glad to know whether the tune as altered in the "Hymnary" is the correct edition for the last line.<sup>3</sup>

She originally possessed St. Bees in the key of A flat major & one in G. — Would Dr Dykes object to this tune & also "Jerusalem" being transposed half a tone higher than the originals? — Lady V. Freke is anxious her Book should suit Village Choirs who mostly sing in unison & she finds very low as well as very high tunes unsuitable to their voices.

Lady V. Freke fears that Hollingside, St Cross, Melita, St Cuthbert & Nicaea belong to Hymns Ancient & Modern. If any of these four [*sic*]<sup>4</sup> Tunes do still belong to Dr Dykes

<sup>1</sup> The letter has few discernable paragraph breaks. Paragraph demarcations are editorial and inserted for ease of reading.

<sup>2</sup> This was eventually published as *The Song of Praise* (1875).

<sup>3</sup> The tune originally appeared as ST. EDMUND in Grey's *Manual of Psalm and Hymn Tunes* (1857), then as LENT in Chope's *Congregational Hymn and Tune Book* (1862), then again as ST. EDMUND in Cooke's *The Hymnary* (1872) before appearing in Lady Evans Freke's book. No two versions are identical. See below for the version as it appeared in *The Song of Praise*.

<sup>4</sup> ST. CROSS was inserted into the list as an afterthought.



would he allow her the use of them? — as they seem to Ly V.E. Freke inseparable from their Words.—

Sir H. Baker is at present quite determined not to assist Ly V. Freke's Book — & she will be very grieved if she cannot obtain those beautiful Tunes by Dr Dykes.<sup>1</sup> — She also begs to know whether the tune in the "Hymnary" to "Behold the Lamb of God"<sup>2</sup> is a copyright of Mess<sup>rs</sup> Novello — or whether Dr Dykes would allow her to have it? — also "Amplius" in the Anglican Tune Book?

If Dr Dykes will favour her with some new Tunes, she will send him shortly some Words to select from, if he should so wish it.— She will gladly purchase Dr Dykes tunes, if he will favour her with his terms. & most grateful will she be for any assistance — as at present Mess<sup>rs</sup> Novello, and Sir H Baker refuse to help her, though she has met with a good deal of kindness from others.

Lady V. Freke apologises for this long letter. & hopes Dr Dykes will pardon her for asking for so many of his Tunes, but all those she has met with are so beautiful, that she trusts he will excuse the desire to possess them.

#### Tunes by the Reverend Dr Dykes

Amplius	68s <sup>3</sup>
Dies Dominica	D.7.6
Thanksgiving	LM
St Agnes	C.M.
Hollingside	D7s
Melita	68s
St Cross	L.M
Nicaea	P.M.
St Cuthbert	

Also those named in the letter as taken from the Rev. R.R. Chope's Congregational T. Book with his permission. Also N<sup>o</sup> 548 Hymnary.<sup>4</sup>

If Dr Dykes will allow her to use the above or those which he has the power to give Lady V.E. Freke will be deeply gratified to him. — also for any others not name in this list which he is able to let her have.<sup>5</sup> —

(6)

<sup>1</sup> One presumes she must have remained grieved—Baker did not change his mind.

<sup>2</sup> ECCE AGNUS

<sup>3</sup> i.e. 6 lines of 8 metrical feet.

<sup>4</sup> ECCE AGNUS

<sup>5</sup> JBD contributed the following tunes specifically for *The Song of Praise*: CREPUSCULUM; VESPERI LUX; DEUS NOSTER REFUGIAM; SALVUM ME FAC; DIES TENEBROSA; PASCHA; EUCHARISTICA; RESURRECTIO; SALVATOR ET AMICUS; JESU, MAGISTER BONE and QUID RETRIBUAM—see below.

<sup>6</sup> There is no close or signature, in conformity to the formal third person opening of the letter.

## Lent (7777D)

*The Song of Praise (1875) No. 439*  
*(The original version appeared in*  
*The Manual of Psalm and Hymn Tunes (1857))*

## Other names:

St. Edmund  
 Edmund



Object of my first desire,  
 Jesus, crucified for me;  
 All to happiness aspire;  
 I would seek it, Lord, in Thee:  
 Thee to praise, and Thee to know,  
 Make the joys of saints below:  
 Thee to see, and Thee to love,  
 Make the bliss of saints above.

*Augustus M. Toplady*

## Crepusculum (8884)

*The Song of Praise (1875) No. 410*

The radiant morn hath passed away,  
 And spent too soon her golden store;  
 The shadows of departing day  
 Creep on once more.

*Godfrey Thring*

Compare bars 1-3 with bars 1-3 of 'Dominus Regit Me'...



...and 'Hosanna':



# Vesperi Lux (7775)

*The Song of Praise (1875) No.414*

Holy Father, cheer our way  
With Thy love's perpetual ray:  
Grant us every closing day  
Light at Evening-time.

*Richard H. Robinson*

# Deus Noster Refugium (11.11.11.5)

*The Song of Praise (1875) No.417*

Now God be with us, for the night is closing,  
The light and darkness are of His disposing;  
And 'neath His shadow here to rest we yield us,  
For He will shield us.

*Petrus Herbert Trans. Catherine Winkworth*

Salvum me fac (6666D)  
*The Song of Praise (1875) No.424*

*p*

(1)

*f*

(2)

*p* *cresc.* *f* *cresc.*

*dim.*

A - men.

Low at Thy feet I lie, O blessed Saviour mine,  
 Comfort me or I die, Oh! save me, I am Thine;  
 Thine by the gift of life, Thine by the grace of love,  
 Oh, save me through this strife, Till I am Thine above.

*J.S.B. Monsell*

## Dies Tenebrosa (666D)

*The Song of Praise (1875) No.430*

*mf* *dim.*

*cresc.* *p* *f*

*dim.*

A - men.

Oh! dark and dreary day,  
 When Jesus died to pay  
 Sin's awful penalty;  
 The sun kept back his light  
 To hide that mournful sight  
 When Jesus died for me.  
*S. Childs Clarke*

## Pascha (11.11.11.11.11)

*The Song of Praise (1875) No.431*

$\text{♩} = 108$

A - men.

“Welcome, happy morning!” age to age shall say;  
 Hell today is vanquished; Heaven is won today;  
 Lo! the Dead is living, God forevermore,  
 Him, their true Creator, all His works adore;  
 “Welcome, happy morning!” age to age shall say.

*trans. John Ellerton*

## Eucharistica (8.10.10.10.8.6)

*The Song of Praise (1875) No. 454*

*p* *mf*

*f*

*p*

*cresc.* *pp*

A - men.

O Holy Jesu, Prince of Peace!  
 Thy Peace be with us gathering round Thy board,  
 Where the sweet presence of an unseen Lord  
 Waits to be gracious, charged with full release  
 To every heavy-laden soul  
 Which here remembers Thee.

*Robert Brown-Borthwick*



## Resurrectio (8783)

*The Song of Praise (1875) No.493*

*f* *dim.*

A - men.

On the Resurrection morning  
 Soul and body meet again;  
 No more sorrow, no more weeping,  
 No more pain!

*Sabine Baring Gould*

## Salvator et Amicus (9999)

*The Song of Praise (1875) No.502*

A - men.

Rest of the weary, Joy of the sad,  
 Hope of the dreary, Light of the glad;  
 Home of the stranger, Strength to the end,  
 Refuge from danger, Saviour and Friend!

*John Samuel Bewley Monsell*

Jesu Magister Bone (7676D)

*The Song of Praise (1875) No.527*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a double bar line with repeat dots, indicating a repeat section. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures, with a double bar line after the 6th measure. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The accompaniment consists of a steady eighth-note pattern in the left hand and a simple harmonic accompaniment in the right hand.

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score begins with a first ending bracket labeled '(1)' above the first measure. The melody consists of eighth and quarter notes, while the bass line features a mix of eighth, quarter, and half notes. The piece concludes with a double bar line and repeat dots.

O Jesus, I have promised  
To serve Thee to the end;  
Be Thou forever near me,  
My Master and my Friend;  
I shall not fear the battle  
If Thou art by my side,  
Nor wander from the pathway  
If Thou wilt be my Guide.

*John E. Bode*

(1) The 1902 Novello Edition has alto E flat

(2) The same edition is harmonised thus:

Quid Retribuam (666666)  
*The Song of Praise (1875) No. 566*

Other names:  
 Durham

$\text{♩} = 80$

*cresc.*

*All verses except the last*

*p* *f* *pp* *rall.*

*Last verse* *f* *ff*

A - men

Thy life was given for me;  
 Thy blood, O Lord, was shed,  
 That I might ransomed be,  
 And quickened from the dead.  
 Thy life was given for me;  
 What have I given for thee?  
*Frances Ridley Havergal*

**Letter from Frederick Dykes to JBD 10 June 1873 (RCO)**

Wakefield & Barnsley Union Bank,  
Wakefield

June 10<sup>th</sup> 1873

My dear Jack

I return Novello's estimates for printing your anthem.<sup>1</sup> I suppose you know best what class of copies the Cathedral are in the habit of buying.

Supposing you can sell 100 scores folio size<sup>2</sup> @ 5/-<sup>3</sup> a copy you would realise £25— which would cover the cost of plates (& wh would then be your own) and leave you £2:4:0 profit. Could you get 100 copies subscribed for at that price?

The separate vocal part would cost (to cover the original expense of the plates & leave them your own) £13.15.0 That is, roughly speaking, about 3/-<sup>4</sup> the set.

100 sets of sep. vocal parts sold at 3/- the set would defray all the cost & leave you the plates and £1:5:0 profit.

250 copies 8<sup>vo</sup> size sold @ 2/6 each would realize £31.5.0 & the plates & profit 9.17.6

500 copies 8<sup>vo</sup> size supposing they were sold at 1/6 each would give you the plates & £9:15:8 if sold at 2/- each would give you the plates & £32:5:0.

But then are you at all likely to sell either 250 or 500 copies 8<sup>vo</sup> size at such a price? I think not. The anthem must be a very long one 36 plates — and therefore beyond the scope of any but the cathedrals & very largest parish churches — and therefore to them, anyhow in the first instance, you must look for custom — would it be worth your while to send a small circular to the precentors — or would it be 'infra-dig'?

I think, perhaps, if you can get 100 scores sold in the first instance, it would be a good step in the right direction & the plates your own. The rest would follow.

I think you need have no fear about the corrections — you will receive proof sheets & correct those; the alterations on the pewter will be done abroad. I believe there is very little practical difficulty in the matter; & the thing must be done every day.

Did you ask Novello what it would cost to print it in his "8<sup>vo</sup> anthems" form with movable type? It is worth getting to know if there is much difference between that & engraving on pewter.

Madame & I are off DV to Killarney tomorrow morning. We have just made up our minds and hope to be in Dublin in time to dine tomorrow evening — 7.p.m. — We shall probably

<sup>1</sup> *The Lord is my Shepherd*, which his diary records him finishing on 5 August 1873. See also letter from Henry Littleton to JBD dated 19 May 1873.

<sup>2</sup> As paper sizes, 'folio' and 'octavo' are not precise, but are approximately 375mm tall and between 170 & 250 mm tall respectively.

<sup>3</sup> 25 pence

<sup>4</sup> 15 pence

be a day or two there, & then go on to Killarney via Cork about Friday or Saturday. We expect to be back some time on Wednesday the 25<sup>th</sup> Inst.

You will let me know when I am to pay up my share of the adventure.

With kind love to you & all yours

I remain Dear Jack

Your affectionate Brother

Fred Dykes

# Letter from Sir Robert Stewart to JBD 2 July 1873 (RCO)

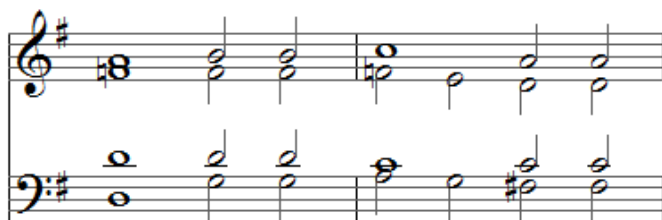
Trin: Coll: Dublin

2 July 73

My Dear Sir

One of your Tunes is in a set of Hymns which I am in mind to revise, St. Ninian:

I don't like this, is it yours'?<sup>1</sup>



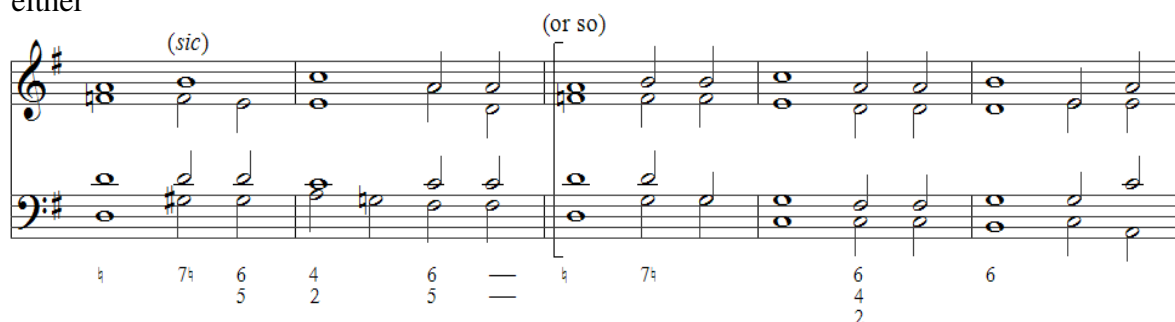
It seems to my perhaps hypercritical taste to involve a false relation F<sup>b</sup> F<sup>#</sup>

& a fifth C A

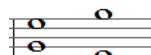
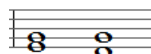
F D

but I would not presume to alter it without your consent; may I suggest

either



also for variety, to make your Amen, instead of the ordinary Cadence



As my copy is in MS, I have the [ ]<sup>2</sup> hesitation in writing to you, relying upon the strength of the pleasure of your acquaintance made at [ ]<sup>3</sup> Festival last year.

Faithfully yours,

R.P. Stewart

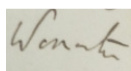
Rev J.B. Dykes MA

<sup>1</sup> This is the harmonisation which appears in Grey's *Hymnal* (1866). The original harmonies, as they appear in Grey's earlier (1857) *Manual*, are closer to Stewart's second suggestion. The version finally used by Stewart in *Church Hymnal* (SPCK: Dublin, 1875)—note, as the *second* tune—are shown below.

<sup>2</sup>



<sup>3</sup>



**Hymn 101.**

S. NINIAN (11,10,11,10).

SECOND TUNE.

Rev. JOHN BACCHUS DYKES, Mus.D.

♩ = 100.

A - men.

**Letter from the Bishop of Durham to JBD, 4 July 1873 (DCA)**

Auckland Castle.

July 4, 1873.

My dear Sir,—

I have received your letter with reference to Mr. Peake. The extent to which some of the clergy of the present day, in their public ministrations, disregard the law which they have pledged themselves to obey, has become very serious. Grievous offence is thus given to many right-minded Churchmen of the laity; whilst this open defiance of lawfully constituted authority, by the ministers of the Church, greatly strengthens the efforts of those who are striving to effect the disestablishment of the Church of England.

I have, therefore, after much serious consideration, come to the conclusion that the time has arrived when it has become my duty to do what I can to protect curates from the unlawful requirements of some incumbents, and to protect parishioners from the follies and lawlessness of some curates.

To accomplish this I must require of an incumbent, on his nomination of a curate, that he give me his written pledge that he will not require of such curate—

1. That he wear coloured stoles.
2. That he take part in, or be present at, the burning of incense.
3. That he turn his back upon the congregation during the celebration of the Holy Communion, except when “ordering the bread.”

I must also require of a curate a written promise that he will offend in none of these things. I know not what has been your practice in these matters, but on receiving the documents I have mentioned, I shall be prepared to accept your nomination of Mr. Peake.

Yours truly,  
C. DUNELM



**Letter from JBD to the Bishop of Durham, 5 July 1873 (DCA)**

S. Oswald's Vicarage  
July 5<sup>th</sup>, 1873

My dear Lord Bishop,—

In reply to your Lordship's letter, received this morning, to the effect that you refuse to license Mr. Peake or any other curate to this parish without a written pledge from myself, and also from him, that he will not do certain things named in your Lordship's letter, I have no alternative but to decline most respectfully, but firmly, to sign, or require a curate to sign, any such document whatever. The request is one which your Lordship has no right to make, and I have no right to grant.

A curate is needed for the wants of this parish. A clergyman of irreproachable character and orthodoxy has offered himself. I am ready to fulfil all the antecedent conditions which the law requires, in the shape of declaration, nomination, etc. But I can consent to nothing further. The law does not require, and never has required, the supplementary document which your Lordship wishes to demand; and I must be pardoned if I decline to take any step which may tend to the imposition of this new yoke about the necks of the incumbents and curates of the diocese.

The points referred to in the proposed paper, I observe, are (1) stole, (2) incense, (3) the position of Celebrant.

1. With regard to stoles, your Lordship must be fully aware that coloured stoles are every whit as legal, or illegal, as black stoles or scarfs. The surplice and hood are the only permissible ordinary vestments: black gowns, black stoles or scarfs, are all equally unauthorised. Therefore, if the law is enforced, it should be enforced all round; and the Archdeacons' scarfs, and the clergy's stoles and black gowns must all go; and (forgive me for adding) we must see your Lordship celebrating in your Cope.
2. As regards incense, your Lordship, I think, must know that it is not used in any church in the diocese—at least I have never seen it used (if I am in error on this point I will gladly apologize). This insertion, therefore, seems made apparently for no other purpose than to give point to the declaration, as it cannot have been rendered necessary by the prevalence of the practice of censuring in the diocese.
3. As to the eastward position of the Celebrant, your Lordship must be aware that the recent judgment of the Judicial Committee which ruled that point, having been pronounced in an undefended case, did not finally settle the law for the whole Church. It affected one individual, and one individual only. The judgment itself has been torn to shreds again and again as worthless in point of law. The Bishops, as a body, have refused to act upon it. Why, then, is it to be the law in this diocese, and nowhere else?

But it is not on the ground of the details of the proposed paper or declaration that I object to it. I object to the principle of the paper, as an endeavour to thrust the High Church clergy of the diocese into a corner, and subject them to an utterly unfair pressure.

Suppose another Bishop were to refuse to license any curate where the incumbent did not pledge himself to have daily service and weekly Communion. These certainly are infinitely more the “Law of the Church” than a private decision of a lay court which nobody respects. Does your Lordship think that clergymen, of Mr. F’s stamp for instance, would quietly acquiesce? Would your Lordship have acquiesced when you were an incumbent?

I can see nothing in your Lordship’s unhappy proposition in store for the diocese but confusion, rebellion, and heartburning; and grievous hindrance to the work of the Church in this teeming population.

Your Lordship may think it wise and right—instead of adopting a liberal policy of acknowledging the fact that there are, and always have been, and always will be, more than one narrow school of thought in the Church, and allowing to all parties who are striving to work for Christ according to their several lights,’ generous recognition and scope within certain fair limits—to adopt the exterminating policy, which your Archdeacon thought it becoming to thank God at a public meeting you were adopting, viz., of “using every opportunity to stamp out Ritualism” (the cant expression of the day for distinctive Church teaching and practice) in your diocese. But depend upon it, my Lord, you will not succeed.

Your Lordship, I observe, charges first one of the High Church clergy, then another, with being dishonest, with being Jesuits, and the like. You will, I trust, however, find them honest enough to stand up for their principles, even although your Lordship should cruelly endeavour to “stamp them out” one by one by refusing them curates. For this is what your Lordship’s proposition comes to. Where are the High Church clergy of the diocese to find curates? Certainly not amongst men who would consent to make such preliminary pledges as your Lordship wishes to exact of them. How could I ask Mr. Peake, or any good Churchman, to sign this document? He would simply refuse, and say, “Thank you, I prefer to go to some other diocese.” And he would be quite right. Already the High Church clergy have the greatest difficulty in obtaining curates. The diocese has got the reputation of being administered simply in the interests of one narrow party.

If the new programme is carried out, we may as well give up the attempt as hopeless.

I could say much more, but for the present I refrain. I have simply to renew my request that your Lordship will be so good as to license Mr. Peake to this curacy, after I have sent in all the necessary papers. The only alternative will be (provided there is no appeal to the Archbishop) to endeavour to do the best I can, until my health again breaks down, without a curate, and to leave the colliery district, with its rapidly increasing population, for which the Commissioners have made a grant for a second curate, to take care of itself.

I beg to remain,  
Your Lordship’s faithful servant in Christ,  
JOHN B. DYKES

**Letter from the Bishop of Durham to JBD, 7 July 1873 (DCA)**

Auckland Castle  
July 7, 1873

My dear Sir,—

I will make no remarks on the tone of your letter just received. I can make allowance for a person writing under feelings of irritation and annoyance. With regard to your statements respecting myself, or the law, I have simply to say that they are altogether incorrect, and are not justified by the facts of the case.

Yours truly,  
C. DUNELM

**Letter from JBD to the Bishop of Durham, 16 July 1873 (DCA)**

S. Oswald's Vicarage, Durham

July 16, 1873

My Dear Lord Bishop,—

Yesterday afternoon I received the accompanying papers from Mr. Peake. I venture to forward them to your Lordship, and once more, after earnest thought and prayer, to renew my request that you would be so good as to license him to this curacy—the Licence to take effect on the avoidance of the Curacy by Mr. Wray.

The Law requires certain papers, and certain papers only. These I have sent; and thereupon respectfully claim my rights.

Your Lordship, on your own showing, has no fault to find with me. You state that you do not even know what my practice is in reference to the matters noticed in your first letter; therefore you can have had no formal complaint against me. Nor does your Lordship know anything against Mr. Peake. Hence there can be no valid reason why your Lordship should hesitate or refuse to grant the Licence for which I ask.

I have told your Lordship I cannot sign the supplementary paper you have sent. The Law knows nothing of it. It has never been required of me before. It is not required in any other diocese. I should consider myself acting unfairly to my brethren were I quietly to acquiesce in its introduction here. Is each diocese to have its own arbitrary and conflicting set of rules for the discomfiture of curates?

If your Lordship refuses, I shall be driven to appeal to the Archbishop's Court, or else to apply for a Mandamus to compel your Lordship to put your office in force. For I shall have a legitimate ground of complaint. Your Lordship's refusal will injure myself and my Parish to the amount of £240 a year, the two grants of £120 from the Commissioners depending on your Lordship's Licence. It will involve also a slur on the character of Mr. Peake and myself, to say nothing of the grievous spiritual injury done to the souls of my people.

I need not assure you, my Lord, that it will be only with the extremist reluctance that I shall be compelled to adopt such a hateful course, and have the matter made public. The Church cannot bear these unseemly quarrels. I shrink from such a line of action for my own soul's sake, for my people's sake, yes, and for your Lordship's sake; for I feel sure that in your declining years it can be no pleasure to have to waste time and energy in fruitless contention. But I see no other course open to me. It is not for me to set my hand to a document the object of which is, to injure that great party in the Church to which it is my happiness to belong; to cause distress and annoyance to many of my dear brethren in the Ministry to abridge the liberties of the clergy; to foster disorder and profanity in God's house, by introducing two sets of Ritual; to recognise invidious distinctions between Incumbents and Curates; and thus to bring elements of confusion and discord into many Parishes now at peace.

If your Lordship, then, is determined to press this point, I can see no other course but to leave the results in God's hands, and reluctantly but firmly resist it.

I solemnly affirm, my Lord, it is from no feeling of insubordination, or desire to withstand lawful authority that I so act. It is thoroughly contrary to my nature and to all my deepest instincts so to do. It is simply burdensome and odious to me. But it is plain that resistance to authority may become a duty. Where would the Reformation, or the present Old Catholic movement have been, had there been no resistance of authority? Where would our present wonderful Church Revival—our open Churches, daily offices, restored surplices, choral services, hymns, multiplied early Eucharists; nay—to turn to an earlier time—where would the great Evangelical Movement have been, if the clergy had simply determined to do no more, and to do no less, than their Bishops sanctioned or approved of?

But it may be said that the points insisted on in your Lordship's Paper are really so trivial, that this is not a case in which resistance is justifiable.

My Lord, I must again suppose a parallel case. A very short time ago it seemed almost certain that not only the Eastward position of the Celebrant, but also the Eucharistic Vestments were legal. There seems a strong probability that both questions will speedily have to be tried again; and your Lordship, no doubt, is aware that it is the opinion of lawyers of the greatest eminence that the Purchas Judgment would be reversed.

I will not ask the question whether your Lordship would at once feel bound to *reverse the terms of your Paper*, and visit the Low Church clergy as you now wish to visit the High Church. But I will suppose that in some neighbouring Diocese the Bishop *were* to make such a rule—refusing to license any curates who would not sign a written pledge (the incumbents signing the same) that they would never stand at the north end of the Altar, but only at the centre (or at the “North-side” of the centre, facing east), and that they would never celebrate but in the legal vestments. How, I ask, would my brethren of the Low Church School relish such a document? Would they think it only a *trivial* matter, and one in which they were *bound* simply to obey their Bishop? I think we may gather something as to their then attitude from the recent fanatical speech of Lord Shaftesbury, which was so enthusiastically applauded by the party:—“If the rubrics allow it; well then, away with the rubrics.” “If the Church of England sanction it; let the Church of England go, and the Bishops with her!” It is very easy, my Lord, for either party to uphold episcopal authority when they have the Bishops with them; not quite so easy, when the Bishops are in opposition.

But in view of this by no means improbable reversal of the Purchas Judgment, what would be the result? Why, I presume, there would be a strong Memorial sent to the Bishops, as in the case of the former Judgment, requesting them not to enforce it. And no doubt they would not; unless, indeed any unfair pressure of the former Judgment had rendered a Nemesis unfortunately inevitable. Your Lordship speaks of “disestablishment.” I will tell you, my Lord, what will soon precipitate disestablishment. If that outrageous “Minute” just sent by the “Church Association” to the Archbishops and Bishops in answer “to the Archbishop's” letter—a document which for cool impertinence and malignant intolerance I have rarely seen equalled—if this “Minute” were to be acted on, the Establishment would go in a year. If the Evangelicals (so-called) think to “stamp out” or persecute the Church party, or the Church party the Evangelicals, the days of the Establishment are numbered. The only *possible* chance for the safety of the Church is to allow *both* the great parties—who are each doing real work for God, but not in exactly the same way; who are each

zealous for God's Truth, but have affinities with different sides of Truth—fair play and scope within reasonable bounds.

In our towns, where there are several Churches, this is pre-eminently needful; for here there can be no grievance. In Durham, for instance, many of S. Nicholas' people come to S. Oswald's, and many of S. Oswald's go to S. Nicholas', many to the Cathedral, etc., etc. And so it should be. There is no practical grievance. There will, of course, be extreme cases of excess or defect in the way of Ritual and order which must be dealt with singly. But each party must be fairly left to take its own general line. God knows there is abundant room for both. There can be no Procrustean uniformity of Ritual. It would be a most disastrous thing for the Church. The Church of a great and intelligent and free people must provide for considerable divergence in the outward expression of her teaching, and allow for minds and tempers of very different kinds.

But you may say, my Lord, "All this is true to a certain extent So long as Ritual is a question of mere taste and aestheticism I do not much mind it. But when it is used as a cover for inculcating false doctrine, here is a matter of life and death. It must be put down."

Now, my Lord, I well know this feeling lies at the bottom of your present action. And, believe me, I deeply respect you for being jealous for God's truth. A Bishop is worth nothing who is not. And God forbid that this should for one moment be a ground of complaint on my part against your Lordship.

But I must tell you honestly—and I would tell you with all the reverence due from a son to a Father in God—that it does not seem to me to be simply God's Truth that your Lordship seeks so energetically to defend, but a perversion of that Truth. Your Lordship's teaching on the subject of the Holy Eucharist appears to myself irreconcilably at variance with the teaching of Holy Scripture, of the Church of England, and of the Primitive Church. It presents itself to my mind as simply the teaching of Zuinglius, and not as that of the Catholic Church. Your Lordship has employed some strong writing and words in your last Charge, and your oral addresses from time to time, in condemning teaching which is not that of the High Church Party, which would be rejected by them quite as earnestly as it is by your Lordship.

e.g. Such teaching as that there is in the Eucharist a "*material*" Presence of Christ, a "*carnal*" Presence (*Charge*, pp. 31, 41, 36); the doctrine that the sinner is "as much a partaker of Christ" as the saint (p. 33); that the elements "change their Nature" [*i.e.*, I suppose, that they *cease* to be, after the order of nature, "verily and indeed," bread and wine after Consecration] pp. 41, 43; that the Eucharist is the "one exclusive channel by which Christ's Death is imparted to the believer" (p. 35); that "the elements are to be worshipped" (p. 23), etc., etc.

But when I look for your Lordship's own teaching, which is to supplant that of the Church, and which we, the clergy of this Diocese, are expected, out of deference to our Bishop, to teach our people, I am startled by reading that

the elements are not "*in ANY sense, or manner, converted into the Body and Blood of Christ*" (P. 37); that they are "*BUT symbols*"(p. 43); that the mere object of the Institution is "to cherish in the mind of the recipient a grateful sense of the love of

Christ” (p. 39); that the elements “remain” after Consecration “IN EVERY RESPECT *the same* as they were before” (pp. 49, 50); that the communicant is fed “*not* by the hand of the Priest administering the bread and wine, but by faith laying hold of the promises of the Gospel” (p. 44); although the Article distinctly speaks of the Body of CHRIST being “*given*” as well as “*taken and eaten*”—*given* by the Priest, taken and eaten by the people; and the administering Priest is ordered, as he gives it, to say “the Body of our Lord Jesus Christ, which was given for thee, *preserve thy body and soul to everlasting Life: take eat,*” etc.

My Lord, it is a matter of the profoundest astonishment to me that those who can so treat the plain statements of Holy Scripture and the Church, as your Lordship seems to me to treat them, should be ever charging their brethren with dishonesty.

If the most solemn and emphatic words of Him who is *the* Truth, who cannot speak more and cannot speak less than the Truth—if His explicit words “This *is* My Body, this *is* My Blood” are to be glossed away into meaning “This is *not* My Body, This is *not* My Blood:”—If the words of the HOLY GHOST explaining to us that—just as, under the Old Covenant, the *death* of the victim was not enough, but there must be a sacrificial *eating of* and communion with the victim, as well as a memorialising of its blood or death before GOD, both inside and outside the Holiest—so, under the New Covenant, the *Death* of the great Sacrifice on Calvary was not enough, but there must be a sacramental *feeding on* and communion with the Sacrifice, as well as a Memorialising of it in Heaven and on earth; and that the Holy Eucharist is the divinely ordained means wherein that sacrificed Flesh and Blood are communicated to us (1 Cor. x. 16), and also wherein we Memorialise and “show forth” before GOD and man “the Lord’s Death, till He come” (1 Cor. xi. 24-26):—If, I say, these words of the HOLY GHOST and other like words which speak of “the Lord’s Body” (1 Cor. xi. 29), and “the Blood of the Covenant” (Exod. xxiv. 8; S. Matt. xxvi. 28; Heb. x. 29, xii. 24; 1 S. John v. 8) as awful realities mysteriously existing in the Church, capable of being impiously “profaned,” or devoutly “discerned” and used—if they are to be treated as unmeaning figures of speech, evacuated of all their profound and tender mystery, insomuch that it shall be an adequate explanation of the words “This is My Body”—“this is a *symbol* of My Body, or a ‘*photograph*’ or likeness of My Body “!then, farewell to faith, farewell to all reverence for Holy Scripture! My Lord, I cannot thus play fast and loose with the words of Inspiration. I must either believe all, or disbelieve all. I have been taught from my earliest childhood to revere this Blessed Book. I love and reverence it with all my heart’s best love and reverence. And I do from my soul protest against any attempt, from whatever quarter, to improve upon it, to explain it away, and “make it of none effect” by human “traditions,” be they Roman or be they Protestant. I have no wish to teach *more* than Holy Scripture teaches on the Mystery of the Eucharist; *but I will not teach less*. I have for several years made it my daily prayer—under the deep sense of my ignorance and liability to get wrong on a subject of so much controversy, and an earnest wish not to be led astray myself or lead my people astray—that “God would by His HOLY SPIRIT “help me ever to *speak* and *write*, ever to *act* and *think* and *feel*, on this Holy Mystery as shall be best pleasing to Himself, and for the benefit of my own soul and the souls of my people; and would preserve me from holding or teaching *anything* thereon, but what is fully in accordance with His Revealed Truth.” What I hold, then, I do not hold lightly or thoughtlessly. I am bound to add that I have hardly ever heard your Lordship speak on this sacred subject without feeling pained and shocked. You have almost always seemed to adopt the reasoning of the Jews’ of old, “How shall this Man give us His flesh to eat?” (S. John vi. 52), appealing to carnal reason and “common sense,” and not to the

assured Word of Him who “speaks, and it is done”; forgetting the grave caution of Jeremy Taylor that “If it is *hard* to do so much violence to our *sense* as not to think it *bread*; it is more *unsafe* to do so much violence to our *faith* as not to believe it to be CHRIST’S Body.” Your Lordship tells us that our Blessed Lord’s Body CANNOT be present at the Christian Altars; that such Presence is inconsistent with any “*rational* idea of a body” (p. 39). Has your Lordship ever thought that it was inconsistent with the “*rational* idea” of two little fishes to be capable of indefinite extension so as to feed just as many thousands or millions as CHRIST *willed* them to feed? And are the properties and powers of that Body which is taken into Hypostatic union with Godhead—that “*Spiritual*” and glorious Body—to be judged by the standard of human reason?

In expressing, then, my earnest dissent from your teaching, I will not return upon your Lordship and those who think with you the words in which you deem it right to speak of your High Church brethren; and which you have in substance too often repeated. But I will merely say, that if I were to bring myself to adopt your Lordship’s mode of interpreting Holy Scripture on this great subject (to say nothing of the same mode as applied to the Church’s formularies), I must give up the doctrines of the Incarnation and Atonement as well; in fact, I must drift into infidelity.

Moreover, if I held your Lordship’s view, I could never argue against a Roman Catholic. He would have me down in a moment. Holding what I do, and what I am humbly convinced is the teaching of the HOLY GHOST and the Catholic Church, I feel I am impregnable against him.

But I will not proceed. I have not written all this for the sake of mere theological disputation; but simply for the purpose of showing (for I wish to keep nothing back) that independently of the strong sense I have of the injustice of your Lordship’s present demand, I have grounds also for a deeper underlying feeling against it, a feeling which seems to divest it of any moral claim on my obedience *in foro conscientiae* which it might otherwise possess.

I cannot help interpreting it by the light of your Lordship’s expressed utterances on the subject of the Holy Eucharist, and regarding it, in some sort, as associated with, and an outward sign of, a wish on your Lordship’s part to disparage and degrade that sacred Mystery in the Diocese. People who have been accustomed for years to see the Holy Sacrament celebrated in one way—the Priest maintaining his true and proper position at the Altar—are suddenly to find the Ritual arrangements of the Church interfered with by a new curate. He and the Rector are to be exhibited in antagonism; one standing “before the Holy Table,” the other going round the corner to the north end—a position unknown throughout Christendom, never adopted by any branch of the Church of God since the Church has existed, and never *contemplated* by the framers of our own Ritual. A slur is thus cast on the Incumbent. The Holy Sacrament of Love is made an occasion for the display of disunion and disagreement. The minds of ministers and people are kept in a perpetual fret. The parish is condemned to a state of chronic change. The sore is to be re-opened every week.

I repeat, my Lord, that I must respectfully decline to take any part in the introduction of this state of things into our parishes. I must decline to co-operate in what would be equivalent to throwing a stone at, inflicting a wound upon, interfering with the work of, branding with a mark of unfaithfulness, just those clergy in the diocese whom I most love,



and whom I believe to be most faithfully, most loyally, most successfully working for CHRIST. One of them has for (I believe) 50 years maintained without change the ancient position of the Celebrant “before the Holy Table.” He will probably be soon wanting a curate. Am I not to think of him, and other of my dear brethren, as well as of myself?

If your Lordship thinks it wise to break in upon the peace of the diocese with a measure which *can never do any good*, which can only breed discontent and bitterness, you must take the consequences, and accept the sad responsibility. The diocese is at peace now. In Durham we are in perfect harmony: we have fallen each into our own groove, and with mutual respect and forbearance are endeavouring to do our work to the best of our power, and fairly to meet the wants of different classes of Church people.

But alas! alas! If here, and throughout the diocese we are to be at war again! Your Lordship, I know, will meet with the loud approbation of that Persecuting Association which takes to itself the name of “Church.” But will that be any compensation for the thought that many of your clergy are left without curates; that thousands of the people are deprived of the spiritual supervision of the Church, and are left to the tender mercies of Dissenters and Roman Catholics; that discord and rebellion are doing their bitter work in the Diocese? My Lord, I implore you in God’s Name not to force this upon us.

I have only most humbly to crave indulgence for the length and tone of this letter, written amid incessant interruptions—written not under feelings of “annoyance and irritation” as your Lordship says of my former letter, but in all seriousness, and not without earnest prayer. I cannot face the responsibility of seeming to defy my Bishop without fully and unreservedly stating the convictions under which I act.

I am, my Lord,  
Your Lordship’s faithful and obedient son and servant in Christ,  
JOHN B. DYKES

To the Right Rev. the Lord Bishop of Durham.

**Letter from HWB to JBD 17 July 1873 (RCO)**

Monkland  
July 17. 1873

My dear Dykes,

Our words are in a most unsettled, or (perhaps rather) incomplete state still — so you will be in plenty of time to say your say if you come here on the 28<sup>th</sup> inst.

I have written today to Stainer and Monk saying that I really can hardly say that we need meet: but at the same time it will be very pleasant to have you 3 here, and I should like to go together through the book again, see where we are, try B. Tours'<sup>1</sup> Tunes &c. &c.

So I dare say they will still come; but if [anything]<sup>2</sup> changes, I will let you know as I want to see you most, because of the words — and yet I shouldn't like to drag you all this long distance, unless you quite liked it.

I hope you are well & prospering.

Ever affectionately yours,

Henry W. Baker

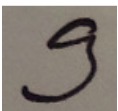
If you come, stay as long as ever you like. I shall ask 2 or 3 people to dinner on 30<sup>th</sup>.

PS. If you would rather meet in London please say so at once.

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<sup>1</sup> Berthold Tours, b. December 17, 1838, d. March 11, 1897. The Dutch-born English composer and music editor lived in London from 1861, writing, teaching and playing the violin. He was organist of the Swiss Church, Holborn from 1862, and in 1878 he became musical adviser and editor to Novello. His compositions are numerous but his best work is to be found in his hymn tunes, anthems and services for the Anglican Church. (from *Grove, G and Lamb, A. 'Berthold Tours' in The New Grove Dictionary of Music* Vol. 19 (Macmillan: London, 1980). p100)

<sup>2</sup>



**Letter from the Rev. Canon Edward Seymour to HWB 18 July 1873 (HAM)**

17 Queen Square  
S. James' Park  
London S.W.

July 18<sup>th</sup> 1873

My dear Sir

In reply to your letter received this morning I send forward the Archbp. of Dublin's letter which will explain the object of my communication.

We are engaged in enlarging The Irish Church Hymnal — the Synod having added a large number of Hymns — and are seeking permission from you to use some of the tunes published in "Hymns Anc<sup>t</sup>. & Modern". I enclose on next page a list of those we are desirous to have, and I may add that we have received letters from D<sup>r</sup>. Dykes, D<sup>r</sup>. Haynes, M<sup>r</sup>. Barnby, & M<sup>r</sup>. H. Smart & D<sup>r</sup>. Jenner & M<sup>r</sup>. Hayes taking a very warm interest in our work and granting us the fullest permission to use their compositions (so far as they are concerned) but referring us to you, for your sanction as Chairman of the Committee of Hymns A&M.

May I hope then that you will kindly grant us the required leave — and much oblige

Yours very faithfully

Edward Seymour

Canon of Christ Church

Dublin

To the Rev

Sir Henry W. Baker, Bart.

P.S. I shall be in Devonshire next week and (if necessary) can call upon you either on my way there or on my way returning to Dublin.

Hymns Anc<sup>t</sup>. & Modern

15.	S. Columba	317.	Vox dilicti [ <i>sic</i> ] (Dykes)
17.	S. Matthias	324.B.	Paradise (Dykes)
100.	S. Cross (Dykes)	325.B.	Pilgrims (H Smart)
121.	Ascension (W H Monk)	329.	Cloisters (Barnby)
135.	Nicaea	350.	Alleluia (Wesley)
164.	Quam dilicta (Jenner)	363.	Alstone (Willing)
176.	Lyte (J B Wilkes)	368.	Eudoxia (S. B. Gould)
179.	Hollingside (Dykes)	378.	Gloria (H. Smart)
200.	Horbury (Dykes)	383.	S. Patrick (F.W. Hogan)
230.	Dominus regit me (Dykes)	385.	S. Alban (Dykes)
279.	Pax Dei (Dykes)	386.	Peterborough (W H Monk)
285.	S. Andrew of Crete (Dykes)		Chalvey (D <sup>r</sup> . Haynes)
299.B.	Stephanos (W H Monk)		

**Letter from JBD to HWB 20 July 1873 (HAM)**

S. Oswald's Vicarage  
Durham July 20. 1873

My dear Sir Henry

Just a line to say that it w.<sup>d</sup> give me sincere pleasure to come over to Monkland on Monday 28<sup>th</sup> for the inside of a week.

I am in great perplexity. I want two Curates: and the Bishop wont licence any, except I & they give a written pledge beforehand that the Curate shall never "stand with his back to the Congregation" at the Celebrat<sup>n</sup> "except when just ordering the bread" — shall never wear a coloured stole &c. I have refused to sign or ask a Curate to sign any such document whatsoever. So he refuses to licence — And there we are ———

Please remember me meantime in this difficulty, in y.<sup>r</sup> prayers that I may be guided by that which is right & accord<sup>g</sup> to GOD's will — avoiding alike the Scylla of Cowardice & the Charybdis of Rebellion.

In haste

Believe me

Ever yours affectionately

John B. Dykes

### Letter from R P Stewart to JBD 23 July 1873 (RCO)

[The letter, which was written on bank paper, is damaged, leading to the loss of words]

My dear D<sup>r</sup> Dykes

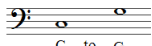
I have arrived at ..... of the 475 Hymns of ..... volumes. It ..... handsome, But there are somethings in it which I don't like. At A<sup>1</sup> I suggest the rel. minor, instead of as at present at **D**: My copies are mostly in MS, and my parsons Committee is dispersed everywhere, so I cannot ascertain whether these MSS are truthful or not. But at B 8<sup>ves</sup> appear (Sop. & Tenor) and again at **C** (Tenor & Bass). My only reason for altering the cadence in relative minor at **D** is that we may use it at **A**, previously.<sup>2</sup>

Throughout these Hymns (culled from every conceivable source) it seems to me that a good many tenors lie very low: too low for effective vocalization: for .....

C, D, E, F? What, save grunt with a feeble church-yard tone? Making every allowance for the baritone-tenors which prevail everywhere, it does seem to me, that we all err too much in this low-tenor direction for Hymns. It has often struck me that a good deal of the force of Handel's choral writing arises from his high .....: thus "Worthy is the Lamb" starts so



Wor- thy &c

and most of Handel's choruses are similarly written: It never occurs to English musicians to reflect that this Composer, whose choralizing is of all the others most popular, should write so high. He never dreams of writing low, unless where (as in "Since by Man Came Death") he means to be solemn & sad. One reason why Spohr's choral writing is so ineffective, is in my humble opinion, because his idea of the tenor voice coincided with that of the Viola, whose lower strings are its best point, the lower 5<sup>th</sup> from  C to G

There is less tone to be got out of Spohr's choruses, than those of any other writer with which I am acquainted. Of course a wretched congregation cannot compare with a picked Choir, but on the other hand it seems to me Hymns are too low usually: I am sure you must consider me very hard to please in Hymn part writing. I wonder shall I have the pleasure of meeting .... either at Birmingham, or at Bonn on 19 Aug.

R P Stewart  
Burl'sfield  
Greystones  
Ireland  
July 23<sup>rd</sup> 73

<sup>1</sup> The examples to which Stewart refers are missing.

<sup>2</sup> In the event, JBD's tune was not used in Stewart's *Church Hymnal*.

**Letter from the Rev. J Ireland Tucker to JBD 23 July 1873 (RCO)**Troy<sup>1</sup>July 23<sup>rd</sup> 1873My dear D<sup>r</sup>. Dykes

I have not forgotten my promise to send you “the Church Hymnal”, But, the fact is I was ashamed to present the book with its many errors to the notice of my friends in England. In the Edition which we are now printing I hope to find fewer blemishes, and then may venture to send a copy for your inspection and criticism.<sup>2</sup>

“The Hymnal with tunes &c” has met with such success that I am tempted to accede to the wishes of the publishers and edit “The Children’s Hymnal” — and of course I need your aid. May I ask you then, to compose for me two Carols, one for Christmas and the other for Easter. But, if you do not feel disposed to have anything to do with Easter Carols, I would be well satisfied with a Christmas Carol, and a Children’s Hymn tune. I say nothing about the words as you may prefer to make your own selection, and I can with confidence rely upon your judgment and taste.<sup>3</sup>

Can you favour me with any suggestions that may help me in my work?

With the assurances of my kind regard

Very truly yours

J. Ireland Tucker

The Rev<sup>d</sup>

John B Dykes, Mus.Doc

St. Oswald’s Vicarage

Durham

England

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<sup>1</sup> New York

<sup>2</sup> JBD contributed three tunes, viz. BETHANY, FAITH, ST. EDITHA — see below.

<sup>3</sup> JBD contributed eponymous tunes to *There’s a friend for little children* and *It came upon a midnight clear* — see below.

## Bethany (11.11.11.11)

*Hymnal with Tunes Old and New (1872) No.93*

I would not live alway; I ask not to stay  
 Where storm after storm rises dark o'er the way.  
 The few lurid mornings that dawn on us here  
 Are enough for life's woes, full enough for its cheer.  
*Dr. Muhlenberg*

## Faith (2) (777777)

*The Hymnal with Tunes Old and New (1872) No. 391***Other names:**

Rock of Ages

Gethsemane

Trust

The musical score is written for piano in G major (three sharps) and 7/7 time. It consists of three systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and a fermata over the first measure. The second system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a diminuendo (*dim.*). The third system starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), then a diminuendo (*dim.*) and ritardando (*rit.*) leading to the final chord. The text "A - men." is written below the final staff.

Rock of Ages, cleft for me,  
 Let me hide myself in Thee;  
 Let the water and the blood  
 From Thy riven side which flowed,  
 Be of sin the double cure,  
 Cleanse me from its guilt and power.

*Augustus M. Toplady*



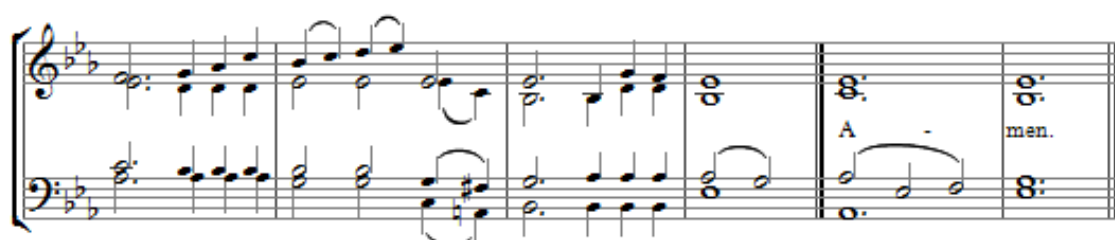
## St. Editha (LM)

*The Hymnal with Tunes Old and New (1872) No. 339*

Inspirer and Hearer of prayer,  
Thou Shepherd and Guardian of Thine,  
My all to Thy covenant care,  
I, sleeping or waking, resign.

*Augustus Toplady*

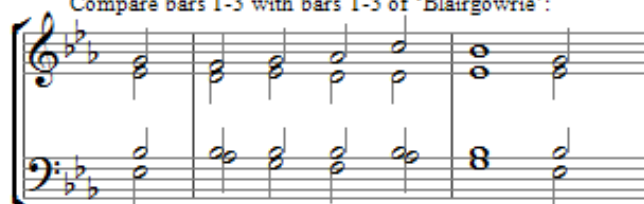
'There's a Friend' (86767676)  
*The Children's Hymnal (1877) No. 178*



There's a Friend for little children  
 Above the bright blue sky,  
 A Friend who never changes,  
 Whose love will never die;  
 Unlike our friends by nature,  
 Who change with changing years,  
 This Friend is always worthy  
 The precious Name He bears.

*Albert Midlane*

Compare bars 1-3 with bars 1-3 of 'Blairgowrie':



'It Came Upon a Midnight Clear' (8686D)

*The Children's Hymnal (1877) No. 227*

**Other names:**

Prince of Peace

Sears



**Letter from the Bishop of Durham to JBD, 19 July 1873 (DCA)**

Auckland Castle  
July 19<sup>th</sup> 1873

Dear Sir,—

I regret that I must decline to license the Rev. G. E. F. Peake to the Curacy of St. Oswald's,  
Durham.

Yours faithfully,  
C. DUNELM

To the Rev. Dr. Dykes.

**Letter from JBD to the Editor, Durham County Advertiser 25 July 1873 (DCA)**

Sir—

May I ask you to do me the favour to publish the following correspondence. It must tell its own tale. It is not without intense repugnance that I place it before the public. But it seems due to myself, due to my friends and parishioners, and due also to the diocese that I should do so. On the one hand, I cannot bear the thought of seeming to oppose my Bishop without openly stating the grounds on which I have acted; and, on the other, as regards the diocese, I cannot but think that it has become necessary that some voice, however feeble, should be raised against a one-sided system of administration which, if not kept in check, bids fair to produce much unhappiness and mischief.

In explanation of the first letter I have only to add that, after a long and most anxious search for a fellow worker in the place of my old friend Mr. Wray, who is on the point of leaving the curacy for the Vicarage of Ovingham, I succeeded in securing the services of a clergyman, most highly recommended, now working in the diocese, the Rev. G. E. F. Peake, and wrote to the Bishop, asking him to be so good as to grant him the usual licence.

Faithfully yours,

John B. Dykes

**Letter from John Henry Blunt to JBD 28 July 1873 (RCO)**

July 28. 1873  
Beverstone Rectory,  
Stroud

My dear Dykes

My hearty sympathy is with you. Your plain speaking about dishonest treatment of the Bible will certainly do good.

I wish I could spare time to collect facts for & write a pamphlet on the Reformation of Bishops!

Yours ever faithfully

J.H. Blunt<sup>1</sup>

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<sup>1</sup> Editor of *The Annotated Book of Common Prayer* Part I (Rivingtons: London, 1866), to which Dykes contributed a section entitled 'The Manner of performing Divine Service'. (See App. C Part 2 pp64ff.)

**Letter from HWB to JBD 21 August 1873 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Aug<sup>st</sup> 21. 1873

My dear Dykes

I am afraid my scheme of having your Curate has come to an end.

I promised him lodgings rent free, & his railway fare, & two guineas a week, which in letter marked No (2). He apparently accepted for October — but was doubtful if he could stay longer.

—I wrote in reply closing finally with him & asking if I might tell the Bishop of Hereford he was coming; & what was his last Curacy for me to tell the Bishop—

This morning No. 3 arrives, altogether a [ ]<sup>1</sup>.

I thought he was simply to stay on from week to week till you were ready; but besides that, he evidently is short of money & wants money. We Vicars might ask a long while before we get our tithes paid us “in advance”, mightn’t we? It would be foolish for me to give anything like what he wants in this little easy place; so I have written kindly saying that “it is natural that he should want harder work & higher pay” whilst he is well & strong; but putting an end to our correspondence.

I thought you ought to know this — Please to return the 2 letters to me—

I hope to go to Huntingdonshire for one Sunday on 1<sup>st</sup> or 2<sup>d</sup> of September: & perhaps may hear of some one else for October.

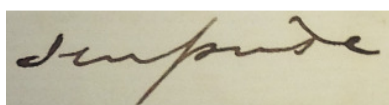
Do you go to Bath Congress? Or to Cowley Retreat? Are they not in the same week?

Ever affectionately yours

Henry W. Baker

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**Letter from R P Stewart to JBD 28 August 1873 (RCO)**

Greystones: Ireland.

Thur. Aug. 28 '73

My dear Doctor Dykes

Your kind note of 18<sup>th</sup> has remained unanswered too long.

But I was at Bonn Festival where we were glorifying Robert Schumann, and only got back to Ireland a day or two back: Some of your English people were there, but more from The 'Isle of Saints' I think. Between hearing all the rehearsals & also the performances of such "interesting" music, I have got too much to enable me to enjoy Birmingham: besides it is blowing a gale and the railways & steamers are anything but safe nowadays: so I shall miss meeting you and many more lights of the English musical world, I fear.

The Tune<sup>1</sup> is very nice, far nicer than one I had attempted,<sup>2</sup> which I send you; I chose the same key and time, strange to say. In yours it seems to me A is too like B: and at C the melody for descending to a, is more vocal, than repeating the tenor d: but perhaps I am hyper critical.<sup>3</sup> I shall not fail to send you proof, it is quite certain our Committee will choose your tune<sup>4</sup>, and think mine hoppy but yours happy.

Most truly yours

R P Stewart.

I think Alford in D minor, a horrible tune, if tune it can be called.

By the way, what about your Amen? — In our hymn book it exists.

As I shall probably leave this (a seaside village 20 miles East of the Irish Metropolis) & return to College soon, (in ten days) you will perhaps be safer kindly addressing me thus "3 Trinity College, Dublin"

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<sup>1</sup> COME, LABOUR ON — see below.

<sup>2</sup> ORA, LABORA — see below.

<sup>3</sup> See examples below.

<sup>4</sup> They didn't.



‘Come, Labour On!’ (4.10.10.10.4)

*Novello Edition of Dykes's Hymn Tunes (1902) No.224*



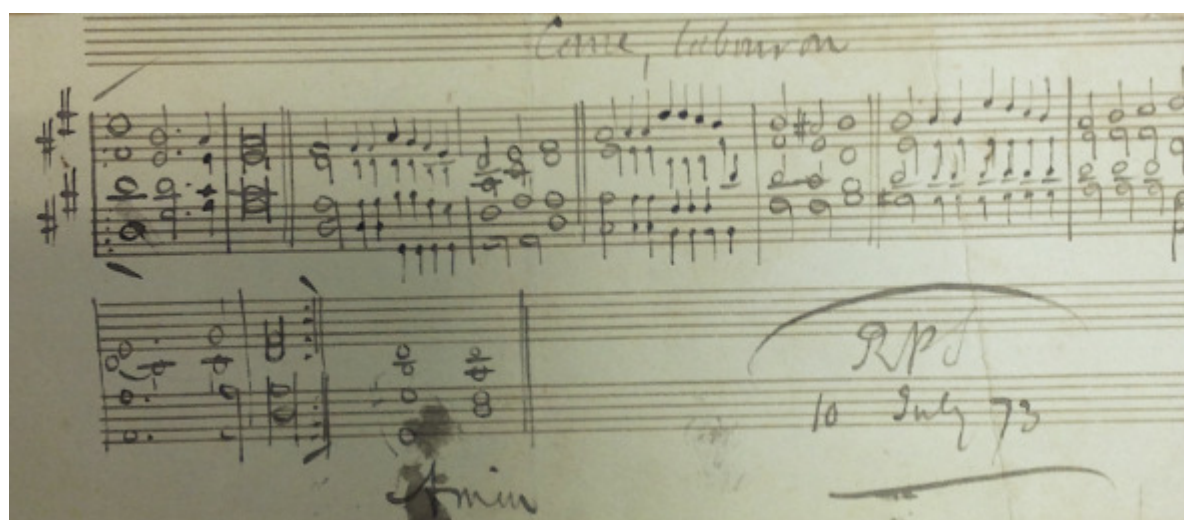
Come, labour on.  
Who dares stand idle on the harvest plain  
while all around us waves the golden grain?  
And to each servant does the Master say,  
“Go work today.”

*Jane Borthwick*

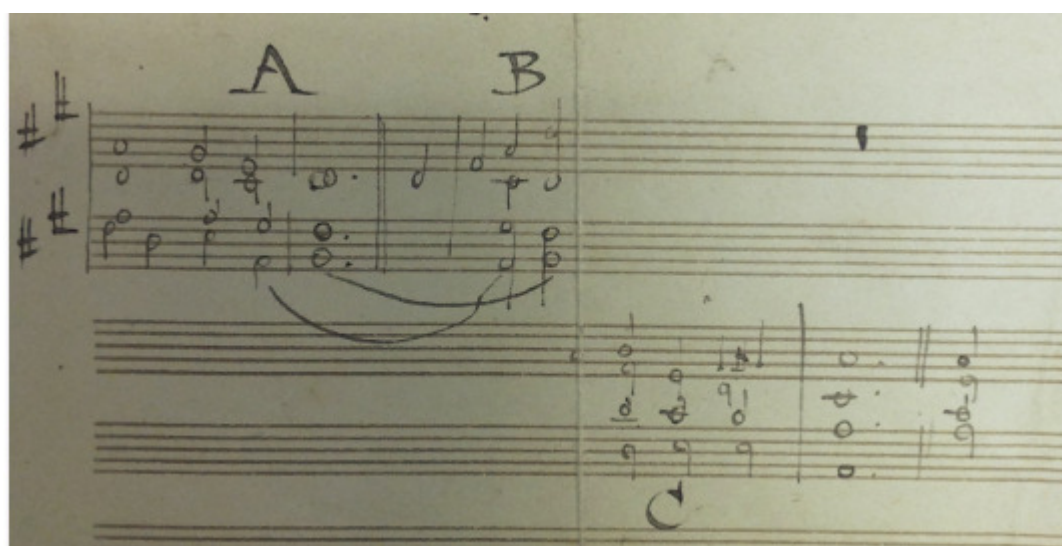
Compare bars 11-15 with bars 9-12 of ‘Strength and Stay’



## ORA, LABORA



## Stewart's examples



# Letter from JBD to HWB 17 September 1873 (HAM)

M<sup>rs</sup> Scott's Lodgings  
Birnam, Perthshire N.B.  
Sep: 17. 1873

My dear Sir Henry

Here I am faraway north in Scotland.<sup>1</sup> My Church had got into such a state that it was quite necessary it sh<sup>d</sup> undergo a little painting and cleaning. So I have closed it for one Sunday and have joined some of my brothers & sisters who were going North.

I am sorry that in my hurry, when leaving on Monday morning, I could not lay my hands on your letter containing the two f<sup>m</sup> Mr. Collett. I have it in some safe place and must read it on my return.

You may probably have heard that I have received Counsel's Opinion it is to the follow<sup>g</sup> effect.

(1) That the Bp has no right to exact these pledges and

(2) That I must apply for a Mandamus compell<sup>g</sup> him to licence Mr. P.<sup>2</sup> which they anticipate would be granted.

I have sent it to his Lordship but he shows no sign. So I expect he intends to stick to his point and so I shall have, at all events, to wait till November for some settlement of the point one way or other.

I return the specimen page. The type is clear and good. I wish the page was larger because the book is at present, and will be more so, of a very awkward size — too thick and stumpy. Would it not be possible to get a page like the Anglican?

With regard to double bars<sup>3</sup>, I feel sure that each tune must be treated independently. Some require double bars at the end of each line others are much better with the double bars at the end of every alternate line. So that we must lay down no unbending law on the subject. The two tunes here given are better as they are without the intermediate double bar.

I think I like the look of the page better without the perpendicular line between the words.

I hope there will not be too many expression marks to the words — they become fidgetting when multiplied.

I am sorry that you are not feeling quite strong. You must take care of yourself.

Believe me

My dear Sir Henry

Yours ever affectionately

John B. Dykes

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<sup>1</sup> A brief account of his short holiday is given in Fowler, p184.

<sup>2</sup> Rev. G.E.F. Peake, whose services Dykes had hoped to secure as Curate.

<sup>3</sup> See letter dated 11 September 1873 from HWB to a range of experts, asking for their views on the matter.

**Letter from JBD to the Revd. Cecil Wray 23 September 1873 (LP)**

Birnam Perthshire N.B.

Sep: 23 1873

My dear Mr. Wray

Pray accept my best thanks for your kind words of sympathy with me in my recent difficulties. I very much dislike the idea of being at war with my Bishop, & of having (as I fear will be the case) to go to law with him. But I really see no other alternative.

I could not bring myself to feel that it was right for me to yield to his requirements, & to contribute, by yielding, to the imposition of this new yoke on the necks of the incumbents & Curates of our Diocese & perhaps of other Dioceses: for had the Bp of Durham firstly succeeded, other Bishops, I fear, would only have been too glad to try the same experiment.

I can only trust & pray that GOD will direct me so to act in this matter as shall best please Him, & will overrule this issue to His glory & the good of the Church.

I was sincerely sorry to learn that your health had rendered it necessary for you to resign your important post at Liverpool. I trust that you are now strong again, and that you like your present sphere.

With kind regards & renewed thanks.

I remain

My dear Mr Wray

Yours very sincerely in 'X'

John B. Dykes

**Letter from Edward Seymour to JBD 25 September 1873 (HAM)**

Dublin. 4 Kildare St.  
Sep 25<sup>th</sup> 1873

Rev & Dear Sir

When I had the pleasure of meeting you this time twelve months ago at Worcester Festival (when there with Sir Rob<sup>t</sup> Stewart) I had a few words relative to our new edition of the Church Hymnal which the Dublin Christian Knowledge Association is about to publish.

Dean Dickenson has given over the correspondence to me, and hence my now troubling you with this letter.

We are most anxious to obtain the use of many of your tunes which you have contributed to Hymns A&M and the object of this letter is to ask you to exert a little of your influence with Sir H Baker and his committee to be generous to us of those good things for which they themselves were indebted [*sic*] to you & others.

This work of ours is in no way a mercantile speculation but altogether (like A&M) for the promotion of Divine worship.

I got a rather unfavourable letter from Sir H Baker, saying that he though his Committee would demur to our request & that they had been already too generous. Now I think they would (they ought to at least) be influenced by your wishes especially with regard to your own tunes, and if you would kindly assist us either by forward us a letter to enclose to Sir HB. or by communicating with him directly yourself, it would be a very real kindness & assistance to us.

I send you a list of the tunes we are so anxious to get and in many instances (as well as in your own case) the respective composers are desirous that we should be allowed to use their tunes — eg Bp Jenner, Smart, Barnby, Hogan, Hayne, Elvey & Oakley [*sic*], whose letters I have.

There is no way that Church principles could be better advanced in Ireland than through the medium of sound Church Hymns, recommended as they would be by the high class music to which we seek permission to wed them. And I think you will agree with me that your Committee ought not to withhold this practical sympathy with and aid to the Church Party here in their effort to advance Church principles.

I hope then you will lend us a helping hand — and oblige

Yours very faithfully

Edward Seymour

Canon of Christ Church

To the

Rev<sup>d</sup>. J B. Dykes Mus D

## List of Hymns from A&amp;M

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 Rev D<sup>r</sup>. Dykes

100	S. Cross	317	Vox dilicti [ <i>sic</i> ]
135.	Nicaea	324	Paradise
179.	Hollingside	330.	Dominus regit me
200	Horbury	385.	S Alban
279.	Pax Dei	325.	Vox Angelica
285.	S. Andrew of Crete		

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## Other Composers

15.	S. Columba	(H. Irons)
17	S. Matthias	(W H Monk)
121.	Ascension	(Ditto)
164	Quam dilicta	(Bp Jenner)
176	Lyte	(J B. Wilkes)
299	Stephanos	(W H Monk)
318	Diademata	(Sir G Elvey)
325	Pilgrims	(H Smart)
329	Cloisters	(J Barnby)
332	Chalvey	(D <sup>r</sup> . Hayne)
335	Edina	(H.S. Oakeley)
350	Alleluia	(S.S. Wesley)
363	Alstone	(C.E. Willing)
368	Eudoxia	(Sir S B Gould)
378	Gloria	(H Smart)
383	S. Patrick	(F.W. Hogan)
386	Peterborough	(W H Monk)

**Letter from JBD to HWB 30 September 1873 (HAM)**

S. Oswald's Sep: 30 1873

My dear Sir Henry

The enclosed letter must speak for itself. May I give him permission: or will you write to him?

One does not like these hymns to get dissociated from their tunes: and as these Irish people may not use H.A.M. & yet will sing these hymns, I do not see how the Tunes can well be kept back.

The only way to keep H.A.M. still in advance is to improve it very much at this crisis of its new revision.

If other books now get several of our tunes wh. have established themselves: surely it may reasonably be supposed that as good ones may be forthcoming where the last came from.

For myself, I am f<sup>m</sup> time to time putting by in reserve any whi come into my head (or rather, I suppose I sh<sup>d</sup> say, as M<sup>r</sup>. Bickersteth puts it into my heart) which seem to myself specially satisfactory for consideration when we come to the question of new insertions. I am of course only trying hymns wh: hitherto have not been happily set.

I have put by another version of "Hail gladdening Light" for trial and also a setting of the "Anima Christi" — wh: I think m<sup>t</sup> be useful to sing at Celebrations & many others.

A. Sullivan has asked me to write a new tune for y<sup>r</sup> Litany Hy: (Rogation) "God the Father f<sup>m</sup> Thy Throne", which I have just done.<sup>1</sup>

I have just had a short run to Scotland, my church hav<sup>g</sup> to be shut up for a Sunday for painting. I hear you are in S. Wales. I trust gain<sup>g</sup> health & strength & haply in y<sup>r</sup> composition of Saints' day Hymns.

Will you kindly return this good gentleman's letter at y<sup>r</sup> convenience.

Kindest regards

& yours ever affectionately

John B. Dykes

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<sup>1</sup> See below.

## Litany (irregular)

Church Hymns with Tunes (1874) No. 584

*mf* *pp*

God the Fa - ther, from Thy - throne, Hear us we be - seech Thee;

*p*

God the co - e - ter - nal - Son, Hear us, we be - seech Thee;

*mf* *cresc.*

God the Spi - rit, might - y Lord, Hear us, we be - seech Thee;

*f* *ff* *dim.* *rall.*

Three in One, by all a - dored, Hear us, we be - seech Thee.

*pp* *p*

Je - su! Je - su! By Thy



won - drous In - car - na - tion, By Thy Birth for our sal -

va - tion; We be - seech — Thee, we be - seech — Thee, From

ev - ery ill de - fend us, Thy grace and mer - cy send

[illegible]

**Letter from HWB to JBD 8 October 1873 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Oct 8<sup>1</sup> 1873

My dear Dykes

The Irish Church Synod has sanctioned a most wretched Book doctrinally — E.g. they have actually altered a well-known Hymn like “O GOD unseen yet ever near” (our H. 207) & put “table” for “Altar”. They have put “Jesus [*sic, recte* Jesu] Son of David” for “Son of Mary” in Dean Millman’s Hymn<sup>2</sup> — cruelly murdered “Christian dost thou see them”<sup>3</sup> — &c &c.

Now if we give Tunes, don’t we sanction on our part this act of the Irish Synod?

and don’t we, so far as we can, deliberately deprive ourselves of all sales of H.A. & M in Ireland? I confess, & so far as I see at present, we have never had a request which we were more plainly called on to refuse—Nay more: I am disposed to desire the Synod, or whoever have done the book, to remove copyright words inserted without leave.

Conceive their printing verses 1, 2, 5, 6, and 7 of our 164:<sup>4</sup> and coolly omitting verses 3 and 4: and (unless I am mistaken: I am taking steps to ascertain) without anyone’s leave asked.

NO, my dear friend: your own loving amiable heart is I think wrong here in trying to help this book.

But I am writing only my own personal feelings as I see at present — Let me hear more from you.

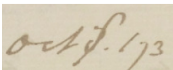
I am to lay the whole matter before my colleagues at Chislehurst next week.

Ever affectionately yours

Henry W. Baker

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<sup>1</sup> The date is ambiguous:



<sup>2</sup> ‘When our heads are bowed with woe,  
‘When our bitter tears o’erflow,  
‘When we mourn the lost, the dear,  
‘Jesu, Son of [Mary/David], hear.’

[HA&M (1861/8) No. 163 Church Hymnal No. 164

<sup>3</sup> See the contrasting versions below.

<sup>4</sup> *We love the place, O God* — see below

## HA&amp;M (1875) 91

*p* CHRISTIAN, dost thou see them  
*cr* On the holy ground,  
*dim* How the troops of Midian  
*ff* Prowl and prowl around?  
 Christian, up and smite them,  
 Counting gain but loss;  
 Smite them by the merit  
 Of the holy Cross.

*p* Christian, dost thou feel them,  
 How they work within,  
*cr* Striving, tempting, luring,  
 Goading into sin?  
*f* Christian, never tremble;  
 Never be down-cast;  
 Smite them by the virtue  
 Of the Lenten fast.

*p* Christian, dost thou hear them,  
 How they speak thee fair?  
*cr* "Always fast and vigil?  
 Always watch and prayer?"  
*ff* Christian, answer boldly,  
 "While I breathe I pray:"  
*p* Peace shall follow battle,  
*f* Night shall end in day

*mf* "Well I know thy trouble,  
 O My servant true;  
 Thou art very weary,  
*p* I was weary too;  
*f* But that toil shall make thee  
 Some day all Mine own,  
 And the end of sorrow  
*ff* Shall be near My Throne."

## Church Hymnal 146

1.  
*p* CHRISTIAN! dost thou see them  
 On the holy ground,  
 How the hosts of darkness  
 Compass thee around?  
*f* Christian! up and smite them,  
 Counting gain but loss;  
 Smite them by the merit  
 Of Christ's holy Cross.

2.  
*p* Christian! dost thou feel them,  
 How they work within,  
 Striving, tempting, luring,  
 Goading into sin?  
*f* Christian! never tremble!  
 Gird thee for the strife;  
 Smite them by the virtue  
 Of Christ's risen life.

3.  
*p* Christian! dost thou hear them,  
 How they speak thee fair?—  
 "Quit thy weary vigil,  
 Cease from watch and prayer;"  
*f* Christian, answer boldly,  
 "While I breathe I pray;"  
 Peace shall follow battle,  
 Night shall end in day.

4.  
*p* "Well I know thy trouble,  
 O my servant true:  
 Thou art very weary—  
 I was weary too:  
*cres.* But that toil shall make thee  
 One day all Mine own;  
 And the end of sorrow  
*f* Shall be near My Throne!" Amen

## HA&amp;M 164

WE love the place, O God,  
 Wherein Thine honour dwells  
 The joy of Thine abode  
 All earthly joy excels.  
 It is the House of prayer,  
 Wherein Thy servants meet;  
 And Thou, O LORD, art there  
 Thy chosen flock to greet.  
 We love the sacred Font;  
 For there the HOLY DOVE  
 To pour is ever wont  
 His blessing from above.  
 We love Thine Altar, LORD;  
 Oh what on earth so dear?

For there, in faith adored,  
 We find Thy Presence near.  
 We love the Word of Life,  
 The Word that tells of peace,  
 Of comfort in the strife,  
 And joys that never cease.  
 We love to sing below  
 For mercies freely given;  
 But oh! we long to know  
 The triumph-song of heaven.  
 LORD JESUS, give us grace  
 On earth to love Thee more,  
 In heaven to see Thy Face,  
 And with Thy saints adore. Amen.

**Letter from Edward Seymour to JBD 23 October 1873 (HAM)**

Dublin. 4 Kildare St  
Oct 23<sup>rd</sup> 1873

My dear Sir

I regret to say that the Committee of Hymns A&M have declined to comply with our request for permission to use any of their tunes.

They assign no reason for this churlish refusal but, from a remark of Sir Henry Bakers letter, I infer that the chief reason is, that they entertain a hope that (by withholding these tunes) a few copies of H.A. & M. will ne sold in Ireland for the sake of the Music, to those who prefer to use these tunes with our Hymnal. Now I need hardly say that this hope is quite futile and that in 999 cases out of 1000 our own tune book will (for convenience sake) alone be used and it seems a selfish act to deprive us from using what will not affect them.

I imagine too that you and many other of their benefactors (who contributed your tunes gratuitously to promote Gods Glory and praise rather than the mercantile success of H A & M never intended that any large section of the Church should be deprived of the benefit of some of your labours.

In the face too of the gigantic pecuniary success of H A & M (which nothing can now affect) it is, to say the least, ungrateful not to comply with the least expression of a wish on your part, who have done so much to contribute to this success

My object in now writing is to enclose you a list of your tunes we are so desirous to include in our collection, and to ask you to let me know of there are any, with the copyright of which you have not absolutely parted.

And also to beg of you to strain a point and grant us permission to include such in our Hymnal.

100.	S. Cross	285.	S. Andrew of Crete
135	Nicaea	317.	Vox dilicti [ <i>sic</i> ]
179	Hollingside	324	Paradise
200	Horbury	325	Vox Angelica
279	Pax Dei	330	Dominus regit me

Beside these there are a couple of old tunes you have harmonised, viz Wir pflugen (360) & S. Alban (385) and there is likewise a tune in the Hymnary N<sup>o</sup>. 429 (2<sup>nd</sup> tune) which if you will kindly allow us to use I should be obliged by your saying by what name you would wish it known.<sup>1</sup>

Hoping for an early and a favourable reply

I remain

Yours very faithfully

Edward Seymour

Rev J.B. Dykes Mus.D.

<sup>1</sup> This tune was originally published as SLINGSBY in the *Supplemental Hymn and Tune Book* (1869) albeit in a slightly different form.

**Letter from Sir Robert Stewart to JBD 31 October 1873 (RCO)**

Holyrood, Bray, Ireland

31. Oct. '73

My dear D<sup>r</sup>. Dykes

You probably have heard of the churlish action of the Committee who own H. A & M in reference to the Irish Church New Hymnal. We don't care very much for their tunes, but there are a few of yours, which we do not want to part company with: and if they have not altogether passed out of your possession, we should be well pleased to have your kind authority to include them in the Book. As I have changed my address since we last exchanged letters, I send you my locus in quo on an envelope.

I think Canon Seymour has furnished you with a list of these tunes of your composition, some of which are already included in the "Sarum", and also in "The Anglican" Hymnals.

Yours very faithfully

R P Stewart

**Letter from JBD to HWB 4 November 1873 (HAM)**

S. Oswald's Durham

Nov: 4 1873

My dear Sir Henry

The date of the enclosed letter will show you how long ago I ought to have written to you. But I have been so fearfully busy that I have never found time<sup>1</sup>. I have received a 2<sup>nd</sup> letter f<sup>m</sup>. Mr. Seymour since this, renewing the request, noticing how the tunes have been given to other books, I assume Bickersteth & high & low, & urging on me to grant the use of them, and to employ my influence with the Props of H.A.M. to induce them to grant the use of them to the Irish book. Since then I have had a letter f<sup>m</sup>. Prof<sup>r</sup>. Stewart the Musical Editor, urging the same request. Now what am I to do? Of course I do not like their Hymn book: but I do not like to appear captious & ill natured And it seems to me that if they have these Hymns it is a pity they sh<sup>d</sup>. associate them in Ireland to other tunes, if they wish to keep to their present ones.

Moreover, here is a consideration of moment. Sir Rob<sup>t</sup> Stewart is one of the most accomplished musicians we have. His book is sure to contain many beautiful things, and it seems a pity to exclude prematurely y<sup>r</sup> chance of obtain<sup>g</sup>. 'quid pro quo'.

I have to write to you on another matter, but that must keep till another day. I am expect<sup>g</sup>. a 4<sup>th</sup> Irish missive every day.

I say by all means give them the tunes if they want them but make a stipulat<sup>n</sup> that you sh<sup>d</sup>. have, if you like, tune for tune.

I don't want H.A.M. to get into bad odour: these Irish fellows are [ ]<sup>2</sup> hands at talking.

So please say 'yes', & have done with it.

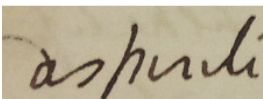
So no more for the present

f<sup>m</sup>. yours ever affectionately

John B. Dykes

<sup>1</sup> JBD had recently completed his anthem *The Lord is my shepherd* and was making final preparations for the hearing of his case in the Court of Queens Bench against his Bishop.

<sup>2</sup>



**Letter from Dr. H.H. Dickinson to JBD 18 November 1873 (RCO)**

The Castle, Dublin

Nov. 18<sup>th</sup> <sup>1</sup>

Rev & dear Sir,

I had some time ago a very kind letter from you in reference to some Tunes w<sup>h</sup> we asked y<sup>r</sup> leave to print in our New Musical Edition of the Irish "Church Hymnal". You most generously assented as far as you "personally were concerned". I am sorry however, to say that Sir H. Baker, to whom you said that you wished "as a rule, to refer all applicants", has refused his consent. Now there are some words, printed (of course with Sir HB's permission) in respect of w<sup>h</sup> this refusal places us in great difficulty.

What we feel is that no one who knows y<sup>r</sup> tunes will ever like to use any other with these Hymns. I refer particularly to

St Cross. "O come & mourn"

St Andrew of Crete "Christian, dost thou"

Pax Dei "Saviour again in [*sic*] Thy"

Vox Dilecti "I heard the voice"

I don't know whether it w<sup>d</sup> be reasonable to ask you to use y<sup>r</sup> influence in obtaining leave to print these four or whether you would give us some form of modification of these Tunes — w<sup>h</sup> would not involve us in breach of copyright. I see that they have been (or at least two of them) printed elsewhere.

Perhaps you may have other Tunes to suit these words. And as you kindly said you w<sup>d</sup> help us in our work, I have ventured now to trespass on y<sup>r</sup> time & kindness in this difficulty. I am, with much respect, y<sup>rs</sup> sincerely & obliged

H H Dickinson DD.

Dean of Chapel Royal

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<sup>1</sup> No year is given but the context dates this letter shortly after Sir R R Stewart's letter on the same subject dated 31 October 1873.

**Letter from Arthur Sullivan to HWB 19 November 1873 (HAM)**

*[Although neither to nor from JBD the letter is included because of its relevance to him.]*

8 Albert Mansions

S.W.

19 Nov: 1873

My dear Sir Henry

I find that Dykes's Tune "Melita" is only used to the prayer for those at sea. Now, as it is a very fine tune & very popular here, it seems to me a great pity to confine its use to such an exceptional & rarely used hymn. ~~The more so~~

Under these circumstances would it not be allowable to attach it to another hymn, the more especially as I find that organists adapt it indiscriminately to all sorts of things, so as to bring it into constant use.

The hymn I would propose to go with it in the S.P.C.K. book is N<sup>o</sup> 191 "The saints of God"<sup>1</sup>, to which the music is most admirably fitted.

I believe you said that the Proprietors of H.A&M did not like the words & music separated without special permission being given.

Please let me have an answer to this, as I am keeping that hymn back until I hear from you. You will understand of course that I do not mean to disassociate it from its original words.<sup>2</sup>

I am, my dear Sir Henry

Y<sup>rs</sup> very truly

Arthur Sullivan

P.S.

I will write you an official letter, setting the one "condition" I left open, in a day or two.

---

<sup>1</sup>

**I** THE Saints of God! Their conflict past,  
And life's long battle won at last,  
No more they need the shield or sword,  
They cast them down before their Lord:—  
*cres.* O happy Saints! for ever blest,  
*dim.* At Jesus' feet how safe your rest!

<sup>2</sup> It would appear that permission was withheld: the tune eventually used was SAINTS OF GOD by Sullivan himself.



**Letter from JBD to HWB 24 December 1873 (HAM)**

S. Oswald's Durham  
Christmas Eve. 1873

My dear Sir Henry

I have only time for this line before the last Post, to acknowledge with sincere thanks the rec.<sup>t</sup> of your handsome contribution (£5:0:0) this day towards the Defence fund.

It seems a horrible shame that good money sh.<sup>d</sup> have to be so thrown away, merely to fill the pockets of certain lawyers or such a man as Dr. Stephens<sup>1</sup>.

I will attend to your direction ab<sup>t</sup> music proofs &c.

I have not rec.<sup>d</sup> any hitherto. I will not forget the [earlier]<sup>2</sup> request for the 13<sup>th</sup> Jan: [ ]<sup>3</sup> hope to be able to get up to Town at that time, please God.

Thanks for your kind Xmas wishes whi I most heartily beg to reciprocate.

May the Peace of the Great Peace-Maker ever rest upon you.

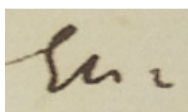
Yours ever affectionately

John B. Dykes

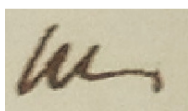
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<sup>1</sup> The Attorney General, retained by Dykes to argue his case against the Bishop.

<sup>2</sup>



<sup>3</sup>



**Letter from the Rev. John Fenwick Laing to JBD 30 January 1874 (RCO)**

Caldmore<sup>1</sup>  
Walsall

Jan 30. 1874

Dear Dr. Dykes

The Bishop of Lichfield is going to let me have a curate for 12 months during which period he hopes that I may see my way to give up vestments. I have made no promise & trust that the so called law of the land may be changed ere long.

I now write to ask if you know of any man that would accept of my curacy £120. I have a nice church & a good choir. In case you do not know of anyone don't trouble to answer this.

I suppose the Bishop of Durham is happy now seeing that he can do just as he likes in his Diocese.

What in the world are you going to do?

Whenever you publish a new Communion service please let me know. I have one of yours but it wants the Agnus Dei & Benedictus.

With kind regards

Yours very faithfully in Chrst

J Fenwick Laing

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<sup>1</sup> The *London Magnet*, 20 May 1872 (p8) reports Laing's appointment to 'the Perptual Curacy of St. Michael and All Angels, Coldmore [*sic*]'. 'Caldmore ecclesiastical parish was formed in March 1872. The church of St Michael & All Angels, is a building of stone, in the Gothic style....The south chapel was erected by the Rev John Fenwick Laing.' (Source: <http://genuki.org.uk/big/eng/STS/Walsall/StMichael/> )

## Letter from Edward Seymour to JBD 11 February 1874 (HAM)

Dublin. 4 Kildare St  
Feb 11<sup>th</sup> 1874

My dear Sir

I am extremely obliged for your prompt reply.

Whatever our faults were we have been pretty well taken to task by the total refusal of every tune, and by the manner in which the permission was granted to include those 6 copyright Hymns (words). So that I should not like to incur the risk of a similar rebuff by asking for anything else.

I thought however that as there is but one time now that I wish for (Hollingside) that you might have felt at liberty to give it and tell the Committee of H.A.&M that you had done so.

It appears (as I said) in almost every collection {—} the Presbyterian — the Sarum<sup>1</sup> {—} Bickersteths Hymnal<sup>2</sup> & even in a revival Hymnal (dissenting) of Windles.<sup>3</sup>

We are now going through the press and the first 100 Hymns are set up. So that there is not much time to spare if you can get it for us, and if they were willing to grant 6 or 8 in the beginning I suppose there would not be much objection to granting one!

The Christian Knowledge Association were not to blame in respect of those 6 Hymns, It was the work of a Committee appointed by the Synod. I fancy too that those Hymns were taken second hand and that the Committee did not know where they were got, for the Authors names were wrongly given.

At all events the SPCK had nothing to say to the work except to print it at their own expense — and after all the trouble they went to the Synod would not even give its “sanction” to the book — but merely “permitted” its use. In fact we (i.e. the SPCK) have suffered a great deal by the meddling action of the Synod in this matter of the Hymnal. The Synod first of all rendered a valuable property (the old Church Hymnal) worthless, by starting the idea of having one authorised by themselves.

Then they handed us a Hymnal in which I am afraid there are a great many other hymns that they did not obtain any permission to use, and the publication of which by us (for the Synod would incur no expense) places us in a very false position with regard to the owners of any copyright Hymns it contains.

And finally, having put us all to this trouble and expense, the utmost in the way of approval that could be obtained was that the Synod “permitted” its use.

I explain all this to you as we appear in a very false light, as the publishers of a book that possesses so many faults, and which has made us so free with other people’s property. Indeed I should not have been sorry if the Committee of H A & M had refused us these 6

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<sup>1</sup> *The Salisbury Hymnal* (Brown: Salisbury, 1869)

<sup>2</sup> *The Hymnal Companion to the Book of Common Prayer* (Sampson Low: London, 1870)

<sup>3</sup> *The St. Stephen’s Penny Hymn Book* (Warne: London, 1866)

or 8 Hymns. It would have perhaps broken up the work of the Synod, and then the S.P.C.K. could have started a book of its own.

However there is no use now in looking back on what was been done or left undone, or in lamenting the unwisdom of our Musical Committee in asking 4 times as many tunes as they absolutely needed. We have now filled up all the vacancies as well as we could. Barnby's tune however for "Jesus Refuge [*sic*] of my soul"<sup>1</sup> is too difficult for such a popular Hymn, and I do wish we had the tune that is associated with these words in almost every Hymnal.<sup>2</sup>

Pray excuse all this explanation.

Ever yours very faithfully

Edward Seymour

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<sup>1</sup> S. FABIAN — see below.

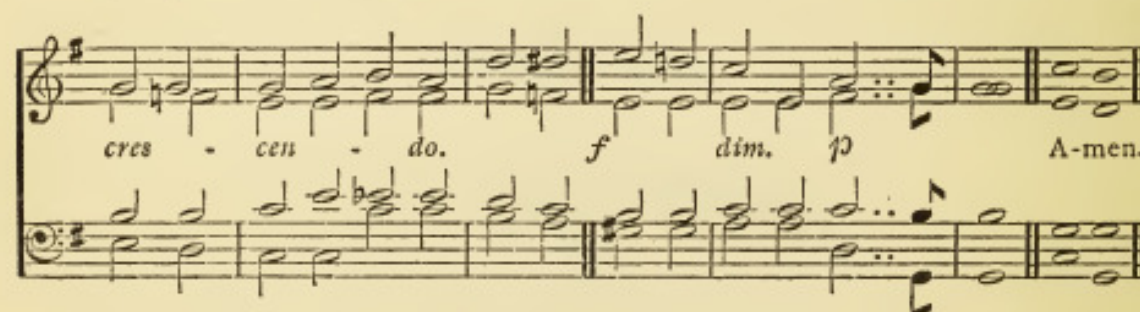
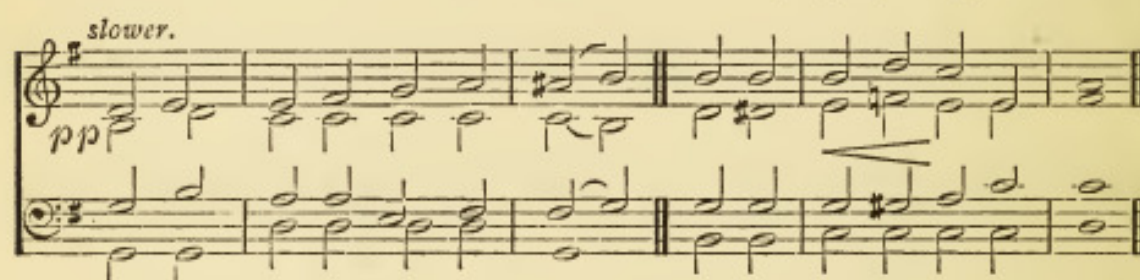
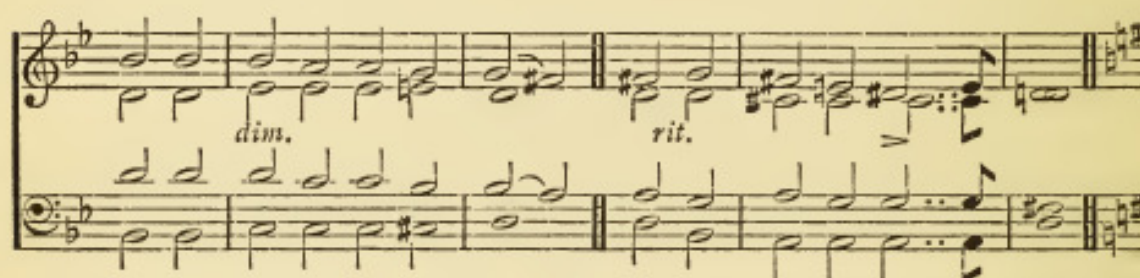
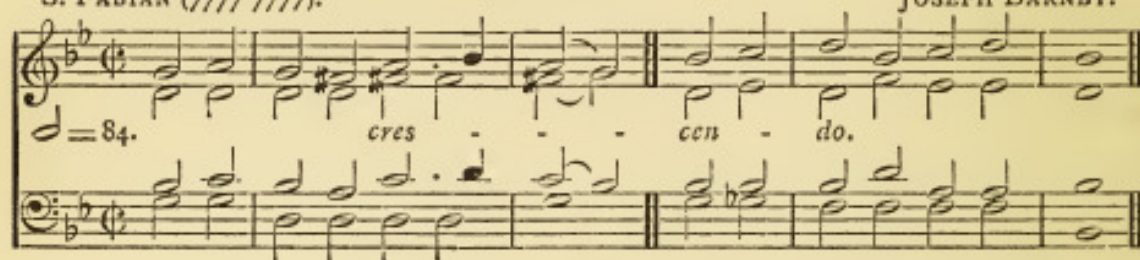
<sup>2</sup> Given this *cri de Coeur* it is surprising that HOLLINGSIDE, for the use of which permission was eventually granted, should have been provided as the *second* tune. Moreover, it is little wonder that HOLLINGSIDE and ABERYSTWITH should have achieved pre-eminence over this difficult, highly chromatic (both harmonically and melodically) and, frankly, odd tune.

# Hymn 306.\*

S. FABIAN (7777 7777).

FIRST TUNE.

JOSEPH BARNBY.



"A Man shall be as an hiding-place from the wind, and a covert from the tempest."

**Letter from JBD to HWB 17 Feb 1874 (HAM)**

S. Oswald's Durham  
Shrove Tuesday 1874

My dear Sir Henry

I received the enclosed this morn.<sup>s</sup> and think it only right to forward it to you at once. I am very very sorry at all this. It does seem a thousand pities that there sh.<sup>d</sup> be these tiresome misunderstandings.

But I suppose harmonies and discords always did and always will go together.

Wishing you most heartily a happy Lent.

I remain

Ever yours affectionately

John B Dykes

# Letter from Herbert S Oakeley to JBD 22 February 1874 (RCO)

Dalkeith House,  
Dalkeith.

Feb<sup>ry</sup> 22<sup>nd</sup> '74

My dear Dykes,

If I had not been much engrossed with our “Edinb<sup>h</sup> Orchestral Festival”, — of which I send you an acc<sup>t</sup> in “The Choir”, in case you do not see that paper — I should sooner have thanked you for your fine anthem “The Lord is my Shepherd”, which I should greatly like to hear. The coincidence of pastoral idea between Handel & yourself is curious.<sup>1</sup>

I sent you the other day a little Romance which Hallé played here very charmingly.

Will Mr. Rogers introduce my Credo &c. in Eb at Durham? I sent him a score, & if you would ask him it would be very kind.

You will I think like to hear that I am much better than last winter, but still sadly crippled.

Yours ever sincerely

Herbert S. Oakeley

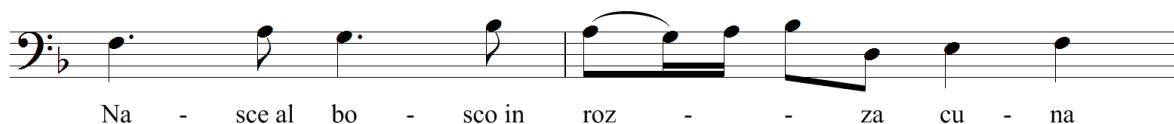
I return to Edinburgh tomorrow.

<sup>1</sup> A footnote to the score reads: ‘It was not until some time after this Anthem was finished that the writer discovered that the third complete bar of the melody, which forms the leading subject of the first Movement, had been used by Handel in his bass song “Nasce al Bosco” (“He layeth the beams,”) &c. He thinks it only fair to notice this purely accidental plagiarism.’

## J.B. Dykes Opening theme from *The Lord is my Shepherd*



## G.F. Handel ‘Nasce al bosco’ Bass Aria from *Ezio* Scene VIII



**Letter from JBD to HWB 27 February 1874 (HAM)**

S. Oswald's Vicarage Durham

Feb: 27 1874

My dear Sir Henry

I wrote to Chope again requesting that he w<sup>d</sup>. honestly and seriously tell me what I had said in my letters to him: as I had not the least wish to retract, or depart from, what I had said.

I understand that the letter of June on which he seemed to rely was written before the great mass of the tunes had been even composed.

But he had referred to another, in wh: I spoke of the tunes as "his property". I told him therefore that if he could assure me before God that I had written these words I w<sup>d</sup>. gladly retract all I had said.

I suggested that he sh<sup>d</sup>. show the correspond<sup>ce</sup> to some friend who m<sup>t</sup> act as arbitrator.

I enclose his reply.

If what he says is really correct I must have been much in the wrong. But this is the very first time I ever realized that I had done what I seem to have done. Some years ago he made a commotion ab<sup>t</sup> copyrights. I then denied to him that I had ever parted with the copyright and said that I must hold to my opinion until he showed me the original or some duly certified copy of any letter or document in which I had done this — but he never w<sup>d</sup>. show me anything: so the matter dropped.

I must ask him to send in a Registered letter this communic<sup>n</sup> of mine dated Nov 26: for why has he not quoted it before?

If the extract given is a fair one, I have injured the man (God knows, unwittingly) and caused you & others much needless annoyance & vexation: for which I am heartily sorry.

Here is a miserable effect of a bad memory & of not doing a business thing in a business way.

I do hope his claims will be conceded & that we may have an end of it.

Please kindly return his letters.

Yours my dear Sir Henry

Every affect<sup>ly</sup>

John B. Dykes



**Letter from HWB to JBD 28 February 1874 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

My dear Dykes

Do pray say "no".

Really I had rather ask my colleagues, when we meet in May, to yield our 2 Tunes of yours, than for you to do this. Don't. I am afraid my letters don't at all convince you, & you therefore of course think we are wrong in not helping the Irish Synod: but don't go & write second Tunes for those Hymns. I mean simply for your own sake — your musical friends would all so deeply regret to see you doing it, I am sure——

Do have done with these Irishmen——

What do you think now? They have parodied: [imitated]<sup>1</sup> my 3 verses of "We love the place": have actually kept the first line of them "We love the Word of life"! and you think they have satisfied us— It promises to be more disagreeable than ever: we shall refuse everything; if they persist.—

They are not gentlemen – this is [ ]<sup>2</sup> = no real gentlemen could have done such a thing —

Oh! don't you be so very foolish as to have anything more to do with them —— Forgive me. You know I love you — never stoop to write a 2<sup>d</sup> tune for "O come & mourn".

Affectionately yours in greatest haste

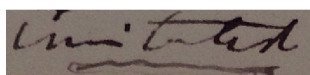
H.W. Baker

Saturday

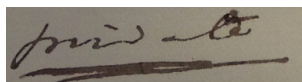
Feb 28 1874

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<sup>1</sup>



<sup>2</sup>



**Letter from HWB to JBD 1 March 1874 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Sunday Ev<sup>g</sup>  
March 1.<sup>1</sup>

My dear Dykes

I must add a few line to my very hasty note yesterday — pray forgive what was vehement in it —

If I have used too strong terms in writing to M<sup>r</sup> Seymour<sup>2</sup>, I am quite willing to wish them recalled: you may say whatever you think right to him for me hereon

—But now do be hard hearted for once in your life, & just cast those Irishmen adrift altogether — I do indeed calmly & seriously think that 1<sup>st</sup> for your own reputation & 2<sup>nd</sup> for what is fair to us you ought not to write another Tune to either Hymn. Certainly there are plenty of Tunes for “Jesu lover of my soul”<sup>3</sup> to be found — and can it be right, or fair to us, to give another to “O come and mourn with me”<sup>4</sup> — Personally I would rather even let them have the present Tunes than that you should write another for them —

Forgive me for saying that you puzzle me. I cannot make out what claims they have on you: if they were thorough gentlemen, they could not ask you as they do, knowing how you are almost one of us—

I would never stoop to pester one of the Hymnary contributors as they do you — But their conduct throughout has been as un-English as well can be: and I do indeed pray you to have done with them — there now: do just write a final no no no. It will do you good to be cross & hard-hearted for once and you will at least have the satisfaction of being fair to us — Would not any real gentleman of feeling make them ask some one else, not you, to write for those Hymns? —

It seems to me a despicable kind of flattery of you which you should be above yielding to—

Forgive plain speaking — You know how totally I love & respect you — so truly, so gratefully —

Ever affectionately yours

W.H. Baker

I hope to be at the Langham Hotel, Portland Place, W on Tuesday evening till Friday morning, to see Monk & Clowes &c—

<sup>1</sup> The RCO manuscript has ‘1875’ added in pencil. However, 1 March 1875 was a Monday, whereas 1 March 1874 was a Sunday. Moreover, HWB did indeed write to JBD on the same subject ‘yesterday’, i.e. 28 February 1874.

<sup>2</sup> The Rev. Edward Seymour, Canon of Christ Church, Dublin, a member (Chairman?) of the Editorial Committee of the Irish *Church Hymnal*.

<sup>3</sup> To which JBD’s HOLLINGSIDE was set for HA&M 1861.

<sup>4</sup> For which JBD had composed ST. CROSS for HA&M 1861

**Letter from HWB to JBD 10 March 1874 (RCO)**

Horkesley,  
Monkland,  
Leominster.

My dear Dykes

Monk says you don't like our 2<sup>d</sup> Tune to "Now that the daylight fills the sky" — I agree with you that we don't want a 2<sup>d</sup> Tune to that Hymn: but I have searched & searched in vain to find any other Morning Hymn to insert & so fill the page—

But it has pleased GOD to enable me to write a short Morning Hymn: which I venture to think is good: & likely to be very useful. I feel quite sure you will like it: & I hope that my colleagues, to whom I sent it yesterday, may also like it. If so, the vacant page caused by omitting, as you wish, the 2<sup>d</sup> Tune to "Now that the daylight" is free for it——

What about the Tune? It should be within easy compass for early singing & likely to be popular — Do you care for Edinburgh (H Smart) in Nisbet's Book – I sh<sup>d</sup> put it in A. — Or can you suggest or write another?

Ever affectionately yrs

H.W.B.

"Whatsoever ye do, do all to the glory of GOD". "In the Name of the Lord Jesus"—

My Father, for another night  
Of quiet sleep and rest,  
For all the joy of morning light  
Thy Holy Name be blest.

Now with the new-born day I give  
Myself anew to Thee,  
That as Thou willest I may live,  
And what Thou willest be.

Whate'er I do, things great or small,  
Whate'er I speak or frame,  
Thy glory may I seek in all,  
Do all in Jesus'<sup>1</sup> Name.

My Father, for His sake, I pray,  
Thy child accept and bless;  
And lead me by Thy Grace today  
In Paths of righteousness. Amen

H.W.B.

March 10. 1874

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<sup>1</sup> It appears that H.W.B. originally wrote *Jesu's* before moving the apostrophe to make *Jesus'*. As the hymn finally appeared the word reverted to *Jesu's*.

**Letter from JBD to HWB 12 March 1874 (HAM)**

S. Oswald's Vicarage, Durham  
March 12. 1874

My dear Sir Henry

For several days I have had it on the list of my agenda to write to you: but I never could find time. And now let me touch very briefly on the different matters referred to in your recent letter.

1. First however let me draw your attention to S<sup>r</sup> Isabella's note which, I am ashamed to find, has been lying unanswered on my table more than month. Can you make her a grant? She is a most excellent & devoted soul — Mother Sup<sup>r</sup> of a small Community in Edinburgh. They are poor, but are doing a real work for Christ.
2. I have been look.<sup>g</sup> through all the long metres in the Hymn<sup>y</sup>, Nisbet, "The Congregational Church Music" (a very good dissent<sup>g</sup> book) & others, and am still going on, mak<sup>g</sup> a list of those deserv<sup>g</sup> of notice. I do not think I have lit on any specially suitable for 8.9.10<sup>1</sup> yet but I will do my best for them, & let you know the result.
3. I hope you will reconsider your determination not to print the words to N<sup>o</sup>. 14.<sup>2</sup> I feel sure the music requires it, And as you have already done so (very perfectly) in 57 & 60, I can see no possible reason why it sh.<sup>d</sup> not be done in the case of the difficult melody of No. 14. It will be a great help to choirs.
4. You ask me how I like Smart's tune "Everton" (Nisbet No. 30) for one of the new Hymns (I forget which this mom.<sup>t</sup>). I fear I do not care much for it. It is harmless: and that is about all one can say about it. Moreover I do not like the repetition of the two first lines.<sup>3</sup>
5. I like your new little Morn<sup>g</sup> Hymn exceedingly:<sup>4</sup> and am very thankful to see it. We wanted very much a nice little modern Morn<sup>g</sup> Hymn of that sort. I take a double interest in it because it is dated March 10 (my birthday). I will do my best to get a nice tune for it. You mention "Smart's tune 'Edinburgh'" in Nisbet. There is no Smart's tune — altho' there is Hopkins' tune Edinburgh<sup>5</sup>. This is a nice C.M but I do not think quite the tune for your words.<sup>6</sup>

<sup>1</sup> Eventually numbered 9, 10 and 11, these are morning hymns for the third, sixth and ninth hours respectively: *Come, Holy Ghost, Who ever One; O God of truth, O Lord of might; and O God, of all the Strength and Power.*

<sup>2</sup> The plainsong '*O Trinity, most Blessèd Light*'. It is evident from the published book that Baker was not persuaded.

<sup>3</sup> Once again, Dykes evidently failed to convince, as the tune appeared (set to the hymn *Lord her watch thy church is keeping*) at number 362—see below.

<sup>4</sup> '*My father, for another night*', No. 5. See also HWB's letter to JBD dated 10 March 1874

<sup>5</sup> See below

<sup>6</sup> Eventually, Baker composed his own tune—ST. TIMOTHY—which Monk edited. See below.

6. You ask “What about Hail, gladdening Light”? Of course, it would be possible to set it to a simple chant but it is too short for this: & too beautiful to be disposed of in this meagre way.

The setting I showed you in London will not be a bit harder to sing than a Psalm tune: not nearly so hard as some of our tunes. And I do think it w.<sup>d</sup> be found satisfactory. I do not see how the words can be adequately treated in any other way.<sup>1</sup>

7. You ask which new writers sh.<sup>d</sup> be applied to for Tunes: I sh.<sup>d</sup> certainly say Thorne for one.<sup>2</sup> He is an excellent music.<sup>n</sup> also Sterndale Bennett.<sup>3</sup> Then perhaps G.A. Macfarren.<sup>4</sup> I sh.<sup>d</sup> also have added Prof.<sup>r</sup> Sir Robert Stewart.<sup>5</sup> But I suppose this cannot be now: as he seems annoyed & disappointed at the line whi your excell.<sup>t</sup> Comm<sup>tee</sup> have adopted in ref<sup>ce</sup> to the Irish Book.

8. And this brings me to my next p.<sup>t</sup> — The Irish Hymnal. I do not wish to reopen the whole quest<sup>n</sup> again. But I may just say that I cannot quite agree with the line you take. I do not see how Mr S.<sup>6</sup> has acted in an “ungentlemanly” manner. He finds himself saddled with a Hymn book. He did not compile it. But he has to do the best he can with it. So he leaves naturally no stone unturned to get the tunes wh: will best suit his purpose. I think Irish Churchmen are to be thoroughly pitied nowadays. It must be a dismal prospect for them. Still, with proper Irish elasticity, they can only rise up & face their difficulties as best they may. Moreover, as R. Cath.<sup>cs</sup> & Presbyterians & extreme Low Churchmen have freely given to H.A.M. — at least, have not allowed their religious differences to act as a bar to their allow.<sup>g</sup> the use in that book of their compositions I do not see that much stress can be laid on the unsatisfactory theological complexion of the Irish book. I rejoice to think that, amidst all our serious & endless disputes, we & those who differ f<sup>m</sup> us, can at least have this bond of sympathy in sing.<sup>g</sup> the same Hymns.

However, I was glad you expressed yourself so strongly ag<sup>st</sup> my writ.<sup>g</sup> fresh tunes to “Jesu, Lover” & “O come & mourn” — For I felt most reluctant to do this: and y<sup>r</sup> letter at once determined me. For I could not bring myself to act in direct opposition to the strongly expressed wishes of one for whom I entertain so warm an affect<sup>n</sup> & regard & f<sup>m</sup> whom I

<sup>1</sup> In the event HWB set the words to Stainer’s SEBASTE, which is largely in the form of a double chant, modified for verse three. See below.

<sup>2</sup> Frost, M (ed) *Historical Companion to Hymns Ancient and Modern* (Wm. Clowes: London, 1962) p694 has this entry: “THORNE, Edward Henry, born at Cranborne, May 9, 1834. Educated at St. George’s, Windsor, under Sir George Elvey. Organist at Henley Parish Church, 1853, Chichester Cathedral, 1865-1870. Later he held various appointments as organist, and in 1891 went to St. Anne’s, Soho, where he attracted many listeners. He received the degree of Mus. D. from the Archbishop of Canterbury in 1913. He died on December 26, 1916, at Maida Hill, Paddington.” An examination of his tunes selected for inclusion in the 1875 edition (IRA JUSTA, ST. BARTHOLOMEW and WE GIVE THEE BUT THINE OWN) gives a hint as to why Dykes was so keen to recommend him: the chromaticism (especially in IRA JUSTA, where the ambiguity as to the main key is not resolved until bar 5) and the penchant for arriving at a midway point on the dominant of the relative minor are so Dykesian as to make Thorne’s style indistinguishable from his own.

<sup>3</sup> None of Sterndale Bennett’s tunes was used in the 1875 edition.

<sup>4</sup> One of his tunes (THY LIFE WAS GIVEN FOR ME) was used in the 1875 edition. See below.

<sup>5</sup> None of Stewart’s tunes was used in the 1875 edition, although two were used in 1889.

<sup>6</sup> The Rev. Edward Seymour, Canon of Christ Church, Dublin, a member (Chairman?) of the Editorial Committee.

have rec.<sup>d</sup> so much kindness. I have therefore done noth.<sup>g</sup> more on the subject, & I do not intend to do anything more.

9. You ask me if I have attempted any of the new Hy.<sup>s</sup> myself. Yes: I have written some new L.M.s to be used in case of emergency.<sup>1</sup> Also I have tried my hand at y<sup>r</sup> new Morn<sup>g</sup> Hy: & at n<sup>os</sup> 115, 210, 221, 240, 244, [255.] 371. Any of these can be used merely in case no more satisfactory setting turns up. Anything more I have to say must be reserved till another time.

Believe me

My dear Sir Henry

Most affectionately yours

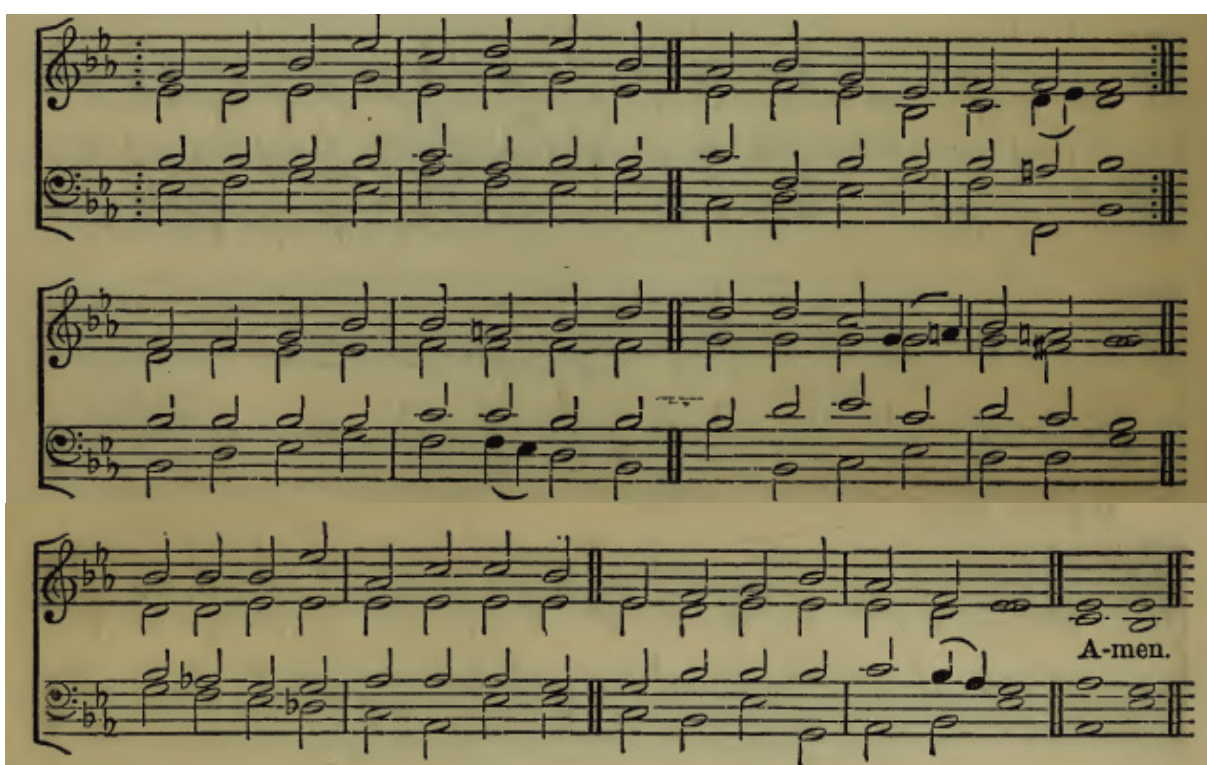
John B. Dykes

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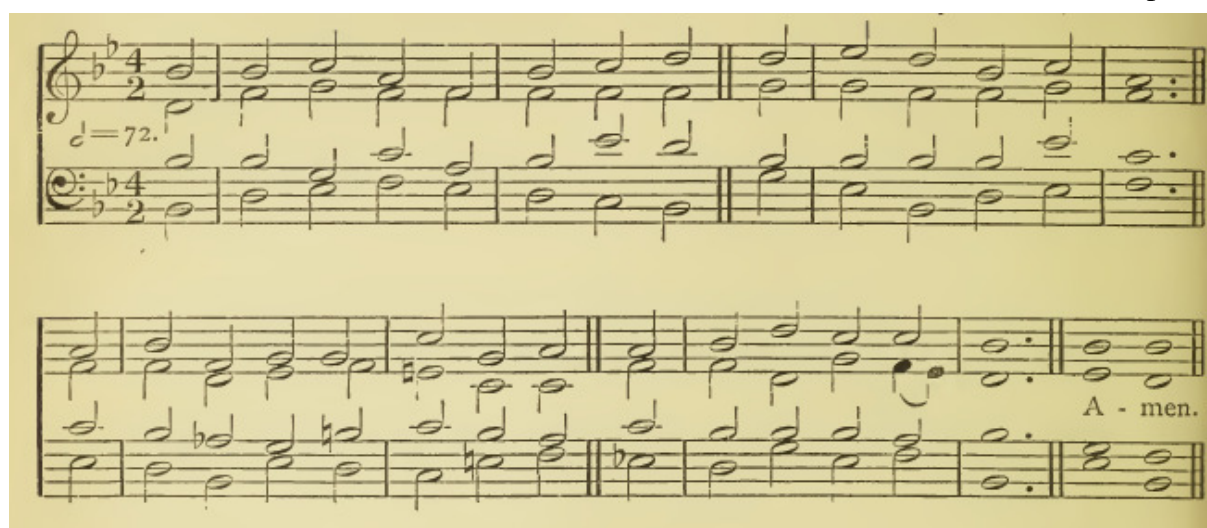
<sup>1</sup> This suggestion — that JBD wrote a number of ‘general purpose’ tunes to be used for any hymn of that metre — challenges the assertion made by Fowler and others that he always took pains to match tune with words.

**EVERTON**

Henry Smart

**EDINBURGH**

E.J. Hopkins

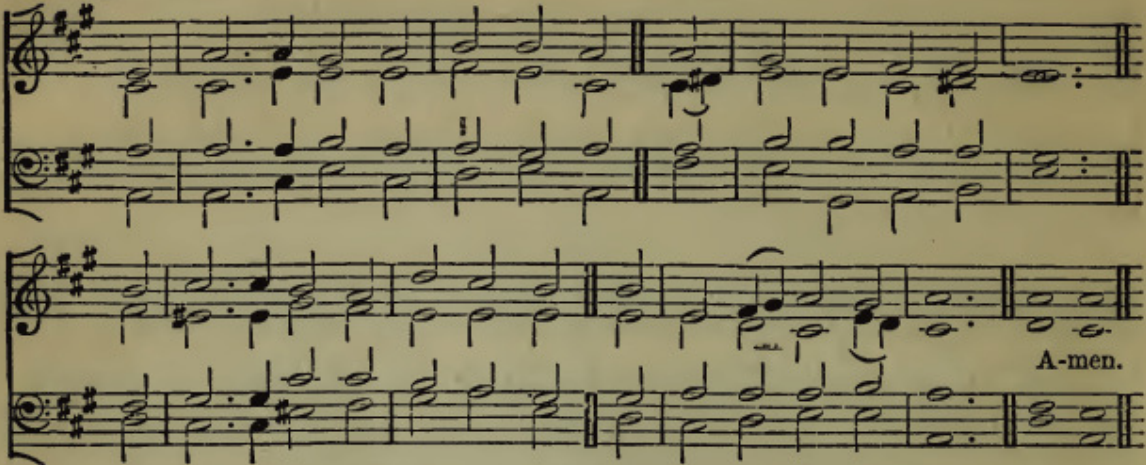




## ST. TIMOTHY

H.W. Baker ed. W.H. Monk

**Hymn 5.**

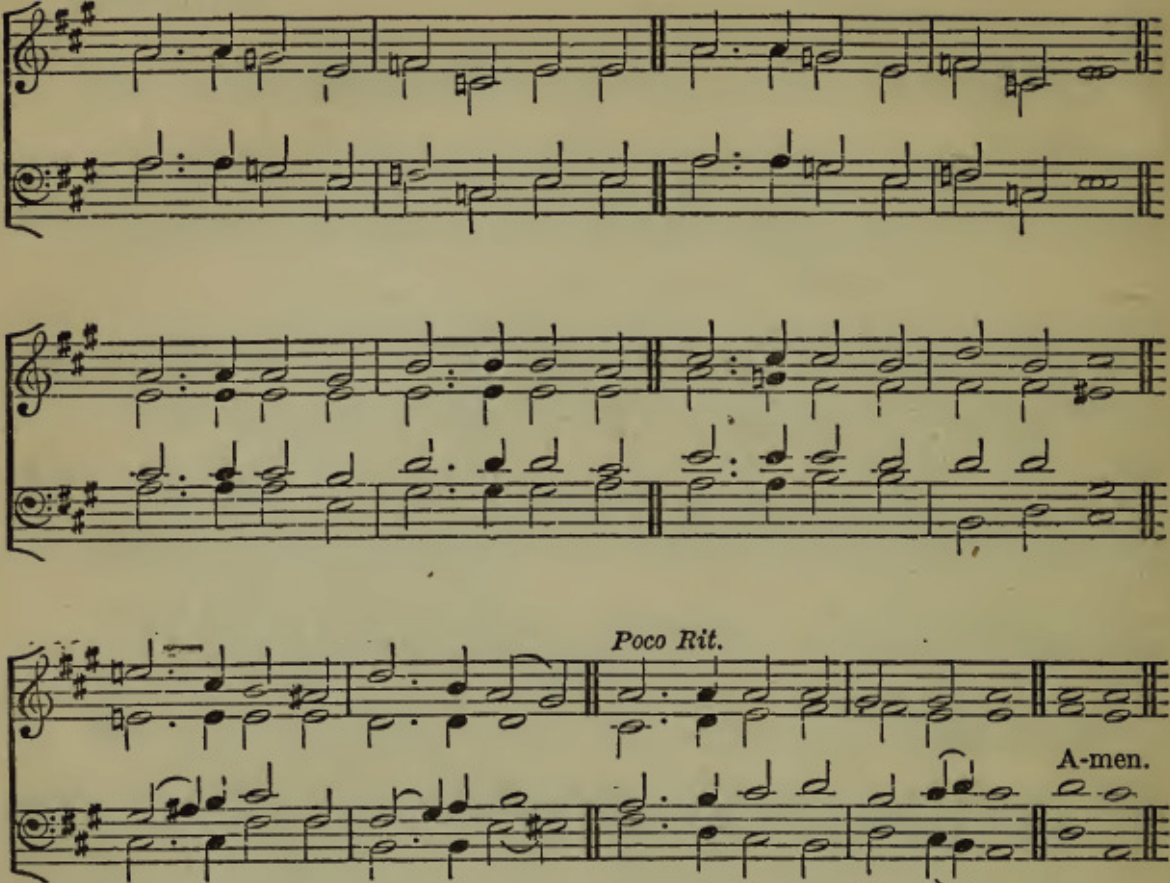


*"Whatsoever ye do, do all to the glory of God."  
"Do all in the name of the Lord Jesus."*

<p><i>mf</i> <b>M</b>Y FATHER, for another night  <i>p</i> Of quiet sleep and rest,  <i>cr</i> For all the joy of morning light,          Thy Holy Name be blest.</p> <p><i>mf</i> Now with the new-born day I give          Myself anew to Thee,          That as Thou wilt I may live,          And what Thou wilt be.</p>	<p>Whate'er I do, things great or small,          Whate'er I speak or frame,          Thy glory may I seek in all,  <i>p</i> Do all in JESU'S Name.</p> <p><i>mf</i> My FATHER, for His sake, I pray,          Thy child accept and bless:          And lead me by Thy grace to-day          In paths of righteousness.</p>
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## IRA JUSTA

E.H. Thorne



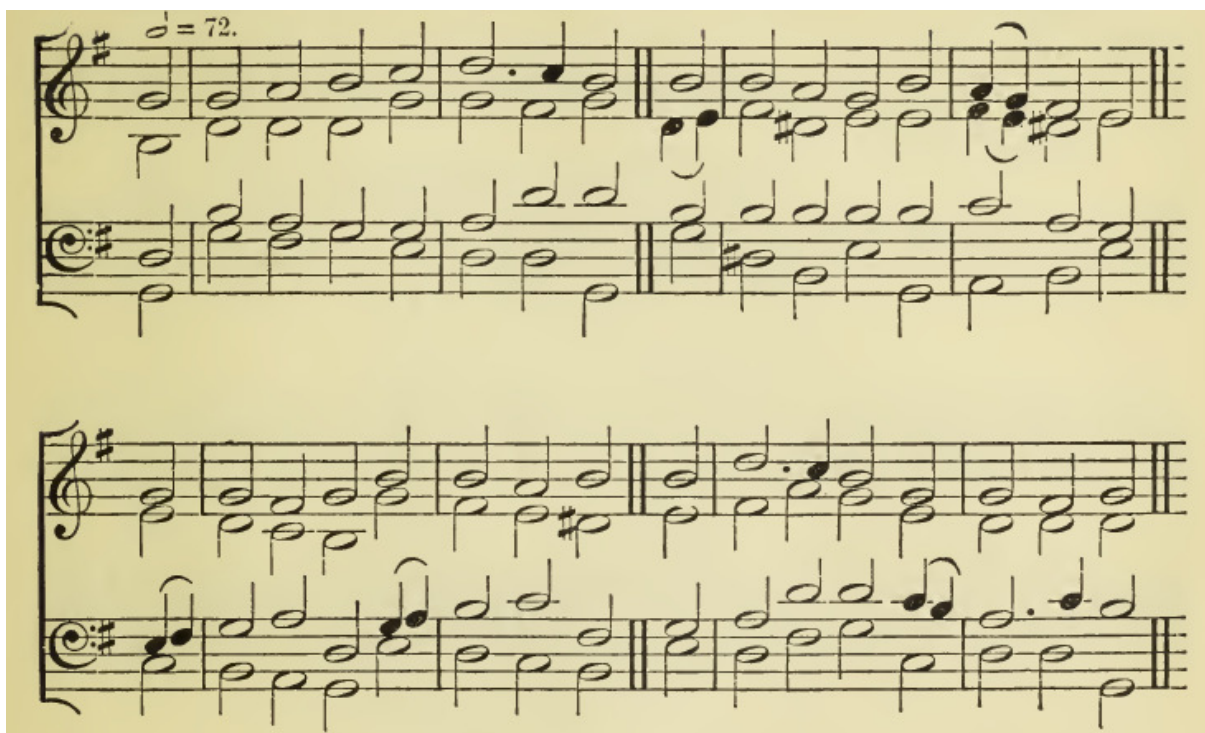
*Poco Rit.*

A-men.

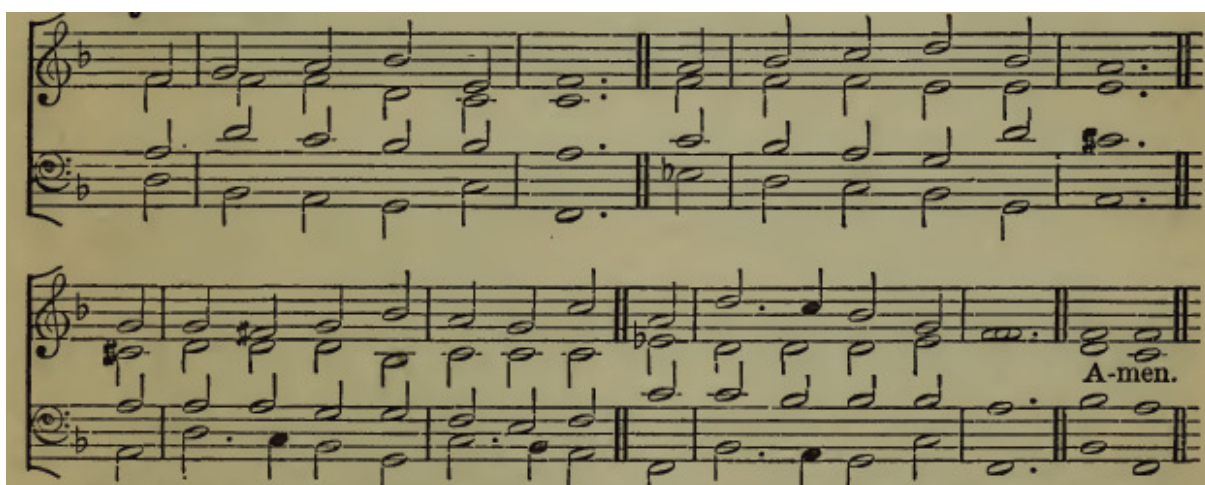


**ST. BARTHOLOMEW**

E.H. Thorne

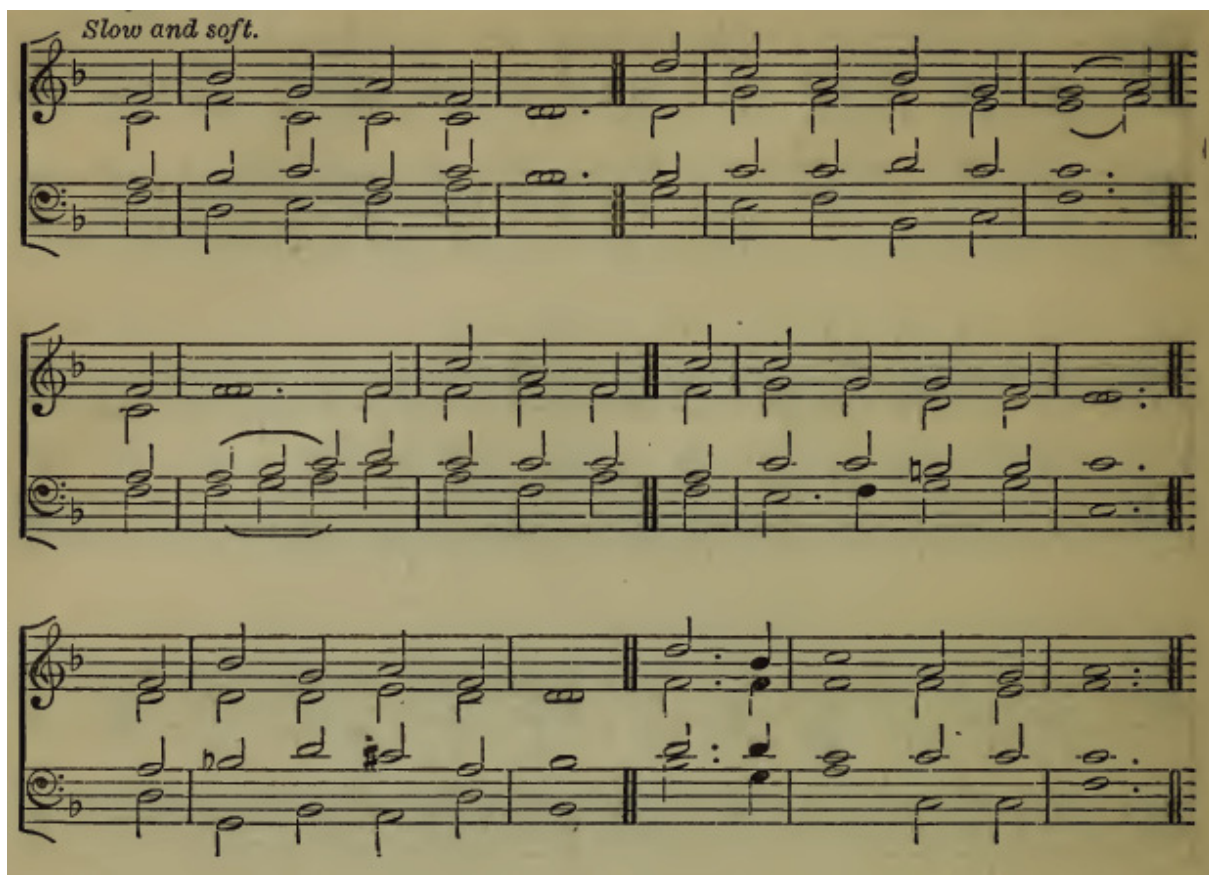
**WE GIVE THEE BUT THINE OWN**

E.H. Thorne



**THY LIFE WAS GIVEN FOR ME**

G.A. Macfarren



# Letter from W H Monk to JBD 12 March 1874 (RCO)

Mar 12. 74  
Glebe Field,  
Stoke Newington.

Dear D<sup>r</sup>. Dykes

In new 13<sup>1</sup> (F.A.G.O.)<sup>2</sup> Mr. Sullivan now suggests the following which I hope you will accept.—



You know how strongly Stainer took up the idea of the alteration, writing “post haste” to Ouseley about it. I strongly think we ought not to have anything like syncopation = which the original contains. I am quite sure that it must be missed by a majority of humble Choirs. Now this copy contains the rose without the thorn? Doesn’t it? I am asking Stainer about it. Will you reply on post-card enclosed by return, to facilitate my return of the proof (it is an early N<sup>o</sup>.)

I am so pleased that you have found time to write me so much: and you may always rest sure that everything you say is considered valuable, and is well thought out. Many of the suggestions offered I have followed: others I have not thought myself at liberty to accept without first consulting Stainer — & in one or two instances he disagrees with you. These I shall either keep in abeyance, or write you again if important. May I remind you that your harmonies to the Greg: melodies have never been before the Mus: Com: at all (you enquire why 19<sup>3</sup> was not printed as “accepted” by them. It was at Monkland you offered to send to me harmonies for them, which it was left to me to use partly or as a whole. This was your own proposal.

The little alteration in that line was with a view of taking away a crotchet, the frequent occurrence of which in the inner harmony of a tune sung by men & boys in 8<sup>ves</sup> is, I think, objectionable — In fact if it occurs throughout the phrase, it would oblige the player to treat the time as 4/4 (or 4/2) while the rather quick & elastic performance of the Choir would pronounce the melody to be distinctly in 2/4 (or 2/2) — and I venture to think that you would feel this if you would sing the tune quick as it must be sung at early matins. You know I have played all these tunes for the entire year, at St. Mathias, these 20 years consecutively, & while I quite agree with D<sup>r</sup>. S. in what he said as to the chant being “fired off” (I abominate it) yet these old tunes in minims must be thought of & played as in Duple time (if in time at all) and these moving crotchets—involving as they sometimes do, a change of Chord root — are positively harmful. Our pace as to them, at St. M., is not too fast, and I know I could neither play or get played this flowing harmony. The most I can play is a chord of minims to each note of the Plain Song.

<sup>1</sup> It was to become no. 19—ST. GABRIEL.

<sup>2</sup> Sir F.A.G. Ouseley. It is not clear why Monk was anxious that Dykes should ‘accept’ Sullivan’s variation to Ouseley’s tune. The sole variation was to replace the Alto C on the first minim with an E<sup>b</sup>.

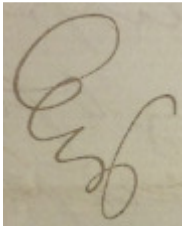
<sup>3</sup> O LUX BEATA—See below

As regards the dot in melodies like New 18, which you sometimes like & sometimes not. In singing verse after verse from the square note these varying lines accommodate themselves to the sense and I must tell you that Helmore, especially in the Organ copy, is no authority, as you will see if you compare that with the little Plain Song Ed: from which Choirs sing. You will see in the Organ copy itself he does not always in the verse printed translate the square note by a minim, and the lozenge by a crotchet. Sometimes one way, sometimes another. We are at a disadvantage the moment we print with Bars — a difficulty which also besets us in setting the Psalter to measured Chants.

Then you will see that D<sup>r</sup>. S. & yourself often entirely differ as to proposed treatment of the Gregorians. I am not at all disposed to go back to harmonisations in the old modes — they are not impossible but they would be very dull — tho' an occasional resort to them, in a large Building with a St. Paul's Organ, and a grand Choir may be very effective: as indeed is to be heard in the Churches abroad — the P.S. on the Pedale: e.g. I think I must steer clear of both extremes in the present Ed. & then invite you to do more than can be printed here, in the Organ Copy: of which I do hope something very interesting to us all — that must be engraved: so as to escape all these miserable difficulties of space — and by Leipsic engravers.<sup>1</sup>

The 2<sup>nd</sup> tune to new 4 was not a choice but necessary to get the opening right for a Double page a bit further on. However, I so entirely agreed with what you said that I pressed Sir Henry to find a new morning Hy: to go in place of it: and not being able to do this, he has at last made another, which I send you (please return) and which will fill up that page. This is a gain, do not you think?<sup>2</sup>

I must leave off. This Russian Duchess has given me a morning at home, while a house full of my pupils are cooling themselves in this Russian weather, waiting to see her pass — knowing all the while that they can see her any afternoon next week, in the Park without crowd or trouble.



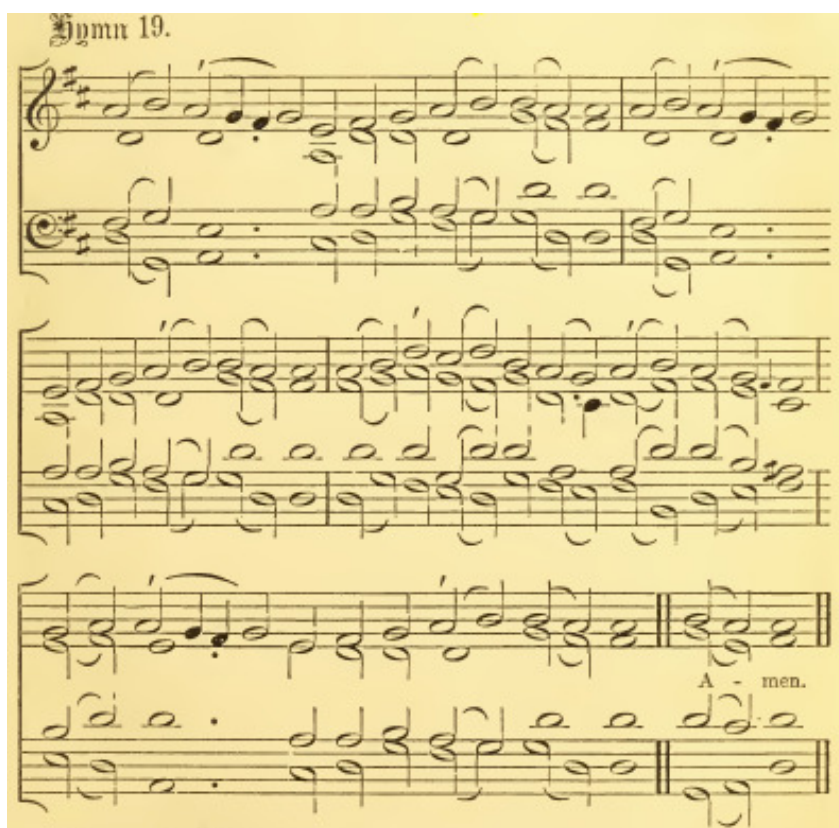
W.H. Monk

<sup>1</sup> Here is a clue that the 1875 edition is in fact two, *different*, editions from a musical point of view.

<sup>2</sup> The hymn is *My Father, for another night of quiet sleep and rest*, for which Baker wrote his own tune, ST. TIMOTHY. (See letter from Baker to JBD of the same date) It rather belittles a fine hymn to reveal it to have been a space-filler and raises the intriguing question as to how many other hymns or tunes which later became established favourites owe their very existence to engraving or typesetting considerations.



## O LUX BEATA as it appears in the 1861 edition



## O LUX BEATA as it appears in the 1875 edition

Hymn 14. To be sung in Unison.

This musical score is for Hymn 14, titled 'O Lux Beata'. It is written for a four-part choir (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 4/4 time. The score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is written in a style typical of 19th-century hymnals, with clear note heads and stems. The final measure of the third system is marked 'A - men.'.

# Letter from JBD to HWB 21 April 1874 (HAM)

S. Oswald's Vicarage, Durham

April 21. 1874

My dear Sir Henry

Thanks for your letter.

1. As you instructed me to tell those Irish gentlemen that you w<sup>d</sup> ask for the use of S. Cross & Hollingside and I accordingly did so, I suppose it will be necessary to carry out your virtuous resolution. Mr. Seymour<sup>1</sup> expressed himself most deeply grateful for your kindness in undertaking to do this.

By the way, I received just at the same time a letter full of most exuberant thanks to you f<sup>r</sup>. Sister — I forget her name — in Edinburgh, for the grant of books you had kindly sent them.<sup>2</sup>

2. I shall be very glad to see your new tune when it is ready: If it is as nice as “Art thou weary” it will be a decided gain to the book. The words require something very nice.

3. So I just give poor Bartlemon<sup>3</sup> up! Well, it cannot be helped. I have done my best for him and I have not yet seen the tune I shall like better to those words. But it is a good thing we cannot have all our own way in this world. So I submit.

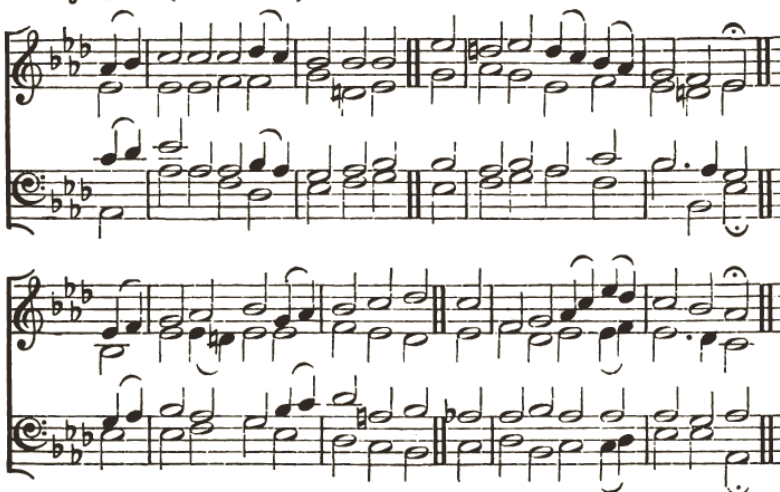
4. I am quite unconvinced about the words printed between the lines in the case if the difficult Gregorian melodies. I can see no conceivable objection to it. It is a great & obvious help. I find it a help to myself and I am sure 99 out of every 100 will find it so too. My good friend Dr. Stainer must remember that all the world are not musicians like himself. Being myself one of the weaker brethren I take their part. I sent to Mr. Monk last

<sup>1</sup> Rev. Edward Seymour, Canon of Christ Church. The *Church Hymnal* was published in Dublin in 1875 under the musical editorship of Sir Robert Prescott Stewart, Mus.Doc.

<sup>2</sup> Sister Isabella — see letter from JBD to HWB dated 12 March 1874.

<sup>3</sup> This may be a reference to MORNING HYMN by François Hyppolyte Barthélémon (1741—1808). This tune first appeared in A&M in the 1904 edition. It would appear that Dykes had been advocating its inclusion in the 1875 edition.

## Hymn 3. (FIRST PART.)



night the “Vexilla Regis”: and I am certain that the words here introduced will be found a real & great help as enabling the eye to take in — what otherwise it w<sup>d</sup> do only with difficulty — how the words & music fit.

I quite agree that in all cases this will not be absolutely necess<sup>ry</sup>. But it is surely a bad reason to argue that because a thing is not desirable in cases where it is not necessary it is equally undesirable in cases where it is necessary. I cannot understand the reasoning that it must be done “always or never”.

5. As for devoting some 20 or 30 pages of the book to printing out, in full, the Gregor “Hymns in the old notation{”}. I am very sorry to differ from my good brethren but I almost think it w<sup>d</sup> be hardly worthwhile doing this. The book will be already so big that it seems a pity to swell it with what is not absolutely necess<sup>y</sup>.

It w<sup>d</sup> be rather interesting to give in a foot note under each Gregorian Tune the melody once in small type in the old notation. But to print whole Hymns through with their musical notation w<sup>d</sup> be a much more formidable undertaking.

Moreover, however these tunes are printed, the result will simply be what the organist chooses to make it. One idea I thought was, not to go back to the (generally unintelligible) old notation; but to interpret this & reproduce the melody in mode notation, so as best to represent the spirit. If the melody is sung (as it will be) in unison, it is still open to organists to interpret it in any other way that suits them better. I do not think the practical good gained by the addition proposed would be commensurate with the extra space lost, & trouble & expense. But I shall never dream of opposing this, if it is thought by others desirable. I merely think that, according to my present lights, I could not urge it.

6. I have no special suggestion to make as to Hymns for 3<sup>d</sup> hour. I have always used the tune in the Bk or Nr. 4 so that I have never felt the need of any other tune and I can hardly fancy a modern tune to the words. I have written and searched out a great many L.M.s but I have not stumbled on anything specially suitable for this. We will see what Bro. Monk turns out.

I fear I do not care for either of the 2 tunes of Sullivan wh W.H.M. sent me. I like “At Thy feet” the best of the two.

I have been suddenly [interrupted?] with a long controversy ab<sup>t</sup> the burial of a suicide: and it is [hard question?] I am writ<sup>g</sup> to Mr. M. again to n<sup>t</sup>. or tomorrow m<sup>g</sup>.

Ever yours affectionately,

John B. Dykes

Alas! the Archbp.<sup>s</sup> Bill!<sup>1</sup>

What cruel weather

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<sup>1</sup> To become the Public Worship Regulation Act 1874, designed to remove ‘ritualism’ from the church.

**Letter from JBD to HWB 5 May 1874 (HAM)**

S. Oswald's V Durham

May 5 1874

My dear Sir Henry

Pray accept yourself & convey to your Rev<sup>d</sup> Colleagues my warm thanks for the very handsome & unexpected gift (£100) I have received from you this morning. It is really very good of you all: and I do feel most grateful. Nothing could have come more opportunely. I have just rec.<sup>d</sup> some rather heavy bills for my dear boy in Cambridge who takes his degree this year — and I have been in a state of puzzlement how I was exactly to manage. I was seriously considering ways & means — when this most Providential help came, for which GOD be thanked.

You are good enough to speak of the trouble I have taken. I can honestly say that any little trouble I have had & am likely to have is a constant source of interest & pleasure to me. I cannot tell you what a help I have occasionally found it in the midst of parochial & Episcopal worries.

Never was letter more opportune than that you sent me a week or so ago ab.<sup>t</sup> “Hail Gladdening Light”. On the very day when it came, the Bp was over at Durh., & the important meet<sup>g</sup> of the laity took place to present the money of the guarantee fund (£7,000 + more) with a most offensive address about the Romanism & unfaithfulness of certain of the clergy, an address responded to in a still more offensive reply on the part of the Bp, strongly confirming & repeating all the ignorant slanders of the laity. The whole thing worried me much. I was therefore so very, very thankful to have this to think about.

So instead of troubling myself abt the wretched meeting I spent my scraps of spare time in revisiting simplifying & copying out music for this selfsame glorious Hymn, & managed to forget my troubles.

I have been thinking over a chant-like setting of this again today: and see that it can be done. But I cannot make anything so nice, and that will be at all so satisfactory by means of a chant: as this setting is whi I have sent you whi I continue to like very much, & wh: I feel sure w<sup>d</sup> be acceptable for Choral festivals &c. However you had perhaps better see Ouseley abt it. And if I continue to like my own and do not feel his to be quite up to the mark, I can still publish it, as I suggested, with 2 or 3 more little anthemlets for those who care to use it.<sup>1</sup>

I am glad you like the tune for ‘O strength & stay’<sup>2</sup>. I have made two very slight alterations in it to today — suggested by a remark of Monk’s — and am send<sup>g</sup> them to him.

Sullivan’s tune for “at thy feet” I think will be found to work well. It is not one of his best: but I think it is better than mine, whi I wrote rather in a hurry & whi I do not care for.<sup>3</sup>

With regard to your tune, the sentiment of it is very nice & the two first lines. I have never felt quite satisfied with the melody of the 3<sup>d</sup> line. It does not seem to lend itself naturally

<sup>1</sup> In the event, the tune—O LUMEN HILARE—was not published until the 1902 Novello collected edition. See below.

<sup>2</sup> STRENGTH AND STAY. Unfortunately, Monk’s suggestions are currently lost.

<sup>3</sup> Dykes’s tune does not appear to have survived in any form.



to harmony and I do not quite see how to improve it. I want to forget the tune, & look at it again in cold blood. For an ordinary Hymn I sh<sup>d</sup> not hesitate a moment ab<sup>t</sup> the tune. But I want to see something extra nice for those sweet & useful words whi will have to be very often sung.

W<sup>d</sup> it be very wicked in you to add a verse at least to the Friday Creation Hymn (if they must stop in) to make it useful for Fridays & D<sup>o</sup>. to the Thursday Hy: and to add a 2<sup>nd</sup> Hymn just for Thursday & Friday (weekly)?

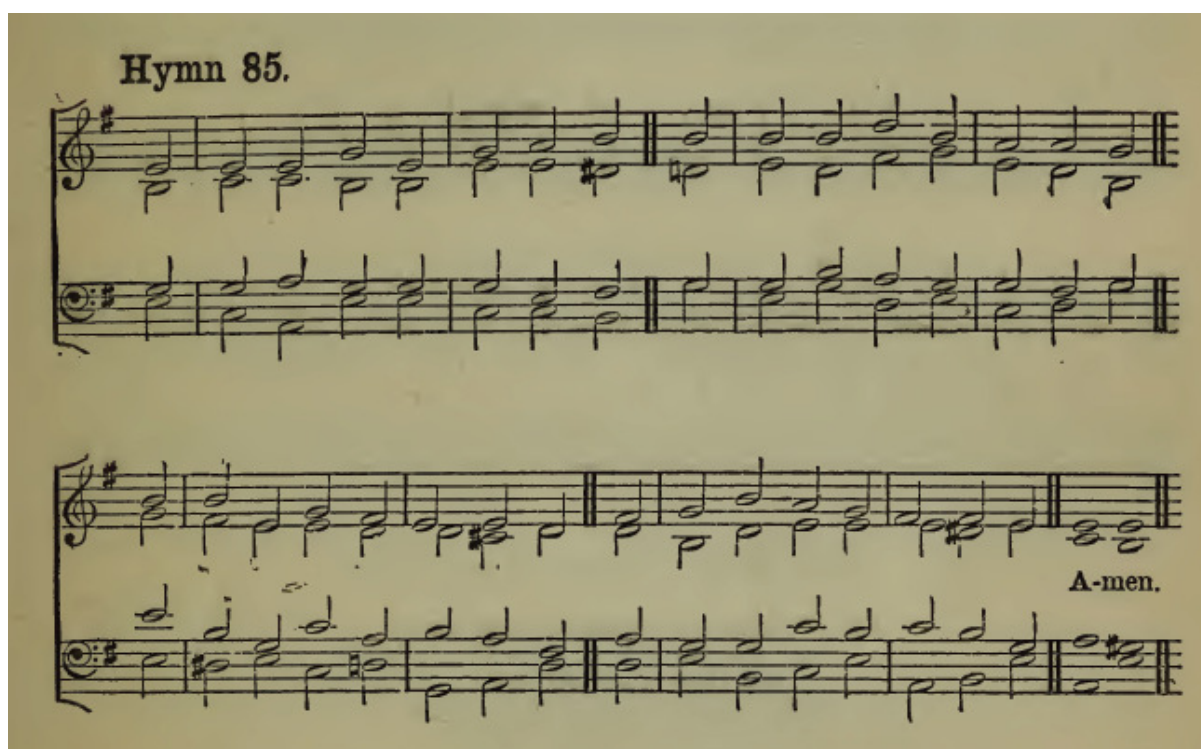
I w.<sup>d</sup> not in any consideration use Saxony<sup>1</sup>. Only that I think this rather a long & trying Hymn for it. But perhaps you are right.

With renewed kindest thanks,

From your always most affectionate

John B. Dykes

<sup>1</sup> SAXONY (Old German, Lutheran). The hymn—*By precepts taught of ages past*—has eight verses.



## O Lumen Hilare (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.5

 $\text{♩} = 56$  1st Semi-Chorus

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 56. Dynamics: *f*. Lyrics: Hail, glad-d'ning Light, of His pure glo - ry pour'd, Who is th'Im -

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *f*. Lyrics: mor - tal Fa - ther, Heav'n - ly, Blest, Ho - liest of

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *p* *rall. e dim.* *a tempo* *pp*. Lyrics: Ho - lies, Je - sus Christ, our Lord. Now we are come to the

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *p*. Lyrics: sun's - hour of rest, The lights of eve - ning

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *f*. Lyrics: round us shine, We hymn the Fa - ther, Son, and Ho - ly

1. 1st time Repeat Chorus 2.

Spi - rit Di - vine. - vine, The Fa - ther, Son, and

Ho - ly Spi - rit Di - vine. Di - vine. Sw. Org.

*f* *p*

Wor - thi-est art Thou at all times to be sung With un - de -

*cresc.*

fi - led tongue, Son of our God,

*cresc.*

*f* *p* *cresc.*

Gi - ver of life, A - lone. A - lone. A - lone.

A - lone. A - lone.

*ff*

There - fore in all the world Thy glo - ries, — Lord, Thy glo - ries,

Lord, they own, Thy glo - ries Lord — they own.

A - men — A men —

**Letter from JBD to HWB 6 May 1874 (HAM)**

S. Oswald's Vicarage, Durham  
May 6. 1874

My dear Sir Henry

It has just struck me that I ought to have sent a proper receipt for the cheque you so kindly sent me yesterday. I accordingly enclose one, with renewed thanks.

I trust that, notwithstanding this present sudden outburst of chilly weather, you may have a pleasant journey to Monkland tomorrow & find all well.

Yours ever affectionately

John B. Dykes

# Letter from JBD to HWB 15 July 1874 (HAM)

S. Oswald's Vicarage, Durham  
July 15 1874

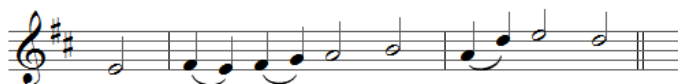
My dear Sir Henry

Here beginneth the 2<sup>nd</sup> Lesson. I trust however not to be quite so long as the first. So here goes.

1. I will gladly return to Monkland (D.V.) on the Monday: and will try to get my duty taken for the follow<sup>g</sup> Sunday.

2. I beg to repeat — most good & excellent Sir, that in both 8. & 19 the 1<sup>st</sup> and 2<sup>nd</sup> lines are exactly alike; and that this is very common with those old hymns.

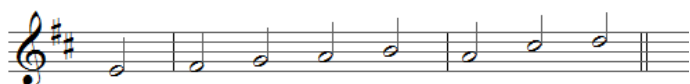
As for the long ending:<sup>1</sup> consider the alternatives: suppos<sup>g</sup> I made the ending short, retain<sup>g</sup> the melody I shd have



or



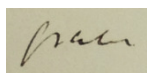
both of which w<sup>d</sup> sound weak & flippant. Of course I m<sup>t</sup> cut out the little bit of efflorescence in this line & like the dull old ending



But this does not suit the words. The “little flowers” must be somehow reproduced in the music and so to do this & yet to keep the line sufficiently [ ]<sup>2</sup> I adopt the very common & most legitimate expedient of lengthening out the close by one bar, which in a very short Hymn is a great help.<sup>3</sup>

<sup>1</sup> Dykes is here refering to his tune SALVETE FLORES (68)

<sup>2</sup>



<sup>3</sup> In the published book this line is rendered:



Hogan's<sup>1</sup> example is, *me judice, nihil ad rem*.<sup>2</sup> Here is a long tune & a very long Hymn & the lengthened cadence has no sort of meaning. I all along said this and altered it when the tune was first produced. Only the young man's father wrote such a piteous complaint that we have spoilt his son's Hy: in that you abandoned the amended & abbreviated copy.

Rules that will apply to one tune will not apply to another. It is perfectly fatal to all originality in musical expression to lay it down that every tune will follow one stereotyped pattern. If we keep too uniformly to one stiff type we shall soon overshoot our mark & drum that type out of fashion altogether. We shall be having Elizabethan tunes & their own rhythms and metres reintroduced.

But I am really mak<sup>g</sup> far more fuss ab<sup>t</sup> this wretched little tune than it deserves. I merely wished, however, to show that I had reason for adopting the form it has taken.

2. This brings me to the question of Harmony. You tell me I must be patient. Well I have tried to be very: and I will have another try. Also I quite agree with you that we must not have too much harmony of this particular style.

But, my dear friend, how much of my harmony have you in the book? In the original book there are some 93 tunes arr<sup>d</sup> by Monk and not one by myself except my own tunes: so that you cannot say it is overdone with my style. In the Appendix Monk has rather a less share. I am responsible (leaving out my own tunes — which are not now the matter of discussion) for the harmonization of “Intercession”, “Miles Lane”, “O quanta qualia”, “Onward X<sup>n</sup> Soldiers”<sup>3</sup>, “Wir pflugen”, and “Martyrdom”<sup>4</sup> (wh I wish to alter) — I think these are all. And I confidently ask if the harmony of these is in any way below the general run of the harmony of the best? In myself I honestly believe that all those tunes have been considerably helped by the harmony.

And I have taken immense pain with the harmonies of the amended book. If you saw my M.S. Bks you w<sup>d</sup> realize what I write. I have for 2 or 3 years made all sorts of experiments, harmoniz.<sup>g</sup> & reharmoniz.<sup>g</sup> so as to try what was the most perfect form. All the old tunes I have done. At Mr. Monk's request I sent a great number to him. And there they have remained. For all the good they have done they might never have been attempted. The whole set of tunes hitherto has reappeared, (with scarcely any exception) just if as of old. There seems to have been no attempt to get out of the everlasting rut of Dull mediocrity. Almost all the tunes that have been reharmonised seem to me worse harmonised than they were: at least, I know they might be infinitely improved but there seems no chance of this. I do not object to Stainer's harmony — this is always (or almost always) thoroughly thoughtful & excellent. But I cannot say this of that of our other good friend.

<sup>1</sup> Frederick William Hogan (1845-1921). The tune is ST PATRICK (383 in the 1868 edition) and the cadence referred to is:



<sup>2</sup> Trans: In my judgement, irrelevant

<sup>3</sup> ST ALBAN

<sup>4</sup> There are at least three harmonisations by JBD of this tune, in HAM 1868 and 1875 and in Tucker's *Hymnal with Tunes New and Old*, 1872.

Of course I do not know the ultimate form in which the successive tunes have appeared and therefore I must suspend my judgment. I can only say that my earlier work hitherto, almost without intermission, has been work of protest. Tune after tune has reached me with which I sh<sup>d</sup> feel thoroughly ashamed to have any thing to do. The waste of good money in revision of work wh ought never to have gone to the Press seems to me to have been most prodigal & extravagant. Tunes have been printed off anyhow, instead of being carefully prepared in MS. & thus the difficulties of thorough correction very much intensified, for one does not like to render a whole plate useless.

As far as the work has proceeded hitherto I can see hardly the ghost of an improvement on the old book. All the new tunes (with just 2 or 3 exceptions) are worthless — [with the] last of Salamans & Oakeley pre-eminently so.

There now! I feel better!

But honestly I have again & again been determining to decline to have anything more to do with the work of the revision of the tunes: for all I seem to write or say goes for nothing.

However, please God, we will go over everything when we arrive at Stoke Newington and perhaps I shall find matters more hopeful than I have supposed. So I will drop the subject now.

3. Now thank you very much for all the kind & generous things you say of me notwithstanding all the worry I have given you.

At this point I was interrupted by a visitor who w<sup>d</sup> not go. The I have had Cathedral and now I must send this off by the early Post.

If I have anything more to say — on any tune — I must send a line by the late Post.

What do you think of Hy 92 Sarum. It is rather dull (I don't care for the tune). Also dear old Herrick's No. 59, the tune of wh is very good. Also 296 Transfigured with Monk's tune wh is very good.

Also a 'touched up' [ ]<sup>1</sup> of 320 [520?] with Stainer's lovely tune. With regard to the Hymns in the book wh I myself set the only two wh I really care for are those to 182 & 291, neither of which appear in the Book.

I fear I have done very little in marking Hymns. Not feel.<sup>g</sup> that this was my department I have only marked the good tunes I have met. I think most of them are to Hymns wh we have.

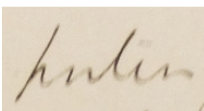
I trust to your goodness to say nothing to dear Monk of what I have said — at least noth<sup>g</sup> to cause offence. We must all try to work "harmoniously".

Yours ever affectionately

John B. Dykes.

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## Letter from John McKinlay to JBD 23 July 1874 (RCO)

Wilhelmsplatz 8, Braunschweig<sup>1</sup>

My dear D<sup>r</sup>. Dykes,

Your note reached me here this morning. I'm glad to know you think enough of the "spriggs" to frame them, especially as you, being well up in Church history &c &c, must know (as I did not until I went to J.!) that Gethsemane cannot be accurately identified with the enclosure now known as the Garden. So I'm sure it is as a little token of goodwill you accept it, rather than as a relic. I was in hopes we should have an opportunity to talk over all these matters; and I had put three days aside for a run up to Durham and back, so as to have an evening's chat with you and Mrs. Dykes, who have left an impression upon my mind that stands out in decided relief to general impressions, I'm afraid (!)

I shall not be able to forget you for some time. Learning from Mrs. Stainer though that you were to be in town very soon, I supposed you must be at that very time in London, because I didn't hear from you within the week. So instead of Durham, I took Oxford. Thanks to D<sup>r</sup>. Stainer, who sent me to his wife's people, I had a charming time there. One thing troubles me — I do not see my way to repaying the kindness of all you good people; for you speak of a visit to N.Y. with a "would" rather than a "will". Three years ago, I think D<sup>r</sup>. Stainer might have been tempted to go there; but now he has become such a great gun in L. I'm afraid he will never leave. Two things in N.Y. belong to the English Musician of prominence who happen to be there — Trinity Church and the Church Music Assoc.. Unfortunately, those we have had have been much more prominent as Englishmen than as musicians! A man like D<sup>r</sup>. Stainer, who speaks with authority (and with modesty too), would find time and his own artistic ambition the only limits in these positions — money and material of excellent quality would be entirely at his disposal. The outrageously extravagant sum of £7000 yearly was spent in Christ Church — a little church somewhat larger than Magdalen Chapel at Oxford — for two years in succession in an endeavour to have high class choral services. The failure, although apparently from other reasons, was really because of the shortcomings of the man in charge both as a musician and as a man. Trinity has spent far less money and had services that for special occasions certainly approximate to the best in England, simply because things have been in better hands. The Church Music Assoc. have recently disbanded and I know of no other reason except that talent in the two conductors they have had was absurdly conspicuous by its absence. Certainly fine voices and money didn't fail. D<sup>r</sup>. Stainer is the man I want to see in N.Y. — just him. In oratorio, there is much to be done: in Church services there is, with very few exceptions, an utter revolution to be made in our churches. We shall not have an established opera in my time, I'm afraid; as we remain in the semi-barbarous state of London in that respect. Star singers, Verdi, Meyerbeer, Auber — and fashionable fools enough to send 3000 night after night for 3 months — what a slough of despond both cities are in as regards opera! In other respects, the musical outlook in N.Y. is capital. Orchestral music, resident pianists, organists &c, madrigal societies — these all, to put it mildly, "compare favorably with other cities". If the time should come when D<sup>r</sup>. Stainer feels there is not only something for him to do in N.Y., but the ways & means of doing it, you mustn't keep him back. But I'm sure your interest is now exhausted in over-the-water musical matters. — Your brother in Leeds was good enough to send me a copy of your 23<sup>rd</sup>

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<sup>1</sup> Brunswick

Psalm, and the next day I saw a review of it in the Mus. Times.<sup>1</sup> Sometimes I agree with the writer and sometimes not. What with a beginner is an absolute error, is simply a question of taste with a practised writer, I think. At least, I have in my mind an organ piece in which a delightful effect is made with consecutive fifths! and made by a man, too, whom I think the same people who hold their hands in holy horror at Wagner & Costa would say hardly needs improving. I think I recognise the style of your reviewer — a man for whom I have a great deal of respect & admiration. It may amuse you, however, to know that an organ sonata of his was instanced by a Berlin professor to show what puerile and ineffective counterpoint is. Possibly I'm mistaken, though — a man's writing manner is not always his talking manner. It does seem, however, that when our position demands of us once in a while that we must throw stones, it is far better to wrap a bit of cotton about them & toss them gently than to hurl them with terrific force. It must be a mournful subject for thought, too, this idea that if one is a vicar, one must write nothing but sermons! When I return I shall change my locus to Newark, Ohio; but my mind is assailed with doubts as to whether the music-room, organ & piano &c which enlivened the hours not given to cotton before, will or will not be "consistent with" the pursuit of iron-making in my new home! How much "food for thought" there is in this world of ours!

I sail from Bremen Aug. 4<sup>th</sup>. Excuse this long note — as I had nothing to do this afternoon and have missed seeing you once more, you must suffer. My regards and adieus to Mrs. Dykes, please: it will be quite two years before I can hope to meet you again.<sup>2</sup> Goodbye, my dear D<sup>r</sup>. Dykes, and my heartiest good wishes.

Always yours

John McKinlay

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<sup>1</sup> *The Musical Times and Singing Class Circular*, Vol. 16. No. 377 (Jul. 1. 1874) pp.545-546. Of equal interest is JBD's letter responding to the review in No. 378 (Aug. 1. 1874) pp.588-589

<sup>2</sup> This was not to happen as JBD died less than 18 months later.

# Letter from John Stainer to JBD 11 August 1874 (RCO)

Llanberis Aug 11<sup>1</sup>

Dear Dr. Dykes

Many thanks for your kind letter — like all authors — I am perverse. I think my little tune to St. F. Xavier's hymn<sup>2,3</sup> — runs fairly smoothly and your suggestion would rob it of the only part which has a claim to novelty — so perhaps it had better stand or fall as it is.

I very much like your 'Ride on'<sup>4</sup> (it is yours is it not?)

Wife sends kind regards.

Yours truly

John Stainer

<sup>1</sup> This letter is referred to by JBD in his letter to HWB dated 13 Aug 1874

<sup>2</sup> ST. FRANCIS XAVIER (HA&M 1875 No. 106)



<sup>3</sup> 'There is no real evidence that [this] is the work of St. Francis Xavier.' (Frost, M (ed.) *Historical Companion to Hymns Ancient and Modern* (William Clowes: London, 1962), p194)

<sup>4</sup> ST. DROSTANE

# Letter from JBD to HWB 11 August 1874 (RCO)

S. Osw: Durham

Aug: 11. 1874

My dear Sir Henry

I am thankful to say that the luggage has turned up at last. It made its appearance yesterday even<sup>g</sup>.

My sister has sent me her new Hymn (the Last 'Word') finished & revised. I think it most touching & beautiful: I will send you a copy, if all be well, tomorrow. At present I am just off to Coatham Nr. Redcar where I am to preach this Even<sup>g</sup>.

I have written a simple quiet Recitative Tune for my sister's Hymn which will make it as short as a Hymn in any ordin<sup>y</sup> short metre. It seems to me to be too beautiful to lose any of it.

Yours ever affectionately,

J.B.D.

**Hymns on the Passion.**

**Hymn 121.**

A-men.

*"Father, into Thy hands I commend My Spirit."*

*p* **A**ND now, beloved LORD, Thy Soul resigning  
 Into Thy FATHER'S arms with conscious Will,  
*pp* Calmly, with reverend grace, Thy Head inclining,  
 The throbbing Brow and labouring Breast grow still.

## Letter from JBD to HWB 13 August 1874

My dear Sir Henry

It is rather awkward, but I suppose if it must be, it must. So I will get to work and see if I can get any body to look after my Parish for the inside of a week.

I have really never found time to copy out my sixteen Hymns: but as we are to meet so shortly I will bring it. [Stainer?]<sup>1</sup> has also sent a fresh suggestion for the end of Days & Moments<sup>2</sup> that I think will do very well.

I fear I shall have very little time to look through new Tune books before I come: but I must do what I can. I read 3 of the Tunes which you ment.<sup>d</sup> in your note. The other two “Jesus lives”<sup>3</sup> & “Thou art gone up on high”<sup>4</sup> were fairly copied out & given to Monk. (I fancy “Jesus lives” was printed). Perhaps you be (*sic*) so good as to let M<sup>r</sup> Monk have the copies I herewith send — when you have looked at them, or got them copied out for your own use.

I enclose Stainer’s note<sup>5</sup>. I sent to him this little suggestion we proposed by way of simplicity in his tune<sup>6</sup>. He does not take to it and I think perhaps he is right and that, although the alternative w<sup>d</sup> add to the general smoothness & possibly to the popularity of the tune, it w<sup>d</sup> rob it of some of its piquancy.

I wonder how he will approve of my alteration of ‘Ride on’ on which your Reverence insisted. It is sometimes rather a hazardous thing to alter in a hurry a tune that he has carefully thought out: & which has worked well. However we must hope for the best. I return Monk’s Proof to him now in London.

Don’t overwork yourself – there’s a good man

& believe me

ever affectionately yours

John B. Dykes

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<sup>1</sup>



<sup>2</sup> ST. SYLVESTER, HA&M 1875 No. 289

<sup>3</sup> LINDISFARNE

<sup>4</sup> OLIVET

<sup>5</sup> 11 August 1874

<sup>6</sup> ST. FRANCIS XAVIER, HA&M 1875 No. 106

**Letter from JBD to HWB 23 August 1874 (HAM)**

Sunday Evening

My Dear Sir Henry

I hope you rec.<sup>d</sup> your Guardian safe & sound. Thank you v much for the loan of it. I had a bit of work at tunes &c. till Peterboro. Then I put them aside to the end of my journey. At York I met with a young cousin of mine who had been travell<sup>g</sup> by the same train (although I did not know of it) and was coming up to the North for a few days shooting. So we travelled together, & had a carriage all to ourselves.

Well, the Irish A.P.C.K. Hymnal is at last out.<sup>1</sup> I found a Presentation Copy awaiting me on my return home. So I think we had rather better suspend for a few days a final appropriation of tunes till one has had time to look carefully through the book. This is very nicely got up and seems full of pleasing & popular tunes very chastely harmonised. Obviously you have rec.<sup>d</sup> a copy. The printing strikes me as remarkably clear & good. But Sir. R. Stewart has been culpably (I think) careless as to preserving the correct form of his melodies. The book — through as far as I can now see in a very hasty glance a charming & certain to be a popular one — is absolutely undependable as an authority from the editorial liberties taken. You shall hear more about it.

You were quite right about the “Who follow”! It flashed all across me as I was in the cab and as far as I got into the train. I rewrote the tune. The change improves it wonderfully. I will send Monk & copy for you to see.

The Irish people have got Handel’s “O Love Divine”: a very sweet but rather difficult melody.<sup>2</sup>

Ever my dear Sir Henry

Yours most affect.<sup>ly</sup>

John B. Dykes

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<sup>1</sup> *Church Hymnal Set to Appropriate Tunes* Ed. Sir Robert Prescott Stewart Mus.D. (APCK: Dublin, 1874) The hymnal contains fifteen tunes by Dykes: ALMSGIVING, HOLLINGSIDE, LUX BENIGNA, MELITA, ST. AELRED, ST. AGNES, ST. ANATOLIUS, ST. BEDE (aka SLINGSBY), ST. CROSS, ST. CUTHBERT, ST. GODRIC, ST. NINIAN, ST. OSWALD (more usually known as ST. BEES), SYCHAR (aka ST. OSWALD) and his arrangement of WIR PFLÜGEN

<sup>2</sup> See below.

# Hymn 321.

DESIRING TO LOVE (886 886).

FIRST TUNE.

GEORG FRIEDRICH HÄNDEL.

$\text{♩} = 88.$

A-men.

**Letter from JBD to William Ewart Gladstone<sup>1</sup> 25 August 1874** (BL Add MS 44444 f.226)

S. Oswald's Vicarage Durham  
August 25 1874

Dear and Honoured Sir

By this Post I send you a Pamphlet<sup>2</sup> of which I beg the favour of your acceptance.

As a humble Priest who has never even seen you, who has never voted on your side, between whom and myself there is no sort of outward bond of connection, I feel the Liberty I am taking in addressing you.

I can only say this much, that there is probably no one in this country who has a more profound personal veneration for you than I have.

And as a Churchman I cannot but feel bound to you by an inward cord of affection, and sympathy—a cord which has been considerably strengthened of late by the noble stand you have recently made in defence of the rights of the Church & in vindication of her claims.

Should you honour my Letter with a perusal you will find it, alas, dealing too much with personal matters. This was inevitable. But you will also see that I have had deeper reasons than any mere personal ones for writing—and that all mere personal or private considerations are subordinated to general & more important ones.

Praying that GOD may abundantly bless you, and long preserve you for the good of His Church, and after a faithful Service for Him here crown you with Everlasting glory.

I am  
Your humble & faithful servant  
and brother in Christ Jesus  
John B. Dykes

The Right Hon<sup>ble</sup>  
W. E. Gladstone

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<sup>1</sup> Former Prime Minister and former Leader of the Liberal Party, at this date a backbench Liberal MP.

<sup>2</sup> *Eucharistic Truth and Ritual* (Masters: London, 1874), being 'A Letter to the Right Reverend The Lord Bishop of Durham Occasioned by His Lordship's Reply to an Address from Certain Laymen in the Diocese.'



**Letter from JBD to HWB 25 August 1874 (RCO)**

S. Oswald's Durham  
Aug: 25. 1874

My dear Sir Henry

The enclosed is my Sister's S. John the Baptist Hymn which you asked me to let you see & which I was copying when you horrified me by telling me that I sh<sup>d</sup> be late for my Train.

I will send her S. James' one (D.V.) tomorrow.

Your ever affectionate

J.B.D.

## Letter from JBD to HWB 27 August 1874 (RCO)

S. Oswald's Durham  
Aug: 27. 1874

My dear Sir Henry

You will think me a regular epistolary tormentor but as I do not wish you to reply I shall not take up much of your time.

I want to trouble you with a word about Hy 286<sup>1</sup>. "Through all the changing scenes of life".

I still feel strongly what I have two or three times explained to you that verse 3. "The hosts of God" is very much out of keeping with the soft (almost luscious) character of the tune<sup>2</sup> and I am a strong advocate for perfect congruity of feeling between music & words.

I observe that the version in H.A&M omits the original 2<sup>nd</sup> verse of the Psalm — a verse that suits this particular tune with exceptional felicity

"Of His deliverance I will boast  
Till all that are distressed  
From my example comfort take  
And charm their griefs to rest."<sup>3</sup>

And wd it not do to make this (the original 2<sup>nd</sup> verse) our 2<sup>nd</sup> verse, "O magnify" (the original 3<sup>rd</sup>) our 3<sup>rd</sup> then to go on to "Hear Him ye saints" for the 4<sup>th</sup> verse & the Doxology for the 5<sup>th</sup>.<sup>4</sup>

This w<sup>d</sup> be quite long enough for a sweet tune that must be taken rather slowly.

If you liked to add "O make but trial" as a 5<sup>th</sup> verse (us<sup>g</sup> the Doxology as the 6<sup>th</sup>) you might only you strongly object (I can not quite tell why) to the juxtaposition of 2 verses each beginning with an 'O'.

Will you kindly look at Hy: 333.<sup>5</sup> You asked me to set it to a little child's tune. I have so done.

<sup>1</sup> This became 290 in the 1875 edition.

<sup>2</sup> WILTSHIRE, composed by Sir. George Smart

<sup>3</sup> This slightly misquotes the verse, which is taken from Tate and Brady's 'New Version': "From my example *courage* take and *soothe* their griefs to rest."

<sup>4</sup> HWB was evidently not persuaded, as the verses remained unchanged from the 1861 edition.

<sup>5</sup> In This became number 340: HOSANNA WE SING



You observe there is first a 'Hosanna' then and 'Alleluia' verse. Then a 2<sup>nd</sup> Hosanna & 2<sup>nd</sup> 'Alleluia' verse. So I have made it a double tune, with a Hosanna half & an 'Alleluia' half. This makes it very pretty. But I want to repeat the word 'Hosanna' at the end of the former half, & the words 'Alleluia' at the end of the latter half. Will you therefore let those words be printed. 'Hosanna', 'Alleluia' 'Hosanna', 'Alleluia' at the end of the necessary verses in rotation.<sup>1</sup> I think it will be found very taking.

I rec<sup>d</sup> a Post card f<sup>m</sup> Gladstone this morning thank<sup>g</sup> me for my letter (I sent him a copy). He tells me that he shall "read it with care and interest". There is a most gushing and enthusiastic Review of it in the "Church Herald" of yesterday — a copy of which (sent by I know not whom) reached me last night.

I shall not let you off your Durham visit!

J.B.

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<sup>1</sup> It is evident that JBD's proposal was not accepted.

**Letter from FAGO to JBD September 1874 (RCO)**Sunday<sup>1</sup>

My dear Dykes

I am very much pleased with your pamphlet, & greatly obliged to you for sending me a copy.

Without absolutely endorsing every sentence in it, I can truly say that in the main it endorses my own views — & I really believe will do much good.

Joyce is perfectly sound on all ritual & doctrinal points. So are about one third of our Convocational Committee on rubrics, of which both he and I are members. Others are doubtful. A few are too extreme, Archdeacon Denison on one side & Canons Conway & Miller on the other. Between us all I think we shall ultimately send up to our spiritual superiors a good & orthodox report, & I Trust Convocation will accept it in its integrity [*sic*]. If so, *salva est res*<sup>2</sup>. But there is no denying that there are rocks ahead & chiefly in our Upper House, alas!

We can but pray earnestly for the Aid of the Blessed Spirit to guide us safely into port.

Heartily wishing you Godspeed & all support in this crisis.

I am always

Your's affectionately

Frederick A Gore Ouseley

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<sup>1</sup> Apart from the day, the manuscript has 'Sept 74' added in pencil. This is consistent with the reference to JBD's 'pamphlet', which is probably his letter to the Bishop of Durham, written in July 1874 and published as '*Eucharistic Truth and Ritual*'.

<sup>2</sup> It is likely that Ouseley meant *salva res est* — the matter is safe.

## Letter from HWB to JBD 15 September 1874 (RCO)

Please write to Monkland by Saturday (or Sunday at latest)

Aberystwyth  
Tuesday  
Sep<sup>r</sup> 15 1874

My dear Dykes

Thanks for yours today — We will print the Tune for “Ten thousand”<sup>1</sup> as you wish—

But I am sorely disappointed at nothing from you on Mrs Alderson yet as to her Hymn on the 7<sup>th</sup> hour<sup>2</sup> — I really do not know what to do — I have expecting [*sic*] your promised letter day by day — you said ten days ago or more that you should see her “in a day or two”—

I cannot think it right to say that our dear Lord did not die with our sins on Him.<sup>3</sup> It contradicts types of him: & seems to me to destroy the efficacy of His death — At the very least it is surely most unwise to introduce a statement that must perplex, must be doubtful, into a meditative Hymn at such a service: and I am perplexed beyond measure as to what to do with printers waiting &c — I wish I had written to her myself: only on a point of theology I seemed to think she would be guided, as I fancied she had been, in the Hymn by you.

I never could sing that Hymn in Monkland Church at any rate — and why insist on it then? Surely some other words could be inserted for the 2<sup>d</sup> & first half of the 3<sup>d</sup> lines of verse 2<sup>nd</sup>

Pray do something: or say decidedly that she will not alter & I shall know what to do—

In g<sup>t</sup> haste by affectionately yrs

H.W. Baker

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<sup>1</sup> ALFORD — see below

<sup>2</sup> *And now, beloved Lord, Thy Soul resigning*, to which JBD wrote COMMENDATIO.

<sup>3</sup> The full six verses (HA&M printed only the first four) are set out below. Fowler records (p207) that verse 2 originally ran:

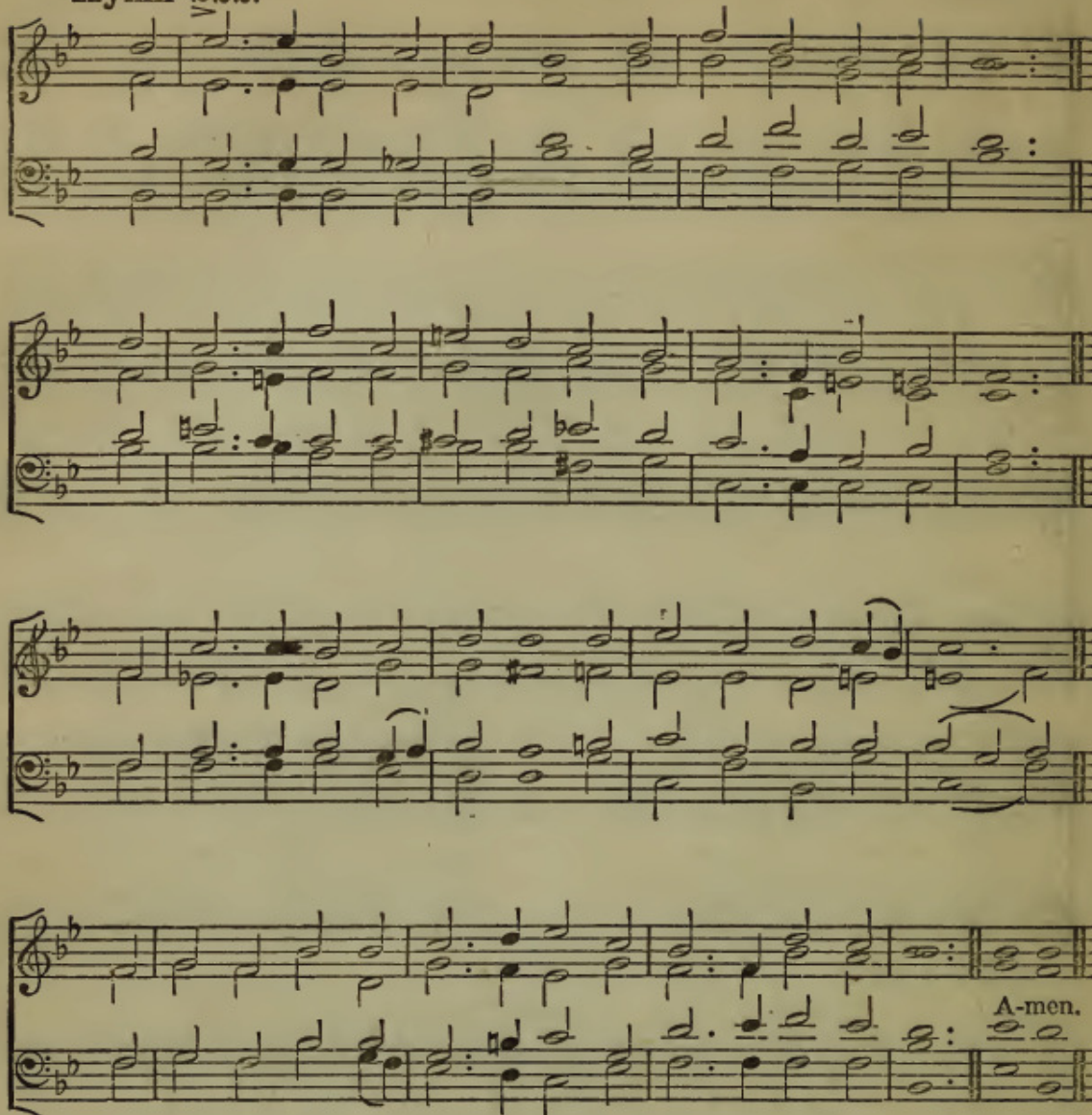
Freely Thy life Thou yieldest, 'ere its ending'  
Purged from sin's awful and accursed load;  
The conflict o'er in perfect peace commending  
Thy Spirit to Thy Father and Thy God.

He continues:

The point at issue was that Sir Henry Baker thought it not right to speak of the “load of sin” being lifted *before* our Lord's *actual* death—at the “Word” “It is finished.” Dr. Dykes believing...that “the work was finished, and so was all the suffering which it involved. The Cup had been set down empty. He had done what He came to do, He had borne what He came to bear. All was in that sense over.”

See also JBD's letter to HWB dated 22 September 1874 which defends the theology inherent in this contentious verse and HWB's reply dated 6 October 1874.

## Hymn 222.



*"God shall wipe away all tears from their eyes."*

**T**EN thousand times ten thousand,  
In sparkling raiment bright,  
The armies of the ransomed Saints  
Throng up the steeps of light:  
*f* 'Tis finished! all is finished,  
Their flight with death and sin;  
Fling open wide the golden gates,  
And let the victors in.

What rush of Alleluias  
Fills all the earth and sky!  
What ringing of a thousand harps  
Bespeaks the triumph nigh!  
O day, for which creation  
And all its tribes were made!  
O joy, for all its former woes  
A thousand-fold repaid!

*mf* Oh, then what raptured greetings  
On Canaan's happy shore,  
What knitting severed friendships up,  
Where partings are no more!  
*f* Then eyes with joy shall sparkle  
*p* That brimmed with tears of late;  
*cr* Orphans no longer fatherless,  
Nor widows desolate.

*p* Bring near Thy great salvation,  
Thou LAMB for sinners slain,  
*cr* Fill up the roll of Thine elect,  
*f* Then take Thy power and reign:  
*mf* Appear, Desire of nations,  
*p* Thine exiles long for home;  
*cr* Shew in the heavens Thy promised sign;  
*f* Thou Prince and Saviour, come.

**And now, beloved Lord, Thy Soul resigning**

Eliza Alderson

And now, beloved Lord, Thy Soul resigning,  
 Into Thy Father's arms with conscious will,  
 Calmly, with reverend grace, Thy head inclining,  
 The throbbing brow and labouring breast grow still.

Freely Thy life Thou yielddest, meekly bending  
 E'en to the last beneath our sorrows' load,  
 Yet strong in death, in perfect peace commending,  
 Thy Spirit to Thy Father and Thy God.

Sweet Saviour, in mine hour of mortal anguish,  
 When earth grows dim, and round me falls the night,  
 O breathe Thy peace, as flesh and spirit languish,  
 At that dread eventide let there be light.

To Thy dear cross turn Thou my eyes in dying;  
 Lay but my fainting head upon Thy breast;  
 Those outstretched arms receive my latest sighing;  
 And then, oh! then, Thine everlasting rest.

O love! o'er mortal agony victorious,  
 Now is Thy triumph! now that cross shall shine  
 To earth's remotest age revered and glorious,  
 Of suffering's deepest mystery the sign.

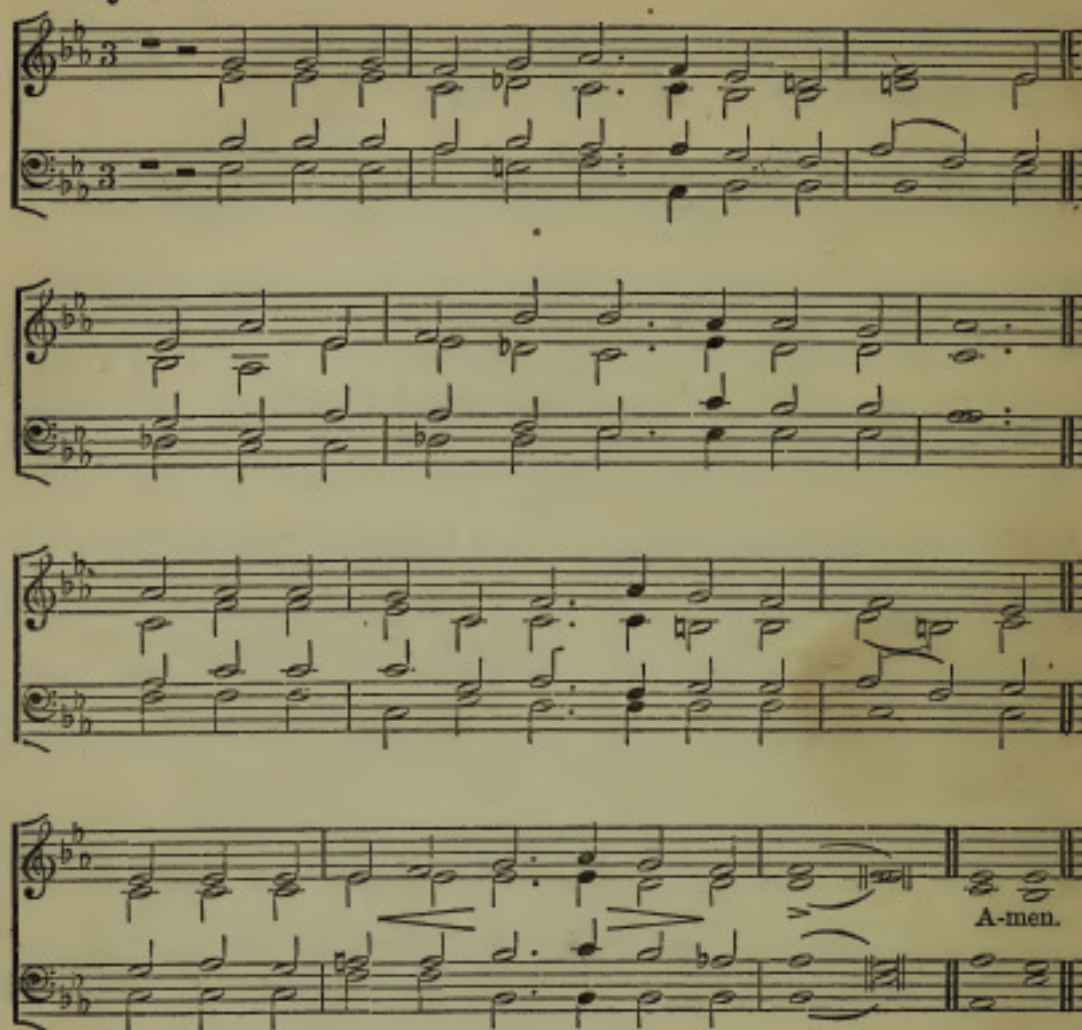
The present, past and future here are blending,  
 Moment supreme in this world's history,  
 Mid darkness, opening graves, and mountains rending,  
 New light is dawning on humanity.

*See below for the four verses as printed in HA&M (1875), with JBD's tune.*



## Hymns on the Passion.

## Hymn 121.



*"Father, into Thy hands I commend My Spirit."*

*p* **A**ND now, beloved LORD, Thy Soul resigning  
 Into Thy FATHER's arms with conscious Will,  
 Calmly, with reverend grace, Thy Head inclining,  
*pp* The throbbing Brow and labouring Breast grow still.

*mf* Freely Thy life Thou yielddest, meekly bending  
 E'en to the last beneath our sorrows' load,  
*cr e dim* Yet strong in death, in perfect peace commending  
 Thy Spirit to Thy FATHER and Thy GOD.

*mf* Sweet Saviour, in mine hour of mortal anguish,  
*dim* When earth grows dim, and round me falls the night,  
*cr e dim* O breathe Thy peace, as flesh and spirit languish;  
*cr* At that dread eventide let there be light.

*p* To Thy dear Cross turn Thou my eyes in dying;  
 Lay but my fainting head upon Thy Breast;  
 Those outstretched Arms receive my latest sighing;  
*cr* And then, oh! then, Thine everlasting Rest.



**Letter from HWB to JBD 21 September 1874 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Monday<sup>1</sup>

My dear Dykes

I got back here safe (thanks be to GOD) Saturday evening: & found an awful array of proofs from Clowes awaiting me — and your two long letters —

The latter I have just opened & hastily scanned — it is all I can do today, or at least all I can do before post time — they shall be most carefully read in the evening. But my heart sank at the sight of them: I had not the slightest idea of taxing your time & head with such a budget, and I am more than ever perplexed what to do.

These Hymns on the 7 Words are becoming a serious hindrance to us & I am tempted to wish we had never sought for them.

All I had in the least expected was that your sister would kindly at your suggestion find us an alternative two lines. If the Hymn had been printed, she might have thought that removing her statement amounted to a denial of what you believe to be true, but I am quite unable to see why a perplexing statement must be introduced into a devotional Hymn.

And if she objects to our omitting those 2 other verses, our difficulty is increased. It was not only for shortness that we omitted them. You know a Brother may easily be a little too partial & think a sister's verses better than others do.

I feel so truly grateful to you (for so vvy much) and to Mrs Alderson that it pains me even to seem to find fault: but I am bound to decide as I think best for our Book——

I can only now say that I will consult my colleagues on the earliest possible day: & read your letters to them —

But with regard to what are omissions on my own part towards you, my dear friend, I do truly grieve to have ever seemed ungrateful or neglectful——

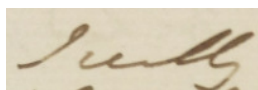
As to your most kind invitation to Durham, I thought we said at the time how unlikely I was to be able to come to you: & I had no idea you were at all forming your own plans, or Mrs Dykes her's, with reference to a possible visit from us. I do not see how I can get to you —

[I ]<sup>2</sup> down here feeling sadly overdone, perplexed as to some lines & words: anxious for the Book being not as it should be: and I dare not spare either time or head just now for a long railway trip. I see clearly that I shall not even get to Cowley for the Retreat——

---

<sup>1</sup> In his reply of (Tuesday) 22 September, JBD alludes to the reference in final paragraph of this letter to his being 'gloriously represented' in the new edition, *ergo* it was written before 22 September but after HWB's letter of (Tuesday) 15 September. As this letter is headed 'Monday' it can only have been written on 21 September.

<sup>2</sup>



So pray forgive me — you know how I should like to accept your most kind invitation.

And as to your Sister's other Hymns: you know I did say to you that I thought we ought not to give more than one Hymn for St Matthew.

We had your Sister's Hymn before us long ago: and because we did not think it quite "up to the mark", we asked Mrs Alexander to write — Now I admit that you and she have improved it; it is much better now than it was when we considered it: but I do not see how we can give up Mrs Alexander's<sup>1</sup> or have two. But as the Saints Days come at the very end, & are not quite finally settled till we meet again, I thought I would wait & hear my colleagues' final opinion one way or the other before I wrote<sup>2</sup> — This is why I have not mentioned the Hymn & the same as to St. John Baptist.<sup>3</sup> Pray believe I was not intentionally neglectful. —————

Now I must stop: and must crave your indulgence for all faults —

Believe me ever

Affectionately yours

Henry W. Baker

Please not to think your letters "bore" me: I am bound to weigh all that falls from you: tho' you do press points again & again sometimes!! E.g. the keeping your St. Agnes<sup>4</sup> to only the 1<sup>st</sup> part of "Jesu the very thought of thee" — and the other Tune to the 2<sup>d</sup> & 3<sup>d</sup> parts. I do think it very unwise to try & fetter people thus and I am sure they will not submit to it — There are lines that the Tune does not well suit in all 3 parts; and it is surely wiser to be consistent with giving it as the 1<sup>st</sup> Tune: & let people use it as they wish. Don't grudge them a little "liberty" like this, my dear Friend<sup>5</sup> —————

I have allowed 2 pages for your "O Paradise", tho' that is a case in which my own judgment would most decidedly omit it and be content with Smart's Tune<sup>6</sup> only — unless we come across another more taking. So far as I have ever heard, Smart's is always preferred to your's — altho' many people are not satisfied with either — But I saw that you wished it to remain: and I have given up my own judgment—

Perhaps you will be more displeased with Monk & me for not taking your "Jesu Thou art standing".<sup>7</sup> I can only trust that you will remember how decidedly Stainer was satisfied

---

<sup>1</sup> *Dear Lord, on this thy servant's day.*

<sup>2</sup> It is evident that the Committee agreed with HWB: Mrs Alexander's hymn was included in the 1875 edition, Mrs Alderson's was not.

<sup>3</sup> The two hymns eventually included were written by Isaac Williams and John Mason Neale.

<sup>4</sup> See below.

<sup>5</sup> HWB is being inconsistent. In an undated letter to JBD in the RCO Archives he berates congregations who 'of their own wilfulness substitute "Melcombe" where we put other L.Ms...We cannot arrange our books...by their perversity. This is very unfair to our book if they sing Melcombe to Hymns to which we do not assign it — I simply cannot take the very slightest notice if such perversity.'

<sup>6</sup> Both tunes named PARADISE— see below.

<sup>7</sup> EXSPECTO — see below.

with the present Tune<sup>1</sup>: and I know you too well to think that you will wish to have your Tune inserted only because you yourself wish it.—

You will be gloriously represented in our Book now, and may well be content to let that not-very-good Hymn (*me judice*) be as it has been — There! how I am running on. & such a pile of Proofs still untouched! I wish you were here! to talk over a lot of things. Again I say, pray forgive all my seeming neglect or judgment different to your own — I trust your Lake tour has done you good.

My kind regards to M<sup>rs</sup> Dykes——

Please forgive too the scraps of paper.

PARADISE (Henry Smart) (1<sup>st</sup> tune) and PARADISE (JBD) (2<sup>nd</sup> tune)

**General Hymns.**  
Hymn 234. (FIRST TUNE.)

**General Hymns.**  
Hymn 234. (SECOND TUNE.)

**“The Paradise of God.”**

**mf** O PARADISE! O Paradise!  
Who doth not crave for rest?  
Who would not seek the happy land  
Where they that loved are blest;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight?

**mf** O Paradise! O Paradise!  
I want to sin no more,  
I want to be as pure on earth  
As on thy spotless shore;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight.

**mf** O Paradise! O Paradise!  
**p** The world is growing old;  
**cr** Who would not be at rest and free  
Where love is never cold;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight?

**mf** O Paradise! O Paradise!  
**p** I long to be where Jesus is,  
**cr** To feel, to see Him near;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight.

**mf** O Paradise! O Paradise!  
I greatly long to see  
The special place my dearest LORD  
In love prepares for me;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight.

**p** LORD JESU, King of Paradise,  
O keep me in Thy love,  
**cr** And guide me to that happy land  
Of perfect rest above;  
**f** Where loyal hearts are true  
Stand ever in the light,  
All rapture through and through,  
**dim** In God's most holy sight.

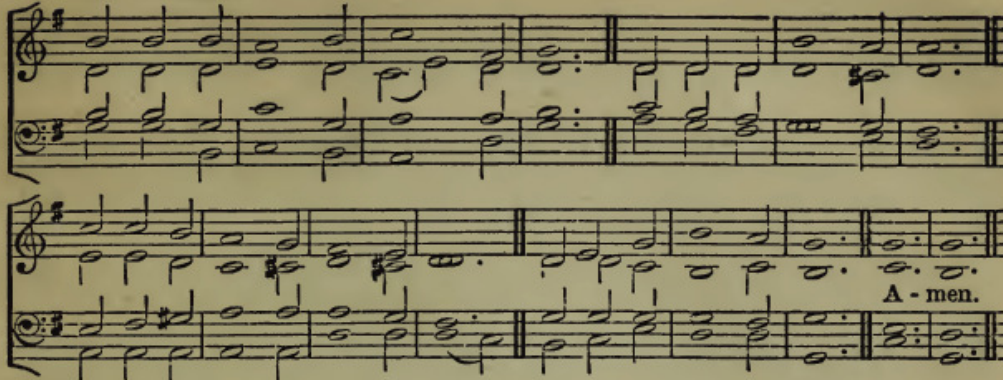
(The harmonies in JBD's tune in the 1875 edition were changed from those in the 1868 Appendix.)

<sup>1</sup> ST. CATHERINE by the Rev Reginald F. Dale

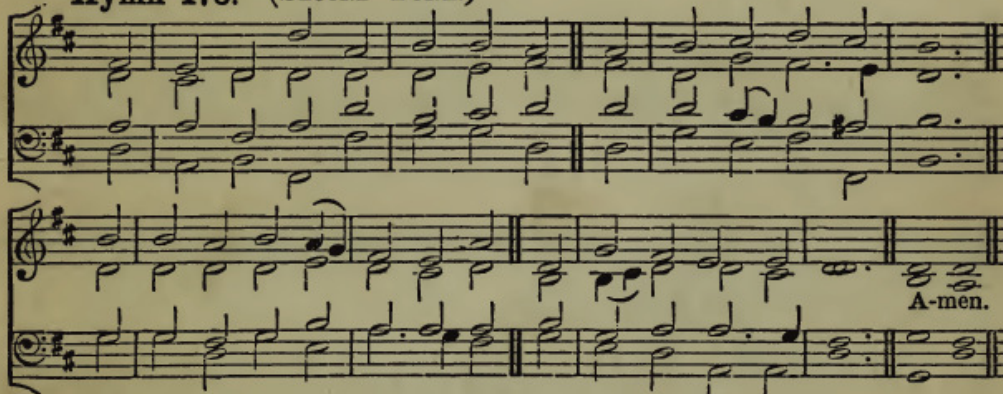


# General Hymns.

## Hymn 178. (FIRST TUNE.)



## Hymn 178. (SECOND TUNE.)



*"Thy Name is as ointment poured forth."*

*mf* JESU, the very thought of Thee  
With sweetness fills the breast;  
But sweeter far Thy Face to see,  
And in Thy Presence rest.  
No voice can sing, no heart can frame,  
Nor can the memory find  
A sweeter sound than JESU's Name,  
The Saviour of mankind.  
O Hope of every contrite heart,  
O Joy of all the meek,  
To those who ask how kind Thou art,  
How good to those who seek!  
But what to those who find! Ah! this  
Nor tongue nor pen can show;  
The love of JESUS, what it is  
None but His loved ones know.

*f* JESU, our only Joy be Thou,  
As Thou our Prize wilt be;  
In Thee be all our glory now,  
And through eternity.

### PART 2.

O JESU, King most wonderful,  
Thou Conqueror renowned,  
*mf* Thou Sweetness most ineffable  
In Whom all joys are found!  
When once Thou visitest the heart,  
Then truth begins to shine,  
Then earthly vanities depart,  
Then kindles love Divine.  
*f* O JESU, Light of all below,  
Thou Fount of living fire,

Surpassing all the joys we know,  
And all we can desire;  
*mf* JESU, may all confess Thy Name,  
Thy wondrous love adore,  
And, seeking Thee, themselves inflame  
To seek Thee more and more.  
Thee, JESU, may our voices bless,  
Thee may we love alone,  
And ever in our lives express  
The image of Thine Own.

### PART 3.

*mf* O JESU, Thou the Beauty art  
Of Angel-worlds above;  
Thy Name is music to the heart,  
Inflaming it with love.  
Celestial Sweetness unalloyed,  
Who eat Thee hunger still;  
Who drink of Thee still feel a void,  
Which only Thou canst fill.  
*p* O most sweet JESU, hear the sighs  
Which unto Thee we send;  
To Thee our inmost spirit cries,  
To Thee our prayers ascend.  
*cr* Abide with us, and let Thy Light  
Shine, LORD, on every heart;  
Dispel the darkness of our night,  
And joy to all impart.  
*f* JESU, our Love and Joy, to Thee,  
The Virgin's Holy Son,  
All might, and praise, and glory be,  
While endless ages run.

## Exspecto (7676D)

Novello Edition of Dykes's Hymn Tunes (1902) No.139

$\text{♩} = 100$

*mf* *p*

*cresc.* *dim.*

*mf* *cresc.* *f*

*p* *f*

A - men.

O Jesus, Thou art standing, outside the fast closed door,  
 In lowly patience waiting to pass the threshold o'er:  
 Shame on us, Christian brothers, His Name and sign who bear,  
 O shame, thrice shame upon us, to keep Him standing there.

William W. How

## Letter from JBD to HWB 22 September 1874 (HAM)

S. Oswald's Durham

Sep: 22. 1874.

My dear Sir Henry

Thank you much for your kind letter. Just a word or two in reply.

1. I will ask my sister to send two alternative lines: but at the same time I am glad that you will read what I have said to your coadjutors: because I feel more and more strongly drawn to the belief that the doctrine of the hymn is true and that what I wrote to you (I fear hurriedly and imperfectly) is true. And truth will take care of itself. Why not utilise a hymn to teach forgotten truths?

Since coming home I have been reading Carter on "the Passion & Temptation of our Lord"<sup>1</sup>. Please refer to pp 80-85. He regards the cry "It is finished" (as I have done) as the cry of completed victory. "There could be no agony (he writes) after this word", [but if Sin was yet in His Heart, there must have been agony] "Still more surely do the words that follow express the feeling of One already emerged from the terrible conflict, & beginning to enter into the exaltation of the Divine Sonship; Father into Thy Hands I commend My Spirit".<sup>2</sup>

As Ellicott<sup>3</sup> writes "The sponge of vinegar was pressed to the parching lips. The dying Lord received it, and with a loud cry of consciously completed victory for man, & of most loving resignation to GOD, bowed meekly His Divine Head & gave up the ghost."

2. I am very sorry you cannot come to Durham: but do get to Cowley. I am sure I need a Retreat to get my head clear & calm & I am sure you must need it. You will work all the better afterwards. You need it for your own sake & for your helpers' sake.

I will gladly give you a week any time & anywhere between then & Advent & do any amount of work if it will help you.

3. About 'S. Agnes'<sup>4</sup>. I merely suggested the note as an indication of the ideas of the Editor as to the appropriation of the 2 tunes, without any thought of interfering with the "liberty of the subject". However I care very little about it & willingly waive my opinion.

4. I wd have written a better tune to 'Opus Dei'<sup>5</sup> if I could, but I do not think I can. If properly sung, the present tune is very effective: & it is a great favourite here. A

<sup>1</sup> Carter, T.T. *The Passion and Temptation of Our Lord: A Course of Lectures delivered at All Saints, Margaret Street, in Lent 1862* (Joseph Masters: London, 1863)

<sup>2</sup> *ibid* p84 The word 'do' in JBD's quotation is extraneous.

<sup>3</sup> Ellicott, Charles John *Historical lectures on the life of Our Lord Jesus Christ, being the Hulsean lectures for the year 1859. With notes, critical, historical, and explanatory.* (Gould and Lincoln: Boston, 1863)

<sup>4</sup> This tune originally appeared in Grey's *Hymnal for Use in the English Church* (1866) and then in the 1868 Appendix to HA&M. See below.

<sup>5</sup> This would appear to be the tune named PARADISE (324 in the 1868 edition of HA&M)

clergyman (I think in Yorkshire) told me that he had had his choir divided & has put one portion under the belfry simply to get the proper effect of the echo of the 2<sup>nd</sup> “O Paradise” [which I had marked PP and is only printed P] He said the effect was very striking & charm<sup>g</sup>. If you have never heard this tune properly & intelligently sung of course you will fail to appreciate its merits. Both the American books have adopted it (besides other books), therefore it must have something to commend it.

It merely needs a slight simplification, & a few expression marks to make people understand it.

5. Thank you for what you say about myself being “gloriously represented” in the book. I really wish & pray to care less & less about being myself represented. But I do wish to see each & every hymn worthily set and this is why I have been obliged at times to press some of my own tunes because I felt that they expressed the words more truly than the tunes (not even written for the special words) to which they were being wedded.

And this is why I felt pressed by the letter. What c<sup>d</sup> be said in two or three minutes takes a long time writing.

We have had another delicious day — the county is look<sup>g</sup> superb after the rain. There is such a wonderful transparency ab<sup>t</sup> the atmosphere: & the clouds & shadows are so glorious.

My ecclesiastical experiences today have not been of the most desirable kind. No celebration! We went to Matins at Keswick. Preacher in black gown. Altar all but invisible.

The 3 notices given out were

1. That on Tuesday there wd be a public meet on behalf of the “Irish Soc<sup>y</sup> (for convert<sup>g</sup> Catholics into Protestants).
2. That at the Friday Prayer Meet<sup>g</sup> Canon Battersby would give an account of the late Oxford Evangel<sup>l</sup> Conference.
3. That on Sunday next God will<sup>g</sup> the H. Communion w<sup>d</sup> be adminis<sup>d</sup> after Evening Service.

The Sermon (which was not a bad one) was in behalf of the Irish Ch. Mission and was enlivened by touch<sup>g</sup> accounts of the work of the Associates. G.S. then ment<sup>d</sup> the case of a poor girl, a R. Cath; who was very near death. The Priest was sent for & he administered extreme unction. But she feared she dare not face Death with such a preparation. So she sent (or somebody sent) for an Agent of the Soc<sup>y</sup>, a Scripture Reader by whose instrumentality she was brought to the clear lights of the Gospel; and the lass got better.

This Even<sup>g</sup> we were at Grange where Brown Borthwick used to be, & where of course his ‘Supplemental Hymn book’<sup>1</sup> was used. They sang however “Art thou weary” to your tune: & it w<sup>d</sup> have done you good to hear how heartily it was sung. It was the most pleas<sup>g</sup> thing in the musical line we have had today.



<sup>1</sup> Brown Borthwick, R (Ed.) *The Supplemental Hymn and Tune Book* (Novello: London, 1869) Two of JBD's tunes — FERRIER and BETHLEHEM — were first published in this book.



We heard from [Williams]<sup>1</sup> in the Morn<sup>g</sup>

I rather think we are going to attack "Great Fell" tomorrow.

I wish you were here for a little bit of this wonderfully restoring mountain air. It w<sup>d</sup> do you a world of good.

I hope the Durham proposition is not quite knocked on the head.

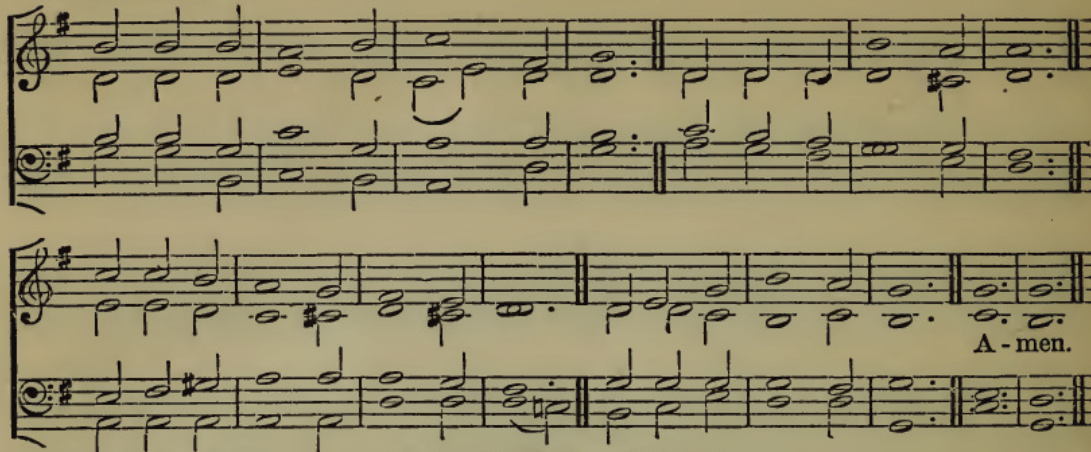
Now I must really finish

So good night.

Ever affectionately yours

J.B.D.

# Feasts of Martyrs and other Holy Days. Hymn 450.



FOR THE B. V. MARY.

"Mary, the Mother of Jesus."

*mf* SHALL we not love thee, Mother dear,  
Whom JESUS loves so well?  
And, to His glory, year by year,  
Thy joy and honour tell?

*p* Bound with the curse of sin and shame  
We helpless sinners lay,  
*cr* Until in tender love He came  
To bear the curse away.

*mf* And thee He chose from whom to take  
True flesh His Flesh to be;

*p* In It to suffer for our sake,  
*f* By It to make us free.

*p* Thy Babe He lay upon thy breast,  
To thee He cried for food;  
Thy gentle nursing soothed to rest  
Th' Incarnate SON of GOD.

*mf* O wondrous depth of grace Divine  
That He should bend so low!

*cr* And, Mary, oh, what joy 'twas thine  
In His dear love to know;

*f* Joy to be Mother of the LORD,  
And Thine the truer bliss,  
In every thought, and deed, and word  
To be for ever His.

*mf* And as He loves thee, Mother dear,  
We too will love thee well;

*cr* And, to His glory, year by year,  
Thy joy and honour tell.

*f* JESU, the Virgin's Holy Son,  
We praise Thee and adore,  
WHO art with GOD the FATHER ONE  
And SPIRIT evermore.

*As Men*



**Letter from HWB to JBD 24 September 1874 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Thursday

My dear Dykes

I don't think we differ so much as you suppose. It is one thing to believe that whatever caused that awful cry "My God my God why hast Thou forsaken me" was removed from our dear Lord (which I entirely believe): so that "in perfect peace" He commended His Soul to the Father, and another to say that the "load of our sins" was removed from Him: and yet more that He was "absolved". Or in the Hymn words that He was "freed" from it.

He "died for our sins." "He died with sin." I dare not speak of Him as "absolved".—

I can not with all the press of proofs & letters write fully now: but I am sure that the difference is less than you think between us: &, as I have throughout said, might easily be removed in that sense. When I can, I will write more. I wish I could write as you do!—

Now as to a tune or two. I could not have the constant uncertainty & indeed repeated changes of page. You know every time a 2<sup>nd</sup> tune is inserted, or taken away, all future N<sup>os</sup> of pages have to be changed — & plates to be corrected too, now. Up to yesterday even there were questions of Hymns to be inserted in the "General" — So I settled at Aberystwyth with Monk most of the General Hymns & Tunes as to Nos and as neither he nor I were enamoured of your Tune — I mean "Jesu Thou art standing"<sup>1</sup> — especially in the form in which you resolved to keep it (in spite of our joint petition otherwise) we settled to have only the one which Stainer clearly thought quite enough— Indeed we are getting too many double sets of Tunes; I don't know what the price of the Book will have to be — so I the less regret our decision, though truly sorry not to put in what you consider a good tune—

I have (for the same reason of not multiplying double pages) given up my dear dear pet Tune, the old 44<sup>th</sup>,<sup>2</sup> to the "Roseate hues", & I will be content with Stainer's only: but I must console myself with setting it alone to Hymn 214<sup>3</sup> "What time the evening shadows fall" if I be not strongly opposed — only in a lower key<sup>4</sup>—

At any rate will you try it?— I should be so sorry to lose the Tune out of the Book—

---

<sup>1</sup> EXSPECTO

<sup>2</sup> See below

<sup>3</sup> In the event, this hymn was numbered 216 in the 1875 edition.

<sup>4</sup> The key of A major was chosen.

—I believe you wanted to write a new D.C.M. to H. 350. “How blessed &c”<sup>1</sup> but I dread such a number of new tunes, and venture to propose what I think is a favourite of your’s to it viz. S<sup>t</sup> Matthew<sup>2</sup>— It seems to me to suit it well,& it is an old well known Tune<sup>3</sup>—

I begin to be sadly afraid that the older tunes will be felt to be snubbed in our revised Book—— We must represent all tastes still: it has been the secret of our success——

Now I must stop.

Please send me a line soon.

Ever affectionately yours

Henry. W. Baker

Sept 24. 1874

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<sup>1</sup> *How blessèd, from the bonds of sin.* In the event this was numbered 357.

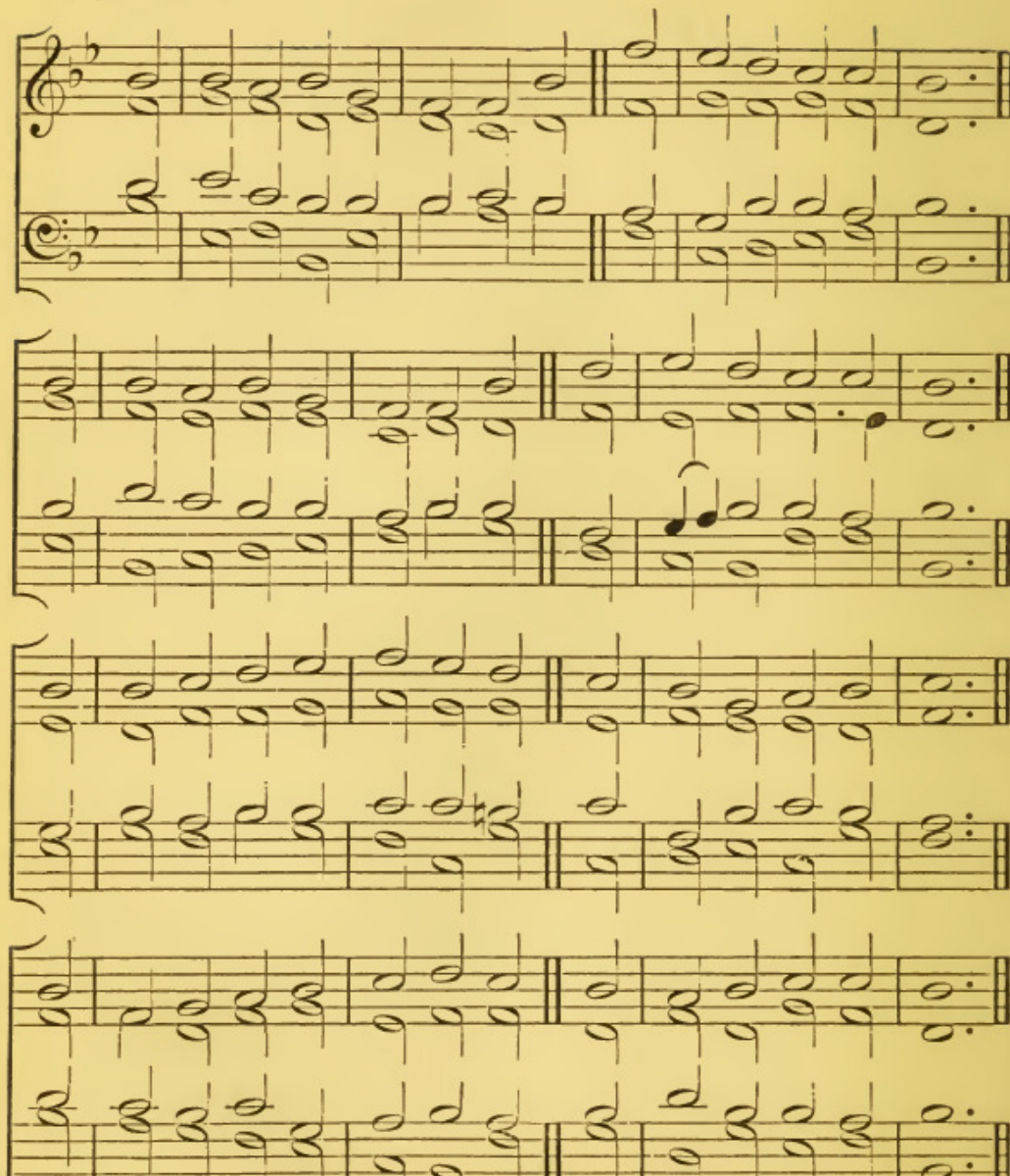
<sup>2</sup> See below

<sup>3</sup> At this point JBD has added the comment “So give us Winchester Old to it too”

THE OLD 44<sup>th</sup> (Anon)

## General Hymns.

## Hymn 167.



“ The things which are seen are temporal ; but the things which are not seen are eternal.”

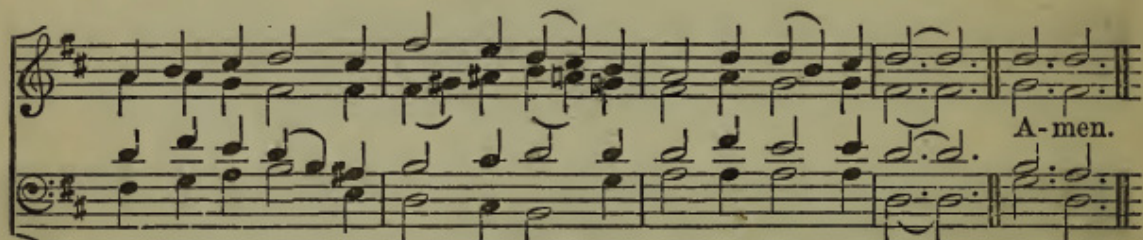
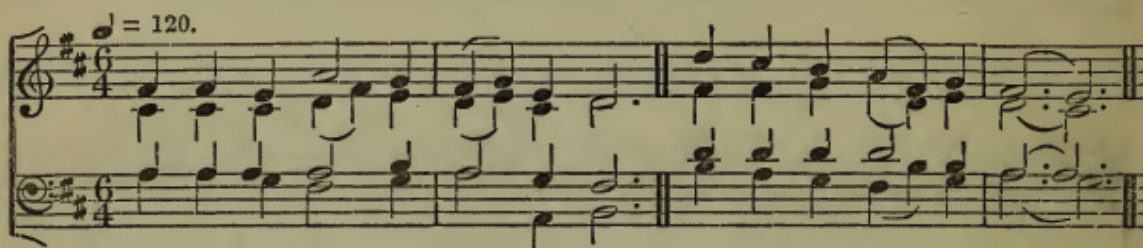
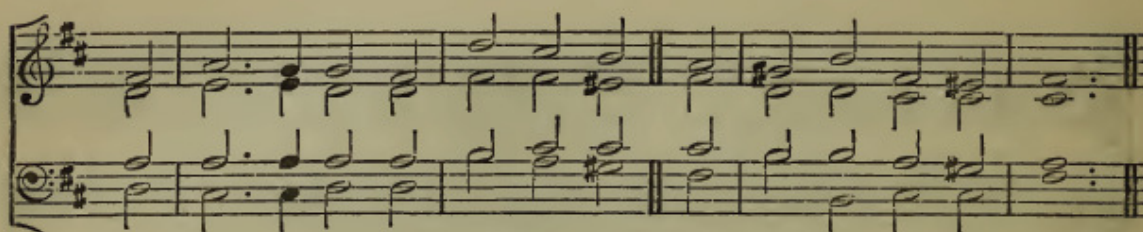
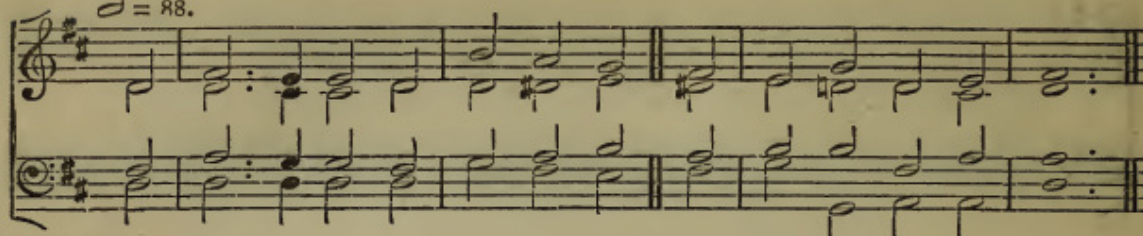
THE roseate hues of early dawn,  
The brightness of the day,  
The crimson of the sunset sky,  
How fast they fade away !  
Oh, for the pearly gates of heaven,  
Oh, for the golden floor,  
Oh, for the Sun of Righteousness,  
That setteth nevermore !

## THE ROSEATE HUES (John Stainer)

## General Hymns.

## Hymn 229.

♩ = 88.



*"The things which are seen are temporal ; but the things which are not seen are eternal."*

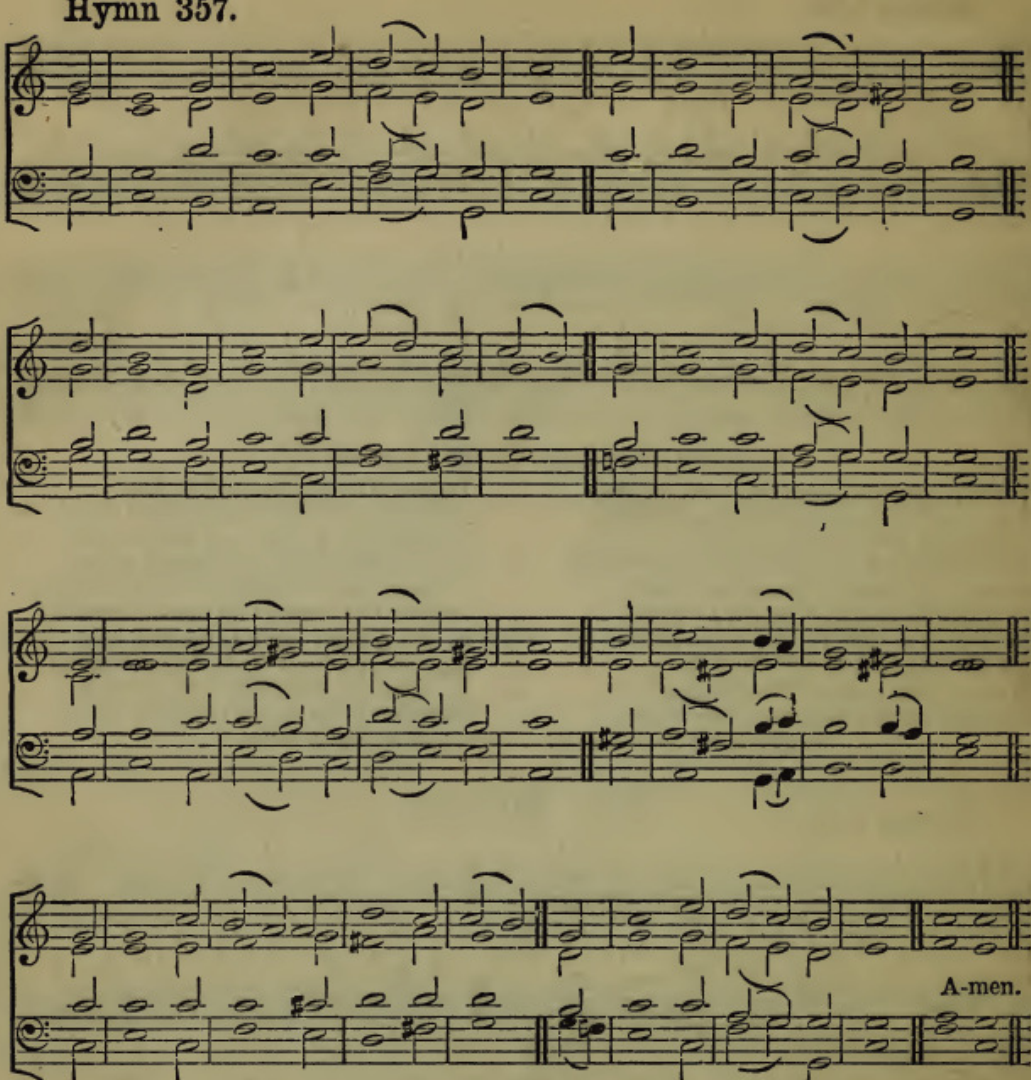
*mf* THE roseate hues of early dawn,  
           The brightness of the day,  
           The crimson of the sunset sky,  
*dim* How fast they fade away !  
*cr* Oh, for the pearly gates of heaven,  
           Oh, for the golden floor,  
           Oh, for the Sun of righteousness  
           That setteth nevermore !



## ST. MATTHEW (William Croft)

**Lay Helpers.**

**Hymn 357.**



A-men.

*"If any man serve Me, let him follow Me; and where I am, there shall also My servant be."*

<p><i>mf</i> <b>H</b>OW blessed, from the bonds of sin And earthly fetters free, In singleness of heart and aim Thy servant, LORD, to be; The hardest toil to undertake With joy at Thy command, <i>p</i> The meanest office to receive With meekness at Thy hand.</p> <p><i>mf</i> With willing heart and longing eyes To watch before Thy gate, Ready to run the weary race, To bear the heavy weight; No voice of thunder to expect, <i>p</i> But follow calm and still; <i>cr</i> For love can easily divine The One Belovèd's Will.</p>	<p><i>mf</i> Thus may I serve Thee, gracious LORD, Thus ever Thine alone, My soul and body given to Thee, The purchase Thou hast won, Through evil or through good report Still keeping by Thy side, By life or death, in this poor flesh, Let CHRIST be magnified.</p> <p><i>f</i> How happily the working days In this dear service fly, <i>p</i> How rapidly the closing hour, The time of rest, draws nigh, <i>cr</i> When all the faithful gather home, <i>f</i> A joyful company, And ever where the Master is Shall His blest servants be.</p>
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*The original form of this Tune is given with Hymn 369.*

**Letter from HWB to JBD 1 October 1874 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Oct 1. 1874

My dear Dykes

I find I cannot meet my colleagues as they are going to the Brighton Congress.

But I send on your letter to them: & by ~~Tuesday~~ Wednesday I hope to get their decision as to accepting the 2<sup>nd</sup> verse of Mrs Alderson's Hymn —

It will be none too soon: I fear Clowes will be writing before that day ——

Now I must ask you to let me know by that day what Mrs Alderson's wishes are or what she will kindly consent to.

Suppose e.g that (as Richard Roundell, [ ]<sup>1</sup>, & others have said) (they have not seen your letters nor been asked by me) it is impossible for them to accept the 2<sup>nd</sup> verse, what will she kindly give as an alternative?— Suppose too, that they wish to have only 4 verses, does she consent?

I am vexed at myself at having allowed myself to be drawn into a correspondence with you instead of having before this known what her wishes were— If she now expects us to insert the whole Hymn, and then not alter that verse, and my colleagues decide as I expect, it will be a serious delay to us. I never ought to have allowed it to be unsettled so long, & I blame myself——

Will you kindly get me by Wednesday at latest something definite, in case we do not accept what to me is [ ]<sup>2</sup> impossible for us to accept. I really do not know what meaning you attach to “He died<sup>3</sup> for our sins”

But I cannot write: I dare not: we will talk someday. But I have too much to write just now.

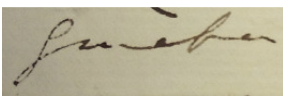
Ever Affectionately y<sup>rs</sup>

H.W. Baker

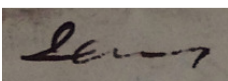
PS I don't the least think you see the tremendous power of the words “Purged from sin's load”: not from the “forsaking &c”, but from the load itself of our sins — Why did He die?

---

1



2



3 The words 'died' and, in the last line, 'die' are underlined four times.

## Letter from HWB to JBD 6 October 1874 (RCO)

Monkland  
Oct 6. 1874

My dear Dykes

I withdraw all the earlier part of a long letter which I have partly written to you.

I cannot go into this controversy now—

Let me first say that you do not understand me: & that your letter this morning does not at all meet my objections. I do not know one single text of Scripture which authorizes us to talk of our dear Lord being “released from the load of our sin”; but at any rate I dare not say so: Never, never, never could say so of Him before He had died. “At its ending” is nearly as bad as “ere its ending”— “He died,<sup>1</sup> really died — not merely “suffered” for our sins.<sup>2</sup>” that is my faith. —

My first impulse was to give up the Hymn entirely, after reading yours to-day. But, as I came back from Matins, the following verse was suggested to my mind, and I cannot but hope that it — or something like it — might be accepted by you on your sister’s behalf. It is surely true: surely not out of keeping with the Hymn: surely not quite unworthy of the rest: and avoids, wholly, disputed points:—

Freely Thy Life Thou yieldest, meekly bending  
E’en to the last beneath our sorrows’ load;  
Yet strong in death, in perfect peace commending  
Thy Spirit to Thy Father and Thy GOD.

You will admit, I think, that He bore “sorrows” to the end: and the “last “loud”<sup>3</sup> cry “that pierced His Mother’s heart” (as one of our old Hymns says), proved Him to be strong in death — So this verse is beyond dispute: and surely not a bad verse. I write to-day to ask my colleagues to accept it and to telegraph to me tomorrow: and I now ask you, my dear friend, to do the same. I enclose a telegraph form ready stamped — please write your reply & send it.

Now as to the omission of two verses — which is of course a very minor matter. I am indeed sorry to read in your letter that your sister “consents” “because she cannot hinder it”.

Let me say — she can “hinder it”. She was very kind indeed to take the trouble to write for us: but I greatly doubt whether my colleagues will not, after reading your letter tomorrow, desire me to reply that we cannot possibly accept the Hymn at all, as she feels that. I wrote to Mrs Alexander; & only yesterday received the kindest possible letter omitting two verses and entirely re-writing another for us in a Hymn which she had sent, because she felt the force of what I said that the original verses (beautiful in themselves) did not suit the time of the congregation at the 3 Hours Service on Good Friday — and I could not help wishing that you had tried to lead Mrs Alderson to look at this matter in the same light.

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<sup>1</sup> This word was underlined four times.

<sup>2</sup> ‘for’ and ‘sins’ were underlined three times.

<sup>3</sup> The extra inverted commas are original.

Do you really think that one single person in Monkland Church would understand the 4<sup>th</sup> verse? good as it may be in itself — I must honestly say that I myself have not understood it till your letter came today: I did not know what was meant by “dim shadows from their graves are fleeting” — I have today desired Miss Paul — she is as good and intelligent as any one here, is she not? — to read the whole Hymn more than once, & that these especially with great care.

I have now asked her what those words refer to? & she says, she “supposes to the dead rising”. I thought so to: at least I could attach no other meaning to it than some reference to the “graves being opened” at His Death. You say “With His Death the shadows of darkness begin to roll away from earth”: quite a different meaning. Now is it expedient & wise to end the meditating on the Seven Words with so obscure a verse?

Surely the answer is “no”: and yet if your sister only “consents” because she thinks she “cannot hinder”, am I not bound in common gentlemanly courtesy to decline the Hymn altogether?

My sister (I have just been to her) thought the same as Miss Paul about that line. So my argument against it is really complete — And if that verse be left out, the preceding one must be: the two being together —

My sister says that those 2 verses are fine as poetry but that for a closing Hymn, at such a service, she thinks it so much nicer as we propose—And she very very much prefers my proposed emendation of the 2<sup>d</sup> verse — Oh! that your good kind sister could but see it so too—

Well: I must leave it to you —

If you do see your way to saying on her behalf cordially that it may be inserted, 4 verses, the second as now proposed, please telegraph (for this delay is truly serious to us)—

If you don’t wish it, and think she won’t, please telegraph so: and I will see if GOD will help me to write a short simple Hymn at once— I can’t stop the book to ask any one else — I blame myself sadly for having gone on corresponding with you, dear Friend. But I thoroughly like the Hymn in its shortened & revised form: & think that if less grand it will be more truly useful—

Oh! that I only tried to settle it a fortnight ago—

I trust you will indeed be blest in the Retreat: and forget controversy: and if possible not feel called on to go on much more with it. I was rather sorry to read that you were writing to the Guardian again: controversy almost always hurts us.

I would I were with you.

Ever very affectionately yours,

Henry W. Baker



**Letter from Henry Allon to JBD 29 October 1874 (RCO)**

10 St Mary's Road  
Canonbury N.  
Oct. 29 1874

My dear Sir

Your tunes are so full of the true feeling of worship that we sing them I think more than any others. There is not one bearing your name in my book that we have not in constant use. I am compelled to add to my book some twenty or thirty tunes chiefly of peculiar metres — and I write to ask if you will kindly compose for me a tune for Charles Wesley's Hymn for watch night services<sup>1</sup>. Such services are becoming so common in both Episcopal and Nonconforming churches that it seems desirable to add to the provision for them in our Hymn Books. For the last two years we have in my church held such services and have used with great solemnity & religious effect your setting of 'Days and moments'<sup>2</sup>, together with Nicolai's Grand Choral (*sic*) 'Sleepers Wake', But Charles Wesley's Hymn although somewhat jingling in its metre<sup>3</sup>, is so very appropriate that if I could get a good setting for it I should be glad to include it. I send a copy. It could be set either in single or double verses, as might be most effective.<sup>4</sup> It is commonly sung after three or four minutes of silent prayer just as the clock has struck twelve. The first word in the new year is the announcement of the Hymn by the Minister 'Come let us anew'.

Of course it must under such circumstances be a simple setting, such I mean as a thousand people could sing with ease and full heartedness. I will either purchase the tune at any price you may fix, which however would not preclude any use you might wish to make of it elsewhere, or give you such acknowledgement for its use as you think fit. In either case I should wish you to receive full value for your kind service, with the addition of many thanks.

Your anthem 'Unto him that loved us'<sup>5</sup> has got into our common use. Eleven hundred people sang it last Sunday with a great effect. 'I am the way'<sup>6</sup> we have not yet ventured upon.

Thanking you for many precious devotional moments & feelings.

I am my dear Sir

Faithfully yours

Henry Allon

I need not say that I should be glad on the same terms of any other of your tunes.

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<sup>1</sup> *Come let us anew our journey renew*, for which Dykes composed MIZPAH. See next page.

<sup>2</sup> ST. SYLVESTER

<sup>3</sup> 5 5 5 11

<sup>4</sup> Dykes chose double verses.

<sup>5</sup> Composed for Allon's *Congregational Psalmist (Third Section): Church Anthems* (Hodder & Stoughton: London, 1872. *The Church Times*, 10 January 1873, p12, referred to Dykes's two contributions to this book (along with those of Ebenezer Prout and 'E.R.B.') as 'most sorry rubbish'.

<sup>6</sup> Ditto

## Mizpah (555.11D)

*The Congregational Psalmist (1877) No. 391*

Come, let us anew  
 Our journey pursue,  
 Roll round with the year,  
 And never stand still till the Master appear,  
 His adorable will  
 Let us gladly fulfill,  
 And our talents improve,  
 By the patience of hope, and the labour of love.

*Charles Wesley*

**Letter from Henry Allon to JBD 10 November 1874 (RCO)**

10, St. Mary's Road.  
Canonbury. N.  
Nov 10. 74

My dear Sir

Many thanks for the tune & for your letter — the latter relieves me much. I shall not feel the obligation the less — and shall feel the freedom the greater — It is so far a matter of simple right & of business—

The two tunes I asked for the use of in my letter yesterday are I see in the appendix to Hymns Ancient and Modern — & are I think among the tunes written for it— If however you can permit the use of them, I shall gladly accept them on the terms proposed—

I have looked three or four times at your setting of “Lead kindly light”<sup>1</sup> & also at Sullivans in the new Book of the S.P.C.K. in which I also see your tune St. Agnes — which leads me to think that you have power to permit its use—

I do not feel quite drawn to “Lead kindly light”. I hardly know why, it has not taken hold of me as some of your tunes do.

“Art thou weary”<sup>2</sup> again is very charming — but I can scarcely judge how it sings congregationally.

Have you another setting of either—

I shall be most glad to purchase copyright of any tunes you may write for me — which again will not hinder your making any other use of them — with the reference necessary to preserve property in them.

I have only hummed over the tune you have sent. It seems nice & effective — but I will have it sung through to the hymn—

Of course the latter is familiar to you — I wonder it is not more in use in Church Hymnals— The tone of the Hymn makes it somewhat difficult to preserve the solemnity requisite for the moment with the alacrity which the resolve demands. I hope you will have a good inspiration for Miss Proctor's fine hymn<sup>3</sup>—

Faithfully yours

Henry Allon

Rev Dr. Dykes

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<sup>1</sup> LUX BENIGNA

<sup>2</sup> CHRISTUS CONSOLATOR

<sup>3</sup> VIA CRUCIS – the last hymn tune JBD is known to have composed (see letter from Henry Allon to *The Guardian* reproduced in Fowler at pp228-229) – see below

## Via Crucis (Irregular)

Dykes's last hymn tune

*The Bristol Tune Book (1881) No. 775 (\*)*

*Tenderly*

*cresc.*

*cresc.* *dim. e rall.*

The way is long and dreary,  
 The path is bleak and bare;  
 Our feet are worn and weary,  
 But we will not despair:  
 More heavy was Thy burthen,  
 More desolate Thy way,  
 O Lamb of God! who takest  
 The sin of the world away,  
 Have mercy upon us.

*Adelaide Proctor*

**Letter from Henry Allon to JBD 4 December 1874 (RCO)**

10 St. Mary's Road  
Canonbury N.

Dec 4 1874

My dear Sir

I send proof of your tune which I have baptized Mizpah<sup>1</sup> but if you prefer any other name not appropriated in my book please say so — but please bear in mind that we always announce the tune by its name & therefore must be such as not to be incongruous

— I wrote to Mr Chope who kindly permits the use of the tune St. Aëlred — which however I fear precentors will find rather difficult to pronounce —

I enclose acknowledgment for it and for St. Agnes — will you kindly permit use of St. Andrew of Crete — “Christian dost thou see them”, which is most effective —

Will you kindly write upon the proof sent the form in which you prefer your name to appear.

Do you wish to see proof of St. Aëlred & St. Agnes?

May I [ ]<sup>2</sup> your acceptance of a copy of a little book which the publishers have compiled — from papers sent to them at different times?

Very sincerely yours

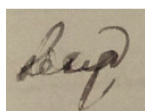
Henry Allon

Rev D<sup>r</sup>. Dykes

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<sup>1</sup> See below

<sup>2</sup>



## Mizpah (555.11D)

*The Congregational Psalmist (1877) No. 391*

Come, let us anew  
 Our journey pursue,  
 Roll round with the year,  
 And never stand still till the Master appear,  
 His adorable will  
 Let us gladly fulfill,  
 And our talents improve,  
 By the patience of hope, and the labour of love.

*Charles Wesley*

(1) The printed score omits the ♭

**Letter from HWB to JBD 22 December 1874 (RCO)**

My dear Dykes

Thanks for yours today about the Mission Hymn (old 357)<sup>1</sup> —

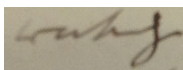
You have before now spoken of Melcombe as a “hack Tune &c &c”: I cannot understand you — If you mean that people do not keep to our book & of their own wilfulness substitute “Melcombe” where we put other L.Ms’ surely that is no sort of argument — We cannot arrange our books, surely, by their perversity. This is very unfair to our book if they sing Melcombe to Hymns to which we do not assign it — I simply cannot take the very slightest notice if such perversity.

Surely we are doing our very best, the most anxious thought, to give each Hymn the Tune which suits it best: & people ought to be humble enough to accept the results— Now in this, the only point of view in which I can consent to look at it, you will find Melcombe set in our new Edition to one Morning Hymn and one General Hymn: the only 2 Hymns to which it can be used often. There are 3 or 4 other instances of its use, but all special — Whitsuntide is one when that Hymn can at most be sung on one Sunday in the year & the following [ ]<sup>2</sup> — “Laying Foundation Stone of a Church” is never in most places — “Confirmation” is once in 2 or 3 years — & only to some parishioners — “Lay Helpers” is for a small portion of one’s flock only — Surely if we only add to these a Missionary Hymn, we are doing aught but making Melcombe a “hack Tune”. I must say that I think we have used such a charming Tune with very great judgment & very moderately— As to this [*specit*]<sup>3</sup> Hymn, I have sung it very often here to Intercession, & have come to the conclusion that practically it is too heavy a Tune for the Hymn —

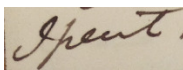
We have transferred the Tune to the Virgin’s Hymn “O Lamb of GOD whose love divine” which I can’t help thinking is more like the soothing quiet character of the Tune. The Mission Hymn seemed to require a Tune better known & more easy than “Intercession” seemed to me to be — I wish we had discussed it with you very much: but it was the result of many a doubt in my own mind as to whether I should [ ]<sup>4</sup> the [ ]<sup>5</sup> [ ]<sup>6</sup> —

<sup>1</sup> *Almighty God, Whose only Son*, set in the 1868 Appendix to Dykes’s arrangement of INTERCESSION — see below.

<sup>2</sup>

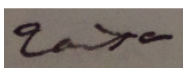


<sup>3</sup>

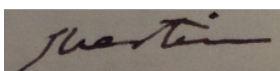


Conceivably *specit*, the third-person singular present active indicative of *specio*, to observe, watch, look at.

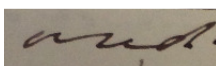
<sup>4</sup>



<sup>5</sup>



<sup>6</sup>



I have been very anxious to get our Missionary Hymn set to popular Hymns [*sic*], and I think we have succeeded now — Stainer & Monk both say I made a great hit only last week in proposing “Aurelia”<sup>1</sup> to “From Greenland’s icy mountains” — what do you say? I believe it to be the tune henceforth to those words — This is not mere taking a popular line: there is sympathy between the words & music: try it. — Your opinion would stagger me more than it does as to Melcombe, if I had not before heard you speak of it in a way that I cannot allow any of it to influence us in the very slightest degree — We cannot, [oughtnot,]<sup>2</sup> to arrange our Tunes by what people choose to do who do not use our book as we give it them —

Now I must stop: I am awfully busy.

The fulness of all Christmas peace to you & to your’s

[ ]<sup>3</sup>

Your affectionate Friend

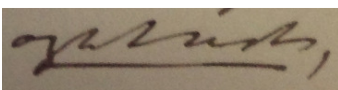
Henry W. Baker

Dec 22. 1874

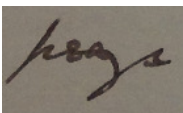
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<sup>1</sup> By S.S. Wesley

<sup>2</sup>



<sup>3</sup>





INTERCESSION (arr. JBD)

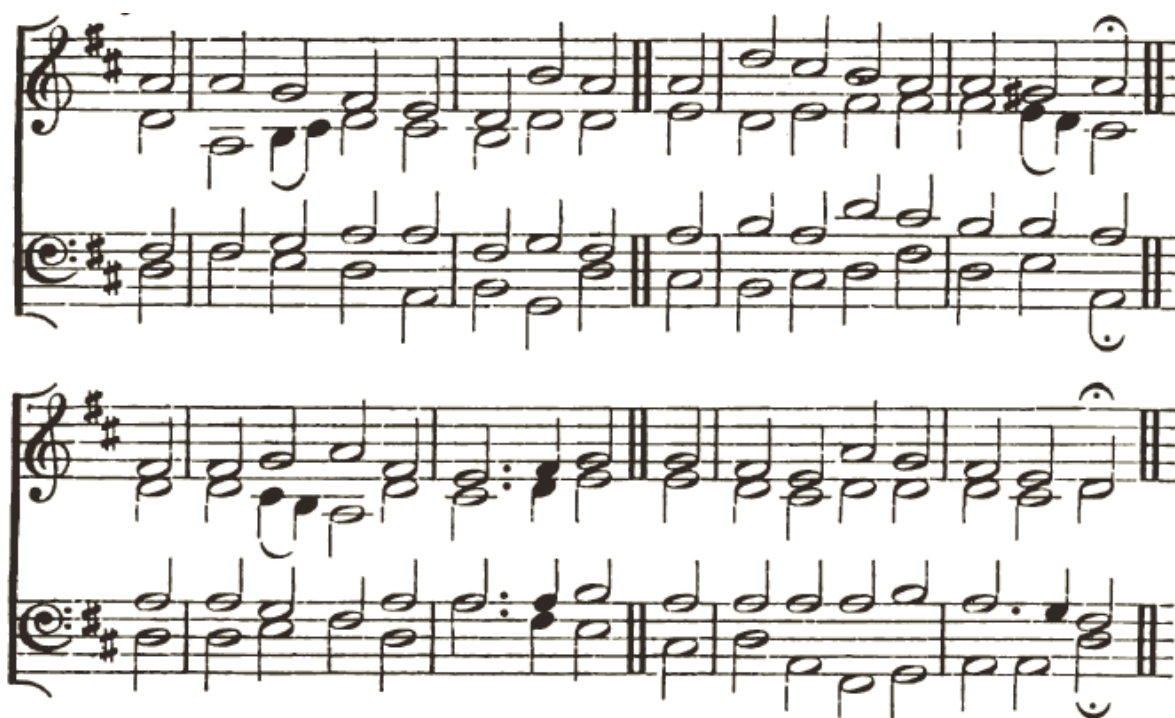
## Hymn 357.

## Missions.

"Turn us, O God our SAVIOUR."

ALMIGHTY God, Whose only Son  
 O'er sin and death the triumph won,  
 And ever lives to intercede  
 For souls who Thy sweet mercy need;

## MELCOMBE (Samuel Webbe)



# Letter from HWB to JBD 30 December 1874 (RCO)

Monkland  
Dec 30 1874

My dear Dykes

I am so sorry — when I want you two to be in a particularly good mood about the copyrights! — to have to write about not taking a Tune which you wish us to have — but, my dear friend, we are not best judges of our own works always: & surely when we have so many — & glad indeed we are of them — still when we have so many of your Tunes it is not right for either you or me to urge any particular one after Stainer or Monk express an opinion against it —

I have given up one of Hurst's<sup>1</sup> that I did so much like, to a favourite Hymn of your's — a case in which we are parting with a very favourite old tune (you heard it here) — because of resemblances which Monk detected — and so it has been again & again.——

In this case of the “Son of God goes forth to war”,<sup>2</sup> D<sup>r</sup>. Stainer gave to me verbally an opinion against it as I happened to call the day his 1<sup>st</sup> proof reached him: but we have not accepted that decision for final, & M<sup>r</sup>. Monk has been to see him again & taken your latest form. He (D<sup>r</sup>. S.) writes to me this morning that he “does not like even the revised edition” &c &c ——

Now surely it is not a matter to press, and I do earnestly trust not a matter for you, dear Friend, to feel the least bit vexed about, is it? —

Do you know we can't quite make you out always. You wrote to me e.g. that you had “sacrificed” your harvest Tune<sup>3</sup> by putting it in a key lower for Monk's sake: & as you had done this, might you have 2 verses marked unison? Well of course neither I nor Monk ever wished you to “sacrifice” your own Tune for him, & so I said directly it must be set up again in its true key —

Now you write to Monk “I return harvest tune. I should have preferred it as I sent it &c &c But it seems this may not be” — the italics are mine: but surely my dear fellow this is hardly quite fair on us after what we did only in order that your Tune might not be “sacrificed”. — I don't want to scold: indeed not: only we really do try — the more so as you are not actually with us — to please you as far as ever we can.

And so now, pray believe me that it is with much real regret — because I fear it does a little vex you — that I say that D<sup>r</sup>. Stainer's opinion ought to weigh in a case like this where we have already so many Tunes kindly sent by you — The more so as the old 81<sup>st</sup> has been long quite the recognised Tune for those words: & our note as to its being sung in CM (if preferred) removes some difficulties.

If instead of a new DCM, we now give St Anne, we shall meet a new taste set by Sullivan & endorsed by the Hymnary, and I think that people ought to be satisfied.

---

<sup>1</sup> William Hurst, 1849-1943.

<sup>2</sup> ECCE VICTOR—see below.

<sup>3</sup> This is probably a reference to WIR PFLÜGEN, melody by J.A.P. Schulz, *harmonised* by JBD.

So please let it be: & don't visit it on poor me by not looking amiably at my copyright letter!————

Now I must stop—

My heartiest desires for the truest happiness of you & yours in the coming year. Thank you so much for your most kind little Christmas note to me.

Believe me ever

Affectionately yours

Henry. W. Baker

Dec 30. 1874

It is winterly. — Snowflakes covered the whole county for 3 weeks past: & today it is snowing fast again & so cold————

My copyright letter was done last night.

## Ecce Victor (DCM)

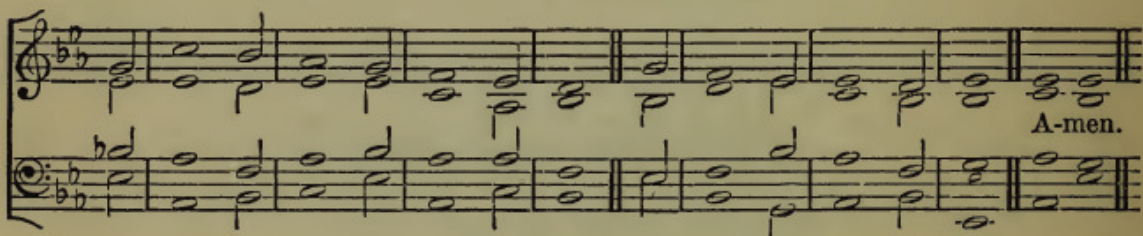
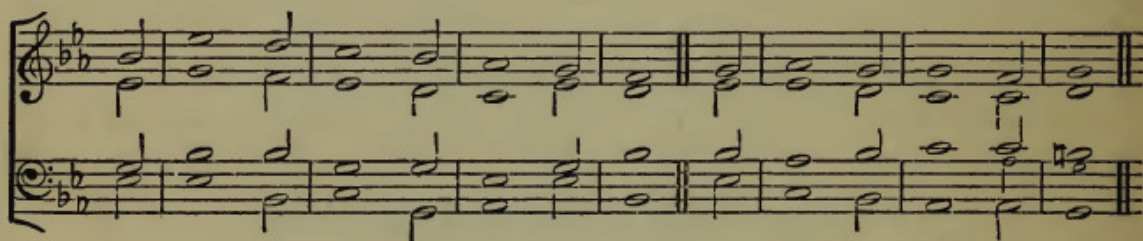
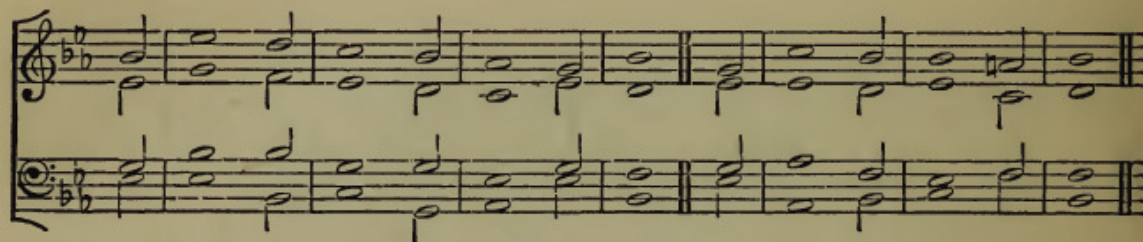
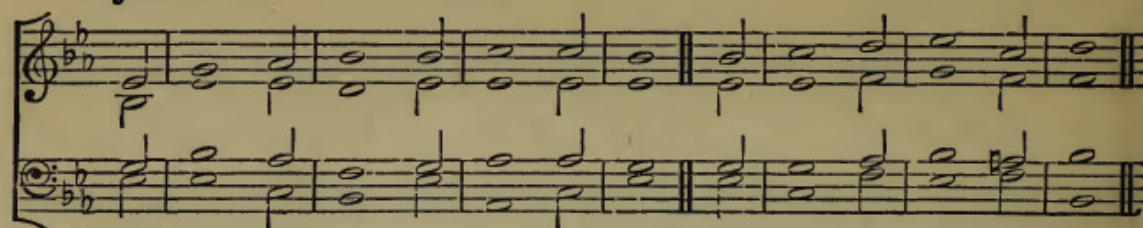
*Novello Edition of Dykes's Hymn Tunes (1902) No.179*

The musical score is written for piano and voices. It consists of four systems of staves. The first system is a piano introduction. The second and third systems show the vocal melody and piano accompaniment. The fourth system includes dynamics (*dim. rall.*, *f*, *a tempo*), a 'Voices in Unison' section, and the text 'A - men.'

The Son of God goes forth to war,  
 A kingly crown to gain;  
 His blood red banner streams afar:  
 Who follows in His train?  
 Who best can drink his cup of woe,  
 Triumphant over pain,  
 Who patient bears his cross below,  
 He follows in His train.

*Reginald Heber*

Feasts of Martyrs and other Holy Days.  
Hymn 439. (FIRST TUNE.)



*This Tune may also be sung in Common Time if preferred, by making the Semibreves, throughout, into Minims.*

**Letter from HWB to JBD (undated but evidently 1874, and probably July) (RCO)**

Monkland

My dear Dykes

I suggested [ ]<sup>1</sup> to that Hymn. It is a tune which does not occur at Christmastide now: and it seems desirable that children should have an easy well known tune to sing on Innocents Day. It seems to me to do well—

But I am willing to yield to your wishes, if you give us a thoroughly taking easy Tune — Mrs Charlesworth (whom I have duly honoured & consulted as you desired) quite agrees with me in not liking what I fear is your pet ending.

The Tune, with that exception, we also agree in thinking that we are inclined to like.

Would you condescend to end in an ordinary way? Will you consult Monk?<sup>2</sup>

With regard to your general complaint of a lack of novelty, please to remember

1<sup>st</sup> that we don't wish to make a new book: only to correct faults.

2<sup>d</sup> that the Season part of the Book is less added to than any other, and that when we come to the "General" Hymns there will be more novelty because more call for it. But really in all this first part of the Book it seems to me that there will be quite as much novelty as is desirable — indeed more than I had expected. You don't see all the novelty even yet in this 1<sup>st</sup> part.

You are not a Tory evidently!<sup>3</sup>

I must stop.

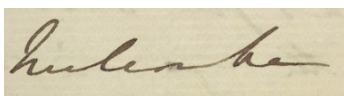
Ever affectionately yours

Henry. W. Baker

Thursday pl?

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1



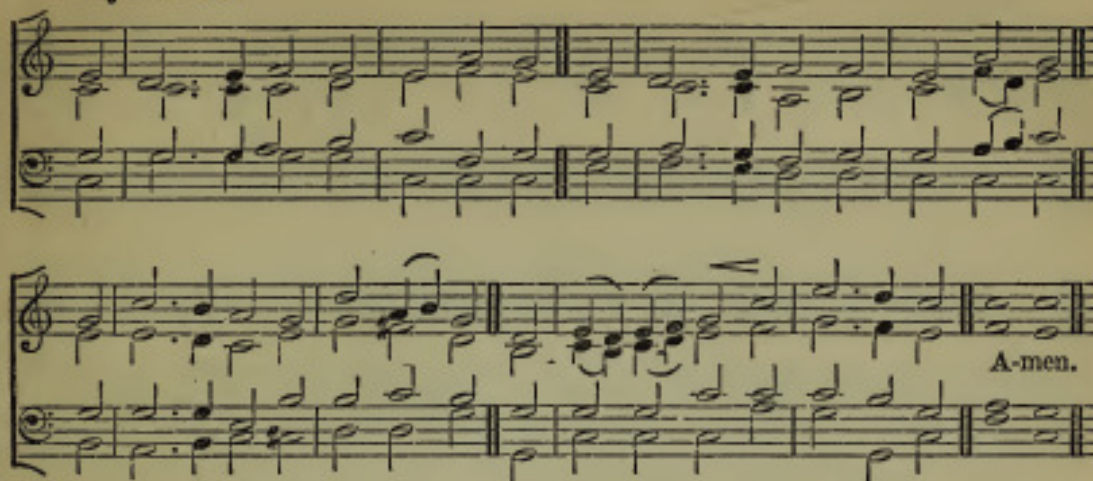
<sup>2</sup> There are only two hymns for Innocents' Day in the 1875 Edition, of which the first (*Sweet flowerets of the martyr band*) has a tune by JBD — SALVETE FLORES (see below).

<sup>3</sup> A light-hearted comment, but not in fact accurate. In his *Eucharistic Truth and Ritual* Dykes proclaims himself to be just such.



# The Innocents' Day.

## Hymn 68.



*"The first-fruits unto God and to the Lamb."*

*mf* **S**WEET flowerets of the martyr band,  
*p* So early plucked by cruel hand;  
 Like rosebuds by a tempest torn,  
 As breaks the light of summer morn;  
 First victims offered for the LORD,  
*cr* Ye little knew your high reward,  
*mf* As, at the very altar, gay  
 With palms and crowns ye seemed to play.

Ah! what availed King Herod's wrath?  
 He could not stay your Saviour's path:  
*cr* The Child he sought alone went free;  
*f* That Child is King eternally.

O LORD, the Virgin-born, to Thee  
 Praise, honour, might, and glory be,  
 Whom with the FATHER we adore  
 And HOLY GHOST for evermore.



**Letter from FAGO to JBD 11 February 1875 (RCO)**  
Tenbury. Feb<sup>y</sup> 11<sup>th</sup> 1875.

My dear Dykes

M<sup>r</sup> H. Wells is the same young man whom I mentioned to you. I found out his address, wrote to him, & advised him to communicate with you. I hope I did right. He was formerly a Chorister at Worcester Cathedral & I think fully up to the mark. I was within a hairsbreadth of appointing him to be my Organist here, last summer. If your write to Rev<sup>d</sup> W<sup>m</sup> Morton, S<sup>t</sup> Asaph Cathedral, he can tell you more detail about him.

I am glad to tell you that I have now got a really good & efficient Head Master, & that the prospects at S<sup>t</sup> Michael's College are fair — After all the anxieties of last year, its is indeed a comfort to feel secure again.

I wonder whether you can recommend boys to be sent here. I want to be full again — & I ought to be. I take ordinary Commoners at £120, & Clergymen's sons at £60.

But I will enclose a Prospectus in case you should have an opportunity of shewing it.

With kindest regards to M<sup>rs</sup> Dykes & all your circle,

Believe me always

Affectionately your's

[END]

**Letter from JBD to R R Chope 18 February 1875 (HAM)**

Copy

S. Osw. Vicarage D.<sup>m</sup>  
Feb 18 1875

My dear Mr Chope

I am exceedingly sorry to have to trouble you on a disagreeable matter: but it cannot be helped.

Sir H.W Baker has sent me a letter f<sup>m</sup> yourself in which you state that you purchased f.<sup>m</sup> me the Copyright of certain tunes. S Sylvester, S. Andrew, S Bees, S. Drostane, S. Anatolius.

May I ask you to be so good as to forward me either the original or a duly certified copy of the docum<sup>t</sup> in which I made over the copyright of these tunes to yourself, in order that I may learn the date of the transfer, the names & exact number of the tunes which I thus sold, & also the tunes you paid me for them.

Of course I am not referring to the 2 prize Tunes, 'Jerusalem' & 'Gethsemane' the copyright of which was duly purchased by, & duly made over to yourself according to agreement.

Hoping to hear f.<sup>m</sup> you at y<sup>r</sup> early convenience.

I am very truly yours

John B. Dykes

# Letter from R R Chope to JBD 19 February 1875 (HAM)

Wilton House  
Hereford Square  
S.W.

Feb. 19. 1875

My dear Dr. Dykes,

I very much regret that you should be troubled about this 'thing' which ought not to have been done. But since Sir H Baker has referred to you, please ask him for all the correspondence:—

1. my two letters to him;
2. copies of letters, (α) yours to me asking permission for one of your own tunes for H.A.M. with acknowledgement — and he has taken five without; (β) yours to me in 1862 handing over to me entire control of tunes written for my Book<sup>1</sup>, which you have acted upon for twelve years, except in re enlarged H.A.M. &c.

I enclose copy of my letter of this date to Sir. H. Baker that you may have all the correspondence. I have scores of letters in proof of my right. Here is an extract from one dated July 20<sup>th</sup> 1864. "I wrote to Dr. Dykes about Magdalen and St. Sylvester, as I thought he had full control over them. He wrote me on the 18<sup>th</sup> inst. saying that while he would

**Marginalia in JBD's hand:**  
*N.B. this is the minister's own gloss on what I said — not (I feel certain) my own expression.*

consent to our using them, (for the Methodist connexion) as far as he was concerned, yet as he had given them to you as Editor of the Book in which they appear, I must communicate with you on the subject. Had I known this before I should have applied to you in the first instance."

My false delicacy was the cause perhaps of this mistake, which would have been avoided had I stated in my Book that such and such tunes were my Copyright, I paid for many besides those which you so kindly wrote at my request. The copyright of several were given to me.

You must have felt annoyed by the sort of spurious acknowledgement made in H.A.M. appendix "originally published in Chope's Congregational Hymn Book"!

With kind regards,

Believe me to be

very sincerely yours,

R.R. Chope

The

Rev John B. Dykes

<sup>1</sup> *The Congregational Hymn and Tune Book* (1858, revised edition 1862)

**Letter from JBD to HWB 19 February 1875 (HAM)**

S. Oswald's Durham  
Feb: 19 1875

My dear Sir Henry

Just a line to acknowledge the receipt of the Registered Letter with its enclosures; & I thank you for your own note.

I have written to Master Chope & will let you hear again when I have received his reply.

You kindly ask after my health. I fear I cannot give a very good account.

Believe me

Yours ever affectionately

John B Dykes

**Letter from JBD to R R Chope 20 February 1875 (HAM)**

Copy<sup>1</sup>

S. Osw. Vic. Dur. Feb 20 1875

Dear Mr Chope

You must allow me to say that your letter rec<sup>d</sup> this morning, is no answer to mine. I must still ask you once again for a copy of the document attesting “your purchase” & my sale of the “Copyright” of the tunes I wrote for yr book.

I must utterly deny that I ever sold or thought of selling you this Copyright. You have the Copyright of the Prize tunes “Jerusalem” and “Gethsemane” and of these only.—There was one other tune, “S. Ananias” for the use of which you paid me, at yr own request, half a guinea—especially urging me to refer all applicants for it to yourself. This I have done; although even in the case of this tune, I never sold you the Copyright.

With regard to the rest of the book, I am aware that I wrote a great many tunes for you, just as I did for M<sup>r</sup>. Grey, for H.A.M., & for others: but I never sold you the Copyright of these tunes and you have no right to say that I did.

You asked me, for the protection of the book, to refer applicants for the tunes to yourself. I have generally, (not always by any means) done so, as a matter of friendly courtesy to yourself, but not of legal obligation. I did the same in the case of H.A.&M. The promise I gave you was exactly of the same character as that I gave (e.g.) to H.A.&M.—But the Proprietors of that book were so far from imagining that the Copyright of my tunes belonged to them (even though they had sent me, quite unlooked for by myself, a handsome Honorarium for my help & tunes) that it is only within the last month or two that they have requested me formally to make over to them the Copyright of such tunes as I was willing to part with.

They have now a legal right over my tunes which before they had not. Had I imagined that my courtesy to you in this matter was to be interpreted as a recognition that you had “purchased the Copyright of my tunes” of me — be assured I should never have been at the trouble to refer to yourself. And I must entirely decline to do so for the future, except this claim is repudiated.

After working hard at your book for many a month, composing, examining, revising tunes for you—harmonising & putting into shape a great number of your own tunes—you sent me in the month of Dec<sup>r</sup>. 1862 the sum of £5 in consideration of postage & as a general recognition of my trouble. I accepted this little acknowledgement as it was meant: I had not been working for money but there was no sort of allusion to “Copyright” on either side.

It appears from the correspondence to which you refer & which was duly sent to me—that you profess to ground your claim to having made this “purchase” on a note (of which I should much like to see the original) written in June 1862 acknowledging the payment for the Prize Tunes (the Copyright of which was yours by special agreement) & also granting you a control over certain other tunes already sent. But which?

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<sup>1</sup> This letter is marked ‘Copy’ and ‘No. 13’ and is in a hand other than JBD’s

You must remember that up to this time I had had very little to do with your book. It was these two Prizes which my tunes had obtained which first brought us together. I see by my journal that I was working for you — sending up M.S.S. & proofs up to December 1862. Then what about the tunes which were sent up after June? So that I repeat I must still ask you for a copy of the Document in which I made over to you the Copyright of an indefinite number of tunes, in order that I may see the names of the tunes & the amount of the “purchase” money.

I was sorry to find that Sir H. W. Baker had omitted to mention you in his Preface. This is partly my fault: as he received the tunes from myself: &, with a thousand other things to think of, I inadvertently neglected asking him to mention the original source of the tunes in refer<sup>ce</sup> to yourself till the book was on the Eve of appearing. I presume that my letter suggesting that this should be done was too late.

I would have done my best even now to have obtained true recognition of yourself & your book in the Preface—but as you would only regard it as an additional evidence that you had “purchased the Copyright” of these tunes of me — I fear I cannot take any steps in the matter.

I must apologise if I have not made my reply quite clear: but I am far from well & am writing with great difficulty. Deeply regretting that I have had to communicate in such a strain with one with whom I was for some time so pleasantly associated.

I remain

Very truly yours

John B Dykes

P.S. I think I might fairly ask why, if you felt that the Copyright was really your own, you have (except in the cases of ‘Jerusalem’ & ‘Gethsemane’) only granted ‘permission’ to applicants for the use of my tunes subject to my approval?

**Letter from JBD to HWB 20 February 1875 (HAM)**

S. Oswald's Durham  
Feb: 20. 1875

My dear Sir Henry

Enclosed I send you what I wrote to Chope with his rejoinder & my reply. I am pained beyond measure that this miserable squabble has arisen as I have neither head nor memory at present to engage in it. It w<sup>d</sup> be a melancholy thing to inaugurate the new Book with litigation. So if you can get White, or any friend in London to make any sort of a compromise I sh<sup>d</sup> be so glad. I must say I was rather surprised you had not mentioned his book in your preface as you had done in the former Edition.

Still his own claim is monstrous, & I ought to resist it.

I wish I could lay hands on any correspondence. My dear wife is now from home and she alone will know where to find any if any exists. But I will continue to wrack my brains to remember all that I did or said — except that I soon begin to see that he wishes to establish a claim to the copyright of my tunes & I have always tacitly resisted it. This is the first time he has openly avowed it.

I wished, — as I had taken a good deal of pains with & interest in the book, & I saw it was a great wish for him to let him have a fair start; & so, without even dreaming of giving up my own rights in my own property, to let him have a fair control over the tunes in this book — if it w<sup>d</sup> be any help to him. But one sees how liable these indefinite arrangem.<sup>ts</sup> are to be misunderstood.

Alas — it is only by experiences & mistakes that one learns wisdom.

I will return your “Registered Letter” tomorrow (D.V.) adding any thing further — in case anything strikes me.

I wish my head were a little clearer but it has never been right all the year.

Ever my dear Sir Henry

affectionately yours

John B. Dykes

**Letter from JBD to HWB 22 February 1875 (HAM)**

S. Oswald's Durham

Feb: 22. 1875

My dear Sir Henry

I am very sorry I was prevented send<sup>g</sup> this off by the early Post.

As yet I have been unable to lay my hand upon my Chope letters. I trust I have not destroyed them.

I believe I am right in what I said to him ab<sup>t</sup> S. Anatolius: but my memory is very hazy on the subject.

I have got thoroughly bewildered on the subject of Tunes.

I have instinctively felt for some time that he has been try<sup>g</sup> to take advantage of us.

All the same I wish to give everyone their due.

Yours ever affectionately

J.B.D.



**Letter from R.R. Chope to JBD 24 February 1875 (HAM)**

Copy

Wilton House  
Hereford Square  
S.W.  
Feb. 24. 1875

My dear D<sup>r</sup> Dykes,

I wish that I could speak of your letters as only “evasive”. I have already given both you and Sir. H. Baker to understand that there is no need for me to correspond with you over this subject of the purchase by me of the copyright of “the tunes which you wrote for my book”, and “over the future publication of which <sup>×</sup>my property” you “gave me the entire control,” and added thereto your promise “to refer all applications for the use of these tunes to me,” (see your letter, dated Nov. 26, 1862) inasmuch as the key facts are sufficiently substantiated by several of your letters. As to how you have kept this covenant between us, your recent letters amply declare. I must now decline further correspondence with you, concluding that you do not object to the publication of the letters referred to, should it become necessary to publish them.

I remain

very sincerely yours

R.R. Chope

The Rev. D<sup>r</sup> Dykes

{The underlining and the <sup>×</sup> in the letter, and the following text, were added, in pencil, in a different hand}

<sup>×</sup> “My property” — These words are not in D<sup>r</sup> D<sup>s</sup> letter of June /62

**Letter from HWB to JBD 25 February 1875 (RCO)**

Horkesley House,  
Monkland,  
Leominster.

Feb 25. 1875

My dear Dykes,

Your telegram is come this afternoon — It is very kindly meant of you I am sure: but if you have not grounds for legitimate complaint, we have. Against my written prohibition he printed one copyright Hymn: murdered another by taking 2 out of the 3 verses & tacking on a tail: besides lots of single verses & portions of Hymns: & refused to withdraw or acknowledge them.

We found we could do noth<sup>g</sup> with him twelve years ago except suffer the injury & insult or go to law. So we suffered.

Now he complains of us! because we printed by your permission your own Tunes of which he has no sort of proof that he possesses the copyright. NO. this question is not to be settled so easily——

I do indeed most earnestly trust that it may not be a cause of worry to one who has been so kind & is so far from well as you are: but Mr Chope deserves nothing at our hands——

I have sent all correspondence to Harrison: & I shall hear what he says —

But why this emergency on Chope's part? he has never been thanked yet: I only said in the Appendix that you wrote the Tunes for his book: we can say that again no doubt, but I should have rejected the Tunes in the first instance rather than “thank” him — we have never thanked him — never meant to thank him — and that is what he now claims.

I must resist such a claim: I cannot thank him for gifts; nor ask him for gifts: till he acknowledges the shameful way in which he treated me 12 years ago —— And how insolent he is now: writing to me that I am unfairly trying to “gain the tune”!

I wrote him perhaps too sharp a letter yesterday. But I shall leave it in the hands of my colleagues now. But as to yourself, my dear Friend — do pray rest. Surely it is your plain duty. Let my Curate come & carry on the services any how rather than you become seriously & permanently ill. I have a great mind to write to M<sup>rs</sup> Dykes about you.

You should do nothing for 3 months —

Ever affectionately yours

W.H. Baker

You will send me your letter from Chope & further information I suppose: we can't act on this telegram only.

**Letter from JBD to HWB 26 February 1875 (HAM)**

S. Oswald's Vicarage Durh  
Feb. 26. 1875

My dear Sir Henry

My telegram was meant if possible to stop litigation.

I have had such bitter experience of it that I dare not again have any thing to do with it: else I shall be losing my head [myself]<sup>1</sup>.

S. Paul tells us we had much better 'take worry' & 'suffer worry' than ever to answer 'wrath with wrath'.

To day is the day on which the week (wherein you were to make up yr mind) expires, after wh the matter was to go into lawyers' hands.

I can make noth out of him as he refuses to correspond with me — taking the injured line.

Probably his threats may be but empty threats. But suppose he issues an inhibition, stopping the Book till the copyright question is settled.

Fanny had heaps of private letters published — & gossip & tattle provided for people as of the squabbles of the promoters of Harmony!

May God avert all this! Thank you much for yr kind advice abt myself: I feel it to be wise. My dear wife is at present from home. I must get away as soon as I can. This wretched business has quite upset me again.

I must reserve anything more I may have to say till another time.

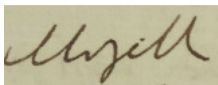
Ever my dear Sir Henry

most affectionately yours

John B Dykes

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<sup>1</sup>



**Letter from JBD to HWB 5 March 1875 (HAM)**

S. Oswald's Vicarage Durham  
March 5, 1875

My dear Sir Henry

A simple line to say that I fully consent to your introducing the words which you propose into the preface.

Believe me

Yours ever affectionat<sup>y</sup>

John B. Dykes

**Letter from JBD to HWB 6 March 1875 (HAM)**

S. Oswald's Vicarage Durham  
Mar. 6. 1875

My dear Sir Henry

I have been much distressed to hear that a 'Restrainer' (or whatever you call it) has been issued restraining the sale of H.A. & M, in consequence of this difficulty with Chope. Do please get the matter settled any how. I have not head to discuss the abstract merits of this question: and as I have never yet seen the letters in which he bases his claim, I can not possibly tell how far I have committed myself.

I trust no further complications will arise out of the letter of his, to which you refer, wh: I sent you. There are merely a few Editorial 'tu quoques' in it, wh: of course must be taken for what they are worth but must not stop a speedy settlement of the present dispute. Granted that he now claims too much — yet his fair claims have been unrecognized: so it may be worthwhile conceding a little for peace' sake, & to prevent further mischief.

I think, if I remember his note, he does not suggest that Lahee's leave has not been asked, for the tune to "Come let us join":<sup>1</sup> he merely regrets to see the tune divorced from its original words & in a new key.

I had perhaps no business to send you this letter at all: so please do not let it interfere with peaceable counsels. I feel wretched until the dispute is settled, as it is all my fault. I am certain Chope will go to law (if he has not begun already) if the affair is not settled at once: and then the miseries & uncertainties & scandal & gossip & ill blood wh accompanies law: Oh, not this —

Yours ever affectionately

John B Dykes

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<sup>1</sup> NATIVITY

**Letter from FAGO to JBD 19 April 1875 (RCO)**

Tenbury — April 19<sup>th</sup> — 1875

My dear Dykes,

the day before

I only heard/yesterday of your illness, & projected tour abroad — & I cannot let a day pass without writing a few lines of sympathy — Whenever you have nothing better to do, it will be a gratification to me if you will write & tell me all about yourself.

If a visit here would be of use to you, I know you will not wait to be invited.

Ever most sin.<sup>ly</sup> and aff.<sup>tly</sup> yours

Frederick A G Ouseley

**Letter from Philip Armes to a brother of JDB 25 January 1876 (RCO)**

Durham  
25. Jan: 76.

My dear Sir,

You are quite right about the Funeral Service which yr. brother wrote. We have a complete Score and set of parts of it, and very beautiful and impressive it is.

M<sup>rs</sup>. Dykes, I believe, has left all the arrangements in Ernest's<sup>1</sup> and Mr. Hodgson Fowler's<sup>2</sup> hands — and I placed y<sup>r</sup> letter before them, having previously tendered the services of the Cathedral Choir but it is decided to bury my dear friend y<sup>r</sup>. brother at St. Oswald's Church, and to have the burial Service usually sung there performed by their own choir only —

So we at the Cathedral intend that all the music of next Sunday shall have reference to one who will be very greatly missed and regretted by us all —

Believe me

My dear Sir

Very truly yrs.

Philip Armes

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<sup>1</sup> JBD's eldest son

<sup>2</sup> Charles Hodgson Fowler, from 1864 Clerk of the Works at Durham Cathedral

**Letter from Sir Henry Williams Baker to the *Guardian* 30 January 1876**

Monkland  
January 30, 1876

Sir,

May I ask of your courtesy space for a very brief expression of regard for my dear friend Dr. Dykes? I would not ask it had not circumstances, quite beyond my control, kept me from being at his funeral, and perhaps more than most men I ought not even to seem unmindful of what English hymn-singing owes to him. It is a rare gift to be able to write hymn tunes of such sweetness and tenderness, and so expressive of the words, as he did; and he wrote both for Churchmen and Dissenters, and without a thought for pecuniary profit. I have often said his tunes were just like himself; he was so full of feeling, so gentle, and so unselfish.

May I add that we sang none but his tunes here to-day, at Holy Communion and both the other services, in loving recollection of him, and more than one voice faltered in his "Dies Irae," which we sang after the evening sermon, and then, after a short pause, that grand anticipation of the resurrection by Dean Alford (*Hymns Ancient and Modern*, 222), for which he wrote the most jubilant and spirit-stirring of all his tunes?

I am, Sir, yours faithfully

Henry W. Baker



**Letter from A A Phillpotts to Mrs Susannah Dykes 2 February 1876 (RCO)**

Horton Vicarage  
South Shields  
The Feast of the Purification '76

My dear M<sup>rs</sup> Dykes

Though I hardly like to intrude upon your affliction, even by a letter, yet I cannot let another day pass without writing to express the very deep sympathy which I feel for you & your family in the irreparable loss you have sustained. Your late husband was a dear and valued friend of mine, & this enables me to enter more fully into your sorrow, and to wish to share it with you.

The loss is great to me personally, but how much greater is it to the Church in general, & especially to this Diocese of which he was one of the holiest & foremost Priests.

But if great to us, how much greater must it be to you whose happiness in life depended so much upon him. I fear that nothing I can say will bring you much consolation; still it is a satisfaction to me, & may perhaps be some little comfort to you, to say how much we loved him, how highly we valued him, how greatly we miss him. Your chief comfort, however, will be found, where I doubt not you have already sought it, in the thought that he is beyond the strife and harassing cares of this life, and safe in the arms of His Saviour.

His angelic life, (for it was an angelic life) has won for him a reward which, as yet, it cannot enter into our hearts to conceive. Be it ours, who remain, to follow his bright example, at a distance though it be, in the faith & hope of meeting him again when our time shall come.

My sister wishes me to add how greatly she feels for you in your trial, & how deeply she sympathizes with you in your loss. With our kindest regards to you & all your family.

Believe me, my dear M<sup>rs</sup> Dykes

Yours very sincerely

A.A. Phillpotts

**Letter from Faustina Hasse Hodges to Mrs Susannah Dykes 14 March 1876 (RCO)**

2017 Spring Garden  
Philadelphia  
March 14 1876

My dear M<sup>rs</sup> Dykes,

I have just received from D<sup>r</sup> S.P. Tuckerman (who is now at Bournemouth) news of the departure of your lamented husband: I cannot refrain from this expression of my sympathy. He is no stranger to me, for many years I have loved his sweet music, and many a young child have I taught in our church to sing his grand Nicae [*sic*].

I have more sympathy with his church harmony than any other writer of the modern English school — there are such sweet chords in it; and he understands as so few do, what is the value of a grand Hymn tune that it must be one with the grand Hymn —

You do not perhaps know that I am the only daughter of one of Englands noblest Church composers<sup>1</sup> — said to be by D<sup>r</sup> Sam<sup>l</sup> Wesley father of the present D<sup>r</sup> S. Sebastian. Dear Father was a contemporary with Elvey & Goss — but being unsuccessful in his candidatureships for Cathedral positions he left England in 1838 and became the Patriarch of Church music in this land, but his dear dust lies in Stanton Drew churchyard<sup>2</sup> — & I was in England with him two years before he died in 1867.—

I am an organist & composer myself, and am publishing by my own efforts some of Father's music at Novellos. I am in the musical life so earnestly that I appreciate most heartily those who are labouring in the same field. I do want you to believe me a sincere friend dear M<sup>rs</sup> Dykes — for the love of your dear husband's sweet harmony — thousands in this country have sung his Tunes — and I never heard one I was not instantly attracted to —

D<sup>r</sup> Tuckerman sent me the memorial which touched my heart — I have a dear Brother whose earnest work in St Paul's Baltimore leaves him nothing for his family. He is a sweet musician too — and I have lost a still dearer Brother whose soul was all harmony. I want to know how old your youngest child is & what is the boys name. I do feel so interested for you. Are you a musician at all — Have you any good photographs of your dear husband? I have gone through so much sorrow. I had to turn to hard work to keep my mind balanced. Will you not accept me as a friend? I am English of course: but in this country people are more free to express their sympathies. With deepest regard, I am yrs

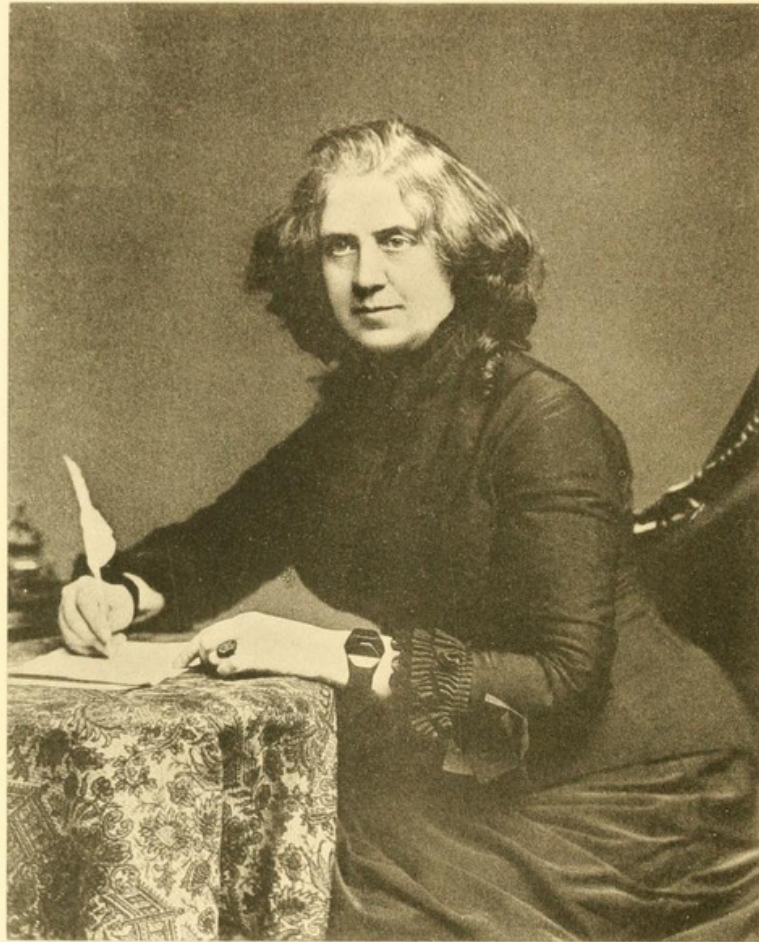
Faustina Hasse Hodges<sup>3</sup>

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<sup>1</sup> Edward Hodges, 1796—1867.

<sup>2</sup> The inscription on his grave in the churchyard at St. Mary the Virgin, Stanton Drew, Somerset reads: 'Edward Hodges. Doctor in Music, of Sydney Sussex College, Cambridge, who died at Clifton, aged 71 years. Sometime Organist of St. James' and St. Nicholas' Churches, Bristol, and for a quarter of a century. Director of the Music of Trinity Church, New York. U. S. Departed this life on Sunday morning September 1, 1867.'

<sup>3</sup> Born 1823 died 1895. See portrait photograph on next page. A minor composer whose works, now long discarded, include *The dreary day* and *The holy dead*. It is arguably a lapse of etiquette—certainly of High Victorian etiquette—to include within a letter of condolence so much material about the *writer*, her family and her circumstances. And the way she chooses to praise Dykes's tunes ('sweet music', 'sweet chords', 'sweet harmony') would doubtless have been seized upon by Ralph Vaughn Williams, Erik Routley, Kenneth Rose and all Dykes's other critics as making their point precisely. Her biography of



*Fanny Dykes.*

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her father ([*Edward Hodges Putnam*: London 1896] which, in terms of hagiographic sycophancy, outclasses Fanny Dykes's effort on behalf of her brother) is at times unintentionally hilarious. After informing the reader that her father invented (*inter alia*) the Mowing Machine, the Screw Propeller, the Dumb Waiter, Sections in Ships, the Roller Skate, the bleaching of India Rubber, and Iron Steeples and Stairs (for which others stole the credit) she describes his 'Typhus pedal', a device for holding down any number of organ keys at one time, and the courteous response he got when he wrote to Samuel Wesley about it. One suspects that Susannah Dykes would have hesitated before passing on the family information (or photographs) requested, or before acceding to the request for a lasting friendship.

