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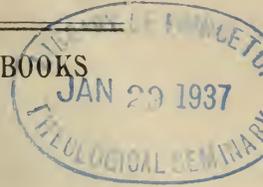
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NOTES ON A FEW OLD CATHOLIC HYMN BOOKS

BY JANE CAMPBELL



The American Catholic Historical Society possesses some exceedingly interesting old Hymn Books—one even bearing the date of 1787. There are others dating from 1791, 1814, 1840, 1845, 1850, 1851, 1860, and so on. The books of 1787, 1791 and 1814 have been most exhaustively reviewed by Monsignor Henry in previous numbers of the *Records*, so anything more concerning them would be superfluous.

Evidently the next oldest Hymn Book owned by the Society is one published by Benjamin Carr. Unfortunately it is not dated, but was undoubtedly published in the early years of the nineteenth century. Indeed it may possibly antedate the 1814 Book.

The title page, which is highly ornamented, reads: "A New Edition with an Appendix of Masses, Vespers, Litanies, Hymns, Psalms, Anthems, and Motetts. Composed, selected and arranged for the use of Catholic Churches in the United States of America and respectfully dedicated by permission to the Right Reverend John Carroll, D. D., Bishop of Baltimore, by Benjamin Carr. Price Eight Dollars. Sold by J. Carr, Baltimore; G. Blake, Philadelphia; J. Hewitt, New York and F. Mallet, Boston."

Benjamin Carr came to Philadelphia about 1793 and probably opened a music store soon after his arrival, on Market St. It was known as Carr's Musical Repository. Blake's music store was at Third and Market before 1800. About 1814 or '15 he moved to Fifth Street and conducted his music store there until he died in 1851. The Philadelphia Bourse covers the site of the store.

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In the absence of any date on the music book in question it is impossible to determine the year of its publication. It is called a new edition, so there may have been an earlier one. It is dedicated to the Right Reverend John Carroll, Bishop of Baltimore. Bishop Carroll was not made an Archbishop until 1808; he died in 1817.

The preface of this hymn book, which is musically of great interest, is quite lengthy, the concluding paragraph being: "I should be ungrateful were I to conclude without offering my grateful acknowledgements to those who have kindly patronized this undertaking, particularly to the Right Reverend Dr. John Carroll, the worthy and respected Bishop of Baltimore; the Reverend Clergy in general, the managers of St. Mary's Church and to those respectable names who form the list of subscribers; likewise to my friend Mr. Rayner Taylor, who, with a liberality that always accompanies real merit, has enriched the collection with some of his compositions, and in many instances I am indebted to his judgment and experience in this my first essay in Church music. To the directors and singers of those Choirs who have made selection of this work my thanks are also due. B. Carr."

The list of "respectable names" is as follows. St. Augustine's Church 10 copies, Mr. John Ashley, Mr. Joseph Azan, Mr. John Angue, Rev. T. Beeston, Baltimore; Mrs. Mary D. Bourgeois, Mr. James Byrne, Mr. Peter Brien, Right Rev. John Carroll, D. D., Bishop of Baltimore, 8 copies, Rev. Matthew Carr, V. G., Mr. John Carel, Mr. Hugh Christy, Timothy Collins, J. Carr, Music Store, Baltimore, 6 copies, T. Carr, Music Store, Baltimore; J. Cole, Music Store, Baltimore; Rev. W. Du Bourg, President of St. Mary's College, Baltimore, 3 copies. Mr. John Dennison, Richard Delahurst, Timothy Desmond, Joseph Durney, Matthew Dunn, Rev. Michael Egan, Rev. Paul Eratzen, Mr. Lawrence Ennis, Mr. James Egan. Mr.

Michael Fagan, Mrs. Ann M. Gallagher, Mr. John Gartland, Rev. Michael Hurley, Mr. Thomas Hurley, Jr., Mr. Isaac Hozey, Anthony Heman, Joseph Herbert, Baltimore, Miss Jardine, Liverpool, England; Rev. Patrick Kenny; Mr. George Kuhn. Miss Lelanne; St. Mary's Church, 12 copies; Mrs. Montgomery. Mrs. Mallon 3 copies. Count A. E. V. De Mun, Baltimore, Mr. Joseph Myers, Thomas McClean, William Mulcahy; Simon Miller; C. Miencke, Baltimore; Mr. Christopher O'Connor; Charles O'Hara; Madame de Peltier, Baltimore; Mr. Charles Parmantier; Mrs. Rivardi;—Rademaker, Esq., Consul from Portugal; Rev. John Rosseter; M. John Rudolph; John Reily; Lewis Ryan; A. Reinagle; I. Risdell, Lancaster; Dr. I. E. Stock, Bristol, England; Mr. Thomas Stock, Bristol, England; Peter Scravendyke; Francis Soaren; Thomas Shortall; Philip Smith; Joseph Snyder; I. G. C. Schetky, Edinboro; Miss E. Taws; Mr. John Troubet; Rayner Taylor; David Taylor, London; George Taylor, London; Mr. James Wicham; David Williamson, Baltimore; Marquis de Casa Yruso; Envoy Extraordinary and Minister Plenipotentiary from Spain.

The index indicates the style of music which Carr, who was a most accomplished musician, thought suitable for use in the Catholic Church—Agnus Dei in 3 parts; and Agnus Dei in 2 parts; Alma Redemptoris; Ave Regina; Adeste Fideles; Ave Maria; Ave Verum; Anthems for Christmas and Easter; Acquaint Thyself With God; Benediction in 3 parts, also in 2 parts—; Beatus vir qui timet; Before Jehovah's Awful Throne; But Thou Didst Not Leave; Credo in 3 parts, another in 2 parts. Confitebor tibi Domine; Caro Mea; Come Sound His Praise Abroad; Children of the Heavenly King; Deus in Adjutorium; Dixit Dominus; Gloria in 3 and 2 parts; Gloria Patri in Latin and English; Grateful Notes; Great Jehovah, God of Glory; Hark, How the Watchmen Cry; Hear My Prayer;

Hymn for Whitsunday; Hither Ye faithful; Hymn to St. Augustine; I Know That My Redeemer Liveth; Kyrie Eleison in 3 and 2 parts; Litany ditto; Laudate Pueri Dominum; Laudate Dominum; Levavi Oculos Meos; Mass in 3 and 2 parts; Magnificat; Magne Pater; My Song Shall Be of Mercy; Non Nobis Domine; O Sanctissima; O Salutaris; O Come Loud Anthems; Our Lord is Risen; Pange Lingua; Psalms 109, 110, 111, 112, 116; Portuguese Hymn for Christmas; Pious Orgies; Prayer for the Commonwealth; Regina Coeli; Sanctus in 3 and 2 parts. Salve Regina; Stabat Mater; Sicilian Hymn; Select Pieces for the Organ; Save O Lord; Spirit Creator of Mankind; Tantum ergo in 3^d and 2 parts; Thou Shalt Shew; There were Shepherds; Te Deum; Vespers; Veni Creator; We Praise Thee O God.

The Vespers were composed by R. Taylor and B. Carr with Selections from Purcell, Webbe and others.

The Alma Redemptoris was by Webbe, an Englishman who composed anthems, masses, songs and glees. His setting of this hymn was sung for many years in Catholic choirs.

Carr composed the music of the Ave Regina which also was in general use for years.

Regina Coeli was set to a beautiful if ornate air of a Song of Purcell, an English composer—"Come Dance Upon These Yellow Sands."

"Before Jehovah's Awful Throne" was the composition of an English minister, the Rev. Dr. Madan.

The hymn "Children of the Heavenly King" was set to Pleyel's Music. This hymn was very popular in all the early hymn books. The words were written by John Cennick, a Moravian minister, who also wrote that other popular hymn "Lo, He Comes With Clouds Descending."

"Hark, hark how the Watchmen Cry" was set to music by Rayner Taylor, as were a number of the other numbers.

“ But Thou Didst Not Leave the Soul in Hell ” and “ I Know That My Redeemer Liveth ” were both selected from Handel’s *Messiah*; “ Praise the Lord With Cheerful Noise ” is also by Handel.

Other composers whose music was used were Dr. Arnold, Koseluch, Barbandt, Kent, Greene, Correlli, Bird and Haydn.

A *Te Deum* in English was Carr’s own composition.

The “ *Non Nobis Domine* ” was written by that fine musician, Dr. John Bird.

The next oldest hymn book in the possession of the Society was published in 1840 in New York by D. and J. Sadlier and Co. Although published in New York, the title page states that it was prepared for use in the Diocese of Boston.

It is “ *The Morning and Evening Service of the Catholic Church, comprising a choice collection of Gregorian and other Masses, Litanies, Psalms, Sacred Hymns, Anthems, Versicles and Motetts. Selected and newly arranged from the Compositions of the First Masters. For the use of the Diocese of Boston. Compiled and Respectfully Dedicated to the Rt. Rev. Dr. Fenwick By R. Garbett.* ”

The preface of the book states that the work was compiled by the direction and under the immediate inspection of the Right Rev. Dr. Fenwick, Bishop of Boston. The book is very comprehensive. There are several Masses given, one in A by Webbe, also one in C Major by the same composer. A Mass in F by Dumonte; the *Missa Regia Gregorian*, by Dumont; A Gregorian Mass for the Dead; the Lamentations for Holy Week; three Litanies of the Blessed Virgin; Vespers, the hymns for all the Church festivals; and a great variety of other hymns.

Of course the famous Church hymns are all to be found in the book. Webbe’s *Alma Redemptoris* and Carr’s *Ave*

Regina are among them. The two well-known Hymns to the Virgin which were written by the English poetess, Mrs. Felicia Hemans' "Ave Sanctissima!" and "Fading, Still Fading," are given. The music to which this last was sung for many years was composed by Wiesenthal. In this 1840 hymn book the last lines of the second stanza which in the original are

"Let us sleep on thy breast while the night taper burns
And wake in thy arms when the morning returns."

have been replaced by

"Keep us while watching, in sleep us defend,
That with Christ we may watch, and find rest in the end."

The lines are in quotation marks and are certainly no improvement on the words of the authoress.

The "Ave Maris Stella," so-called "Columbus Hymn," which tradition avers was the first Christian hymn sung in the New World, and which the Spanish mariners sang every night on their momentous voyage, is here with the translation beginning "Bright Mother of our Maker, Hail!"

The Sicilian Hymn to the Virgin, or the Hymn of the Sicilian Mariners is also seen on the pages of this 1840 hymn book, "O Sanctissima, O Purissima!" A curious fact about this hymn is that for over a century the air was popular in Protestant hymn books, though of course with totally different words. It is called The Sicilian Hymn or sometimes Sicily. The best known version is probably that commencing "Lord, dismiss us with Thy blessing."

That justly favorite hymn, "Jesus Lover of my Soul," is found in this book, as indeed it is in most Catholic hymn books. The word "Lover" though has been unaccountably displaced by "Saviour."

The hymn was written about 1740 by Charles Wesley, a Methodist Clergyman. Our Catholic hymn books give but two stanzas, though there are four altogether.

Pope's "Vital Spark of Heavenly Flame" is here set to music, and here also is Dr. Isaac Watts' stirring "Come Sound His Praise Abroad!"

There are several hymns in French at the end of this fine collection, which altogether has some two hundred numbers, making a rather extensive volume.

In 1845 John Murphy published in Baltimore a most attractive little hymn book, a copy of which is owned by the Society. There is not a great deal of music in it, only twenty-three melodies being given, but the words of very many hymns culled from various sources are set down. There are a large number of translations from the Latin of the famous Church hymns as well as others from more modern sources, both Catholic and Protestant.

Cennick's "Children of the Heavently King," Watts "Come Sound His Praise Abroad," Wesley's "Soldiers of Christ Arise" and "Jesus Savior (Lover) of My Soul" and Newton's "Glorious Things of thee are spoken" are gleanings from Protestant authors. These are few, however, compared to the mass of beautiful hymns which owe their origin to Catholic writers.

Thus in this little book will be found St. Bernard's "Jesu Dulcis Memoria" in Caswall's English version "Jesus the Only Thought of Thee," and the Hymn

"Thee Sovereign God, our grateful accents praise
We own Thee Lord, and bless Thy wondrous ways."

which has been in use since the sixth century.

"O Great Creator of the Light," written by St. Gregory in the fifth century; the Hymn to St. Cecilia "Let the Deep Organ Swell the Lay," by the Rev. C. C. Pise; Thomas Moore's

"Thou art, O God, the life and light
Of all this wondrous world we see,"

and a long list of other hymns, too numerous indeed even to mention.

In 1850 Henry McCrath, No. 1 S. Eighth St. Philadelphia, published "A Catholic Sunday School Hymn Book. Consisting of Hymns contained in the Manual of the Sodality, and a Selection of Other Hymns Adapted to Children." The copy of this book in the possession of the Society is the "Fourth Edition, Enlarged," and the little work was "respectfully dedicated to the Children of the Catholic Sunday School throughout the United States by the Publisher."

As in all Catholic hymn books the regular hymns of the Church are given, but no music. A second part, however, published in 1851 and incorporated with the edition of 1850, does give the music. The compiler announced he had "selected from various sources, but particularly from the celebrated "Canticles Saint Sulpice," (now used in the Church for more than a century) the choicest airs, and arranged them to our English and Latin poetry.

The beautiful hymns to the Holy Chost come first in that collection, next "hymns for Holy Communion, Hymns of Joy and Praise, For Festivals, In Honor of the Blessed Virgin, of the Angels and Saints," and some few miscellaneous hymns.

The music selected was of a wide range, and the popular secular airs of the day were occasionally called into requisition. Thus the hymn beginning

"What happiness can equal mine?
I've found the object of my love," etc.

is set to the familiar air known as "Days of Absence."

The once popular air which everyone knew and sang "Meet Me By Moonlight Alone" is inappropriately used for the hymn:

“Take me My Jesus, to heav'n,
To the land of unchangeable love.”

To the exceedingly fine and dignified air of the Austrian National Hymn composed by Haydn was sung

“Saving Host, we fall before Thee,
Trusting in Our Saviour's word.”

“I'll Hang my Harp on a Willow Tree,” that plaint of a disconsolate lover, was thought suitable for the Hymn

“Hail Mary, Queen and Virgin Pure,
With every grace replete.”

A most beautiful Italian air, “Benedetta sia la Madre,” which was sung in the Public Schools of Philadelphia sixty years ago, to the words beginning

“Who shall sing if not the children?”

was utilized for

“O, blest fore'er the Mother
And Virgin full of grace.”

though this hymn was also sung somewhat later than the date of this little hymn book to an entirely different melody. For

“Ah Mary, My Mother, thou friend of my bosom,
Methinks I behold thee in beauty arrayed.”

was used the sprightly air “Life let us cherish.” Later, however another melody was appropriated for this hymn
The hymn

“Hail to the Mistress of the skies,
The Queen of seraphs bright,
Our hope in gloom, Maria rise
And guide us on to light.”

was sung to a pretty melody which was a favorite in the

public schools, "Happy Land, Happy Land," composed by Rimbault. Quite a number of other melodies set to the words of hymns bear traces of their secular origin.

The book is well printed, the music especially so, and no doubt it was much prized by the children of the Catholic Sunday schools to whom it was dedicated.

The year 1851 also saw the publication by Dunigan and Brother in New York of the "Lyra Catholica, containing all the Hymns of the Roman Breviary and Missal with Others from Various Sources, Arranged for Every Day in the Week, and the Festivals and Saints days Throughout the Year. With a Selection of Hymns, Anthems and Sacred Poetry, from Approved Sources."

The preface to the American edition of "Lyra Catholica" gives a fair idea of the scope of the work, for it says in part: "While adequate translations have opened wholly or in great part, to the other languages of modern Europe, the entire range of the finest sacred poetry that ever flowed from uninspired pens, in the pages of the Roman Breviary and Missal; and even while the value of those compositions for the purpose of private devotion has been strikingly attested by more than one attempt to embody them into the collections of other denominations,—they have been known to our own tongue by a few scattered versions, made at various periods, without any unity or purpose, of which it may with entire truth be said, that they were, with few exceptions, wholly inadequate in point of style, almost always inelegant, and quite frequently so rude as to border on the grotesque.

"The first systematic and successful attempt to remedy a defect so remarkable, was the "Lyra Catholica" of Edward Caswall, M. A.; one of the zealous and accomplished men whom the present religious movement in England is continually bringing into the fold of Christ. His version

(*Collection*, published in London in 1849) comprises all the Hymns of the Roman Breviary, all the Hymns and Sequences of the Missal, with a selection from the Breviaries of Paris and Cluny, and from the Italian *Raccolta delle Indulgenze*. Of these pieces every one is newly translated by Mr. Caswall, and probably more than half of them appear in English for the first time from his hand."

"A very great merit of Mr. Caswell's collection is its completeness. Catholics need not be told that any mere arbitrary selection of a portion of the Hymns of the Breviary, of the Missal, a portion of the Sequences, involves in itself a contradiction and an injury. Not that many of these compositions are wanting in poetical and devotional beauties of a very high order. But the Hymns of the Breviary office of the Church, for instance, though the work of many hands, the production of different times, and the offspring of various circumstances and occasions, form now, as presented to us by the Church, a harmonious and connected whole; of which no part, even the smallest, is without its settled purpose and significance—hidden and mystical it may be, but all contributing to the general fitness and beauty—none of which can be separated without damage to itself and to the unity of the design.

"Mr. Caswall's collection comprises not only the Hymns of Vespers, but those of Matins, Lauds and the lesser hours, as well as the Hymns of the Common, and also the proper ones, both of the seasons and the saints, throughout the year, so as by means of the table prefixed, to serve as a complete manual of devotional poetry for every day, and for all holy-days and saints' days of the ecclesiastical year.

"It has therefore been transferred entire and unchanged (save in a few unimportant points) to the present collection, of which it forms the first part under the title of the 'Sacred Year.'

'The second part of this publication comprises a selec-

tion of Hymns and Anthems for particular occasions of devotion, from various approved sources—chiefly “Jesus and Mary, or Catholic Hymns” by the Rev. F. W. Faber, (London 1849) and Hymns of the Heart by Matthew Brydges, Esq., both of them the contributions of the taste, genius and piety of their authors to the service of the Church, to which the mercy of God has led their wandering feet, and the ‘Catholic Choralist’ by the Rev. Wm. Young (Dublin, 1842.)

“The third part is devoted to poetry of a strictly devotional cast.”

In addition to this interesting, though lengthy preface, there is another written by Edward Caswall, M. A., for his “*Lyra Catholica*,” from which a few illuminating paragraphs may well be quoted.

“As respects the hymns in general, it may be useful to remark that the greater number of them appear to have been originally written, not with a view to private reading, but for the purpose of being sung to the beautiful ecclesiastical melodies by Monastic and other Religious Bodies at their Office in Choir. This circumstance will serve to explain a few scattered expressions which otherwise might seem unreal; as, for instance, where allusions occur to the practice of rising at midnight to sing praises to God, and if on the other hand, some few of the Hymns may so far appear less adapted to the use of persons living in the world, it is our gain surely, on the other hand, thus, by occasional glimpses, to be reminded of that more perfect life, which has never ceased to be a reality in the Catholic Church.

“Another advantage, which we owe, doubtless in a measure to the same circumstance, an advantage not to be despised in a sentimental age, is the exceedingly plain and practical character of these Hymns. Written with a view to constant daily use, they aim at something more than merely exciting the feelings. They have a perpetual reference to

action. Their character is eminently objective. Their tendency is to take the individual out of himself, to set before him in turn all the varied and sublime objects of Faith, and to blend him with the universal family of the Faithful."

There is a table showing the "Proper Hymn" for every day throughout the year, a calendar of feasts and a good index, so that it is very easy to find any hymn in the collection.

There are about two hundred hymns in the "Sacred Year"—certainly a great treasure house of devotion.

The second part of this volume is made up of selections from various sources. Fathers Faber, and Crashaw. Brydges, Young and Dryden are all represented by one or more hymns and there are also some few by Protestant authors, such as "Rock of Ages Cleft For Me;" though the word cleft is erroneously printed rent, by the Rev. Augustus Toplady, a Protestant minister; Cennick's "Lo! He Comes With Clouds Descending;" that beautiful hymn "Jesus I My Cross Have Taken" by the Rev. Henry Francis Lyte; and Wesley's "Soldiers of Christ Arise."

Among the devotional poetry is given that fine poem of Father Faber

"O, it is hard to work for God,
To rise and take His part
Upon the battlefield of earth
And not sometimes lose heart."

and its beautiful concluding stanza :

"For right is right, since God is God,
And right the day must win,
To doubt would be disloyalty,
To falter would be sin."

Countless children have no doubt sung that most attractive Hymn of Father Faber

“Dear Angel ever at my side,
 How loving must thou be
 To leave thy home in Heaven to guide
 A little child like me.”

Thomas Moore's "Thou art O God, the Life and Light," and Gerald Griffin's "Sister of Charity" are both in the collection.

The "Lyra Catholica" has no music but it is one of the most valuable hymn books in the Society's library.

The "Catholic Vocalist," published by Henry T. Rocholl, in Philadelphia in 1860, must also be mentioned, as it is owned by the Society. It is elaborately gotten up with an attractive title page and every hymn is set to music, the melody and also an appropriate accompaniment being given. The majority of the hymns are those to the Virgin Mary, few of any note being omitted.

Any one familiar with the old-time hymns will readily recognize all the favorites, such as "Gentle Star of Ocean," "Behold the Month of Mary," "Hail Queen of the Heavens" which is arranged for four voices, as indeed are a number of the selections. "Hail Virgin, Dearest Mary," which generations of children have sung, the "Ave Maris Stella" as a quartette, and the "Macula Non Est in Te" (this latter being sung to the Septette in Donizetti's Opera of "Lucia di Lammermoor." "Maffio son Io Orsini"). Indeed very many of the hymns in this "Catholic Vocalist" are undoubtedly taken from the operas which were popular at the time the book was published.

There are several Litanies of Loreto, and the Dies Irae, Adeste Fideles and Hymns to St. Patrick, St. Felix, St. Aloysius and St. Joseph.

In addition to the music for four voices, there are solos, duets, trios and choruses, but there is an absolute lack of information as to composers of either words or music, not

an uncommon defect, however, in the generality of hymn books. Dates are also very often lacking, especially in music published in separate sheets, which makes it difficult to determine the time of publication with certainty.

The Society owns a few other hymn books, such as the Kyriale, a complete Liturgical Manual of Gregorian Chant, one volume having the square, another the round notes.

Another possession of the Society is a "Miserere for five Solo Voices and Chorus, by Cavaliere G. Capocci, Transcribed and Edited by Edward F. MacConigle, published at 252 S. 4th St., Philadelphia and Copyrighted in 1884.

All the hymn books which are the property of the Society are interesting and they all contain many fine Church hymns. Naturally many of the hymns are found repeated in the various books, though each book has a number which are not duplicated in the others, and they are all a valuable part of the Library of the Society.

KNIGHTS OF COLUMBUS WAR ACTIVITIES IN PHILADELPHIA

BY EDWARD J. GALBALLY

[Names and statistics given in the following account of the welfare work performed by the Philadelphia Knights of Columbus during the war and the active period of demobilization of the troops, are drawn from the official K. C. records. It may be that in the after years this practical manifestation of Catholic public spirit will be ignored or questioned. In the past other good work done by Catholics for the common weal has suffered this fate. It is for the purpose of keeping the record intact and making it available for future use, if occasion offers, that this brief chapter has been prepared and is here published.]

I. CAMPAIGNING FOR LIBERTY LOANS, VICTORY LOANS AND WAR CHEST.

PATRIOTIC services rendered by the Philadelphia membership of the Knights of Columbus, as distinct from the national undertakings of the Order under government commission, had their inception early in the year 1918. From the very moment of the declaration of war by the United States, the Philadelphia Knights had individually taken their part in the various duties incumbent upon them as loyal citizens. As a distinct Philadelphia body, however, they were not mustered into service until the Third Liberty Loan Committee called for their aid. In answer to that summons a meeting was held in the Red Room of the Bellevue-Stratford Hotel, March 22, 1918, and the local Knights of Columbus Committee on War Activities was then established. The members present on that occasion unanimously selected Mr. John V. Loughney, who is Master of the Fourth Degree for the Eastern District of Pennsylvania and Delaware, as Chairman of the newly-created