

# THE HYMN SOCIETY

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#### FROM THE 1964 CONFERENCE

For a full account of the 1964 Conference we must wait until our next issue, but there are certain announcements that can be made at once.

The first is disagreeable. The Executive recommended to the Annual General Meeting that our subscription be raised to 15s. a year. We hope this will not prove too discouraging to our readers. We do want our work to go on, and since in the nature of things we cannot expect to be a large body, rising expenses make an impact on our finances which might be less noticeable if there were more of us to carry the load. So from 1965 the subscription will be 15s., and a similar subscription will gain or continue membership with the Hymn Society of America.

The second announcement is one which will evoke much regret



and much gratitude. After ten years of devoted service, our Secretary, Arthur Holbrook, will demit office on December 31st, 1964. It is never easy to assess the work of a Secretary; most of it is done while others sleep in any case. The Secretary is the person to whom the high-minded leave anything in which they want to show no further interest until the results come through. 'Instructions' are given to the Secretary, and that is it. Mr Holbrook has done exactly what any Society wants its Secretary to do: he has got on with the job unobtrusively and efficiently. This might mean writing ten letters to get one speaker for a Conference, or writing an appeal to a moneyed foundation for help for the Society (turned down); it certainly has meant being present at every public activity of the Society—where would any of our meetings be without Holbrook? It often means coping with letters from people who want back numbers of the Bulletin, or reminding the Editor that it's time he replied to a letter. These thousand and one small things add up to a heap which in less capable hands would quickly become unmanageable. We owe immense gratitude to Holbrook for all he has done, and for all the worry he has taken off the shoulders of the rest of us.

I recall being told by the late Dr C. J. Cadoux, when I was a student, of a raw visitor from the antipodes who had expressed enthusiasm for certain aspects of English religion in the crude but comfortable words, 'There's something in this Methodist racket, Doctor'. John Wesley trained his men well: and the advantage of this comes to our Society in the appearance of another enthusiast whose efficiency is as good as equal to Holbrook's. This is Wilfred J. Little, Methodist minister, who has for many years been a familiar figure at our gatherings. Mr Little is to be our new Secretary, and the news is the one thing that can cheer us when we learn that Holbrook is laying down his duties. We shall publish his address at the head of our next issue.

It is also necessary for us to record our gratitude to yet another Methodist minister who has performed a quiet but entirely necessary service for us for many years—Mr Farnsworth, our Minutes-Secretary. Anxiety about his health has made it necessary for him to resign. We hope very much that he will be able to get a good rest, and that he will feel able to be with us at future Conferences, and are very grateful to him for all that he has done.

The third announcement is that plans are proceeding for a conference next year. It is very much hoped that it may be in the neighbourhood of Charterhouse, where perhaps we may have an Act of Praise featuring *Hymns for Church and School*. Nothing definite can yet be said about this, because we must hear from the authorities at Charterhouse before we are able to make an announcement even about the date. But what we are aiming at is late May or early June, 1965.

This leads us to the cheerful news that *Hymns for Church and School*, being the fourth edition of the *Public School Hymn Book*, was published on September 15th in its full music edition. The publisher is Novello, and the price, 16s. A melody edition is hoped for next spring. Two of our most active members, Leonard Blake and John Wilson, have been actively concerned in its preparation. A joint review by the Head Master of Sherborne and the Rev. Cyril Taylor will appear in our next issue.

E.R.



## BAD POETRY OR GOOD LIGHT VERSE?

By NORMAN NICOLSON

(From the *Church Times*, April 24th, 1964, by courtesy of the Editor)

'Light verse, poor girl, is under a sad weather'—so said Mr W. H. Auden in *Letters from Iceland*, which contains perhaps the most brilliant, sustained specimen of the form produced in our time. He goes on:

*Except by Milne and persons of that kind  
She's treated as démodé altogether.*

And, though this was written about thirty years ago, the situation has scarcely changed since then except that 'Milne and persons of that kind' have now disappeared from the literary scene. Of course, Mr John Betjeman has arrived to take their place, but Mr Betjeman is a serious and accomplished poet whose work merely looks like the kind of light verse that pretends to look like poetry.

### HARD TO DEFINE

Yet to say that *A Subaltern's Love-Song* is not true light verse is not to say what light verse is. Mr Auden was addressing Lord Byron, so that his claims for the medium are not modest. On the other hand, he admits that he himself would be quite content:

*To pasture my few silly sheep with Dyer  
And picnic on the lower slopes with Prior.*

To mention Byron, Dyer and Prior is to show how hard it is to try to draw a dividing line between poetry and verse. Nor is it very useful. Yet, when we speak of the 'poetry' of Schumann or Constable, or that of a film or a ballet, we are speaking of a quality which may be hard to define but is easy to recognise. So, too, when we speak of the 'poetry' of a prose-writer such as De Quincey or John Ruskin. Poetry, then, in its literary form, may perhaps be described as verse which has that quality of 'poetry' while verse which doesn't have it is merely 'light.'

The word 'merely,' however, gets us into trouble right away. For the difference between poetry and light verse is one of kind and not necessarily one of degree. A. E. Housman had far more 'poetry' in him than the Byron of *Don Juan*, but no one would call him a greater poet. Nor can we say that poetry is serious and light verse is frivolous or comic, for there is nothing comic about *Marmion* while *Don Juan* is often deeply serious.

The point is that the intentions of light verse are not those of poetry. They are, in fact, nearer those of prose: to inform, to persuade, to entertain. Mr T. S. Eliot, in his introduction to *A Choice of Kipling's Verse*, has suggested that verse which has no

pretensions to poetry may still have its own kind of greatness; that we can speak of a great verse-writer as well as a great poet. Such a writer, he thinks, was Kipling.

The particular example may be disputed, but the comments which accompany the choice are of much interest. 'I do not mean . . . by verse,' he says, 'the work of a man who would write poetry if he could: I mean by it something which does what "poetry" could not do. The difference which would turn Kipling's verse into poetry does not represent a failure of deficiency: he knew perfectly well what he was doing; and from his point of view more "poetry" would interfere with his purpose.'

What, then, does verse do that poetry cannot do; and, still more important, what do both do that prose cannot? To find the answer we must remember that verse and poetry are the literature of the illiterate. Some kind of rhythmic pattern in words seems to have emerged in nearly all human societies long before language had been put into writing. From the very beginning it was probably associated with music and dancing, for rhythm, whether of speech, melody or movement, has a profound emotional effect.

It is, moreover, an effect which can be shared. Rhythm binds a group together, rouses impulses, combines and intensifies them. Words in rhythm had an essential part in all tribal rituals, religious or secular, and also in private magic, charms and incantations. From this aspect of rhythm speech comes 'poetry' as we most often think of it—the poetry of the Psalms, of Milton, Keats or Dylan Thomas.

But words in rhythm had another quality: they are easy to remember. In a time before written records this was of immense importance, so that laws, doctrines, traditions, local history and biography, useful information and moral teaching could all be remembered in verse and passed on from generation to generation. Even after reading and writing had become common among the upper classes, the uneducated still continued to preserve their inherited wisdom in inherited rhyme, as do children even to-day.

And from this aspect of rhythmic speech comes what we now call light verse—the verse of the Robin Hood ballads, of Thomas Tusser's *Hundred Good Points of Husbandry*, of Samuel Butler's *Hudibras*, of much of Swift, Gay and Cowper, of Scott's romances, of *The Ingoldsby Legends* and the Savoy Operettas. The list, of course, is one to be argued about, for it is characteristic of the best verse that it is continually filtering over into poetry. Yet, speaking generally, the type of verse represented in that list, whether or not we call it 'poetry,' is almost entirely unwritten and unread to-day.

In part, the present unpopularity of both light verse and poetry is due to the spread of education. For verse is primarily an aural and not a written medium. Even though for centuries poets have



been putting down their work on paper, it still has to be heard, to be listened to in the mind's ear, before it can become verse at all. If it is read with the eye only, and at ordinary reading speed, it lacks rhythm and sound and becomes merely a kind of eccentrically printed prose.

There was a time when all reading was reading aloud, for the art of silent reading seems to have come quite late in the history of civilisation. It was remarked of St Ambrose that, when he read, no sounds came from his lips. Yet apparently even he moved his lips and presumably read at the speed of speech. One may guess that in the days before printing it was not easy for the eye to skip along the page ahead of the natural spoken rate of the words.

To-day, when printed words are flashed at us from television screens, advertising hoardings, cinema frontages, tradesmen's vans, bus-tickets and cans of tinned fruit, we are beginning to forget that they are primarily a recorded form of speech. Instead, they are becoming shorthand visual symbols. We are even taught quick ways of absorbing them, by skimming along the tops of the letters or by gulping whole groups of words at a time. The sense of a human voice actually speaking has been largely lost.

All this makes the reading of verse practically impossible except for the few who can discipline themselves to read in the old, slow manner. In fact, verse is now more easily transmitted by public performance, on the radio or in song, than it is in print. And it seems to me that, if future developments in communications make it unnecessary for the majority of people to learn to read, the new illiteracy may bring about a re-birth of poetry.

This is only half the answer, however, for poetry is still written and passionately valued by the few, while light verse is ignored as much by the few as by the many. There may be a clue in this difference between 'few' and 'many.' For poetry, as it is practised to-day, is mostly a solitary art. Truly public poems—*Paradise Lost* or the *Elegy in a Country Churchyard*—are no longer written. The poet is a man talking to himself or talking to an ideal audience of one.

Light verse, on the other hand, is always public. The audience may, at times, be small, but it must be one with whom the poet feels at ease and at home. Mr Auden wrote his *Letter* at a time when he felt that he had a ready and responsive audience of Left-wing youth; Mr Eliot wrote *Practical Cats* when he had a ready and responsive audience of god-children.

The really great light verse comes when the poet feels at home not just with a group but with a society. That was the case in the eighteenth century, when the dividing line between poetry and verse almost disappeared. Even so un-typical a poet as William Cowper, a recluse and a neurotic, could confidently address the whole nation and trust that he would be understood.

While such confidence remained, light verse was an honourable and important medium. Byron used it for a satirical novel in which the technical dexterity of the poet prompts the reader like an insinuating tone of voice; Scott used it for a series of narrative ballads which, though they may often stray over the line from good verse into bad poetry, have nevertheless an exuberance, a tincture of romance, which was lost when he turned to prose.

Romanticism, however, helped to destroy light verse by destroying the commonly-held views and shared assumptions which linked the eighteenth-century poet with his audience. From then onward, light verse became not a medium on its own but a kind of mock-poetry: *The Jackdaw of Rheims* usurped *The Lady of the Lake*.

One of the results of this was a decline in the congregational hymn—a decline which, unfortunately, came at the very time when new hymns were greatly needed. For the congregational hymn is really religious light verse. 'Poetry,' in the magical sense, is found in our services in the Psalms, the Canticles and the liturgy, but, in congregational hymns, as Mr Eliot said of Kipling, 'poetry' would interfere with the purpose. There is 'poetry,' obviously, in the best hymns of Watts and Wesley, but it comes there largely by accident and derives, in most cases, from the Bible rather than the writer's own imagination. Watts may have modelled himself on Milton, but his sober, generalised diction belongs to the most solid and unpretentious tradition of eighteenth-century verse; while Wesley's virtuosic felicity of phrase and metre has much in common with all that was most adroit and delightful in the lighter verse of his time.

The mid- and late-nineteenth-century hymn-writers, however, had no light-verse models to turn to. So they turned to the poets. Now it is not my wish to depreciate the nineteenth-century Anglican hymn-writers. Their work filled gaps left by the predominantly Evangelical or Calvinist writers of the eighteenth century. It is usually edifying, sometimes dignified and often picturesque. But, still more often, the poetry interferes with the purpose, and the hymn falls into prettiness, sentimentalism or a blur of pious attitudes.

The clean-cut, direct, forceful and essentially *congregational* qualities of even such minor eighteenth-century hymn-writers as Montgomery, Newton or Cennick have been thrown away for a cupful of watery poetry. One cannot help thinking that, if the later Victorians had turned not to Wordsworth, Milton and Dante but to the lyrics of Gilbert and Sullivan, they might have caught some of the vitality which was to whistle itself away through the safety-valves of the Gospel Songs.

To-day we have no Gilbert and Sullivan. The popular ballad belongs to the crudest form of light verse, while the modish cabaret-lyric belongs to the most ephemeral form. Great religious poetry



has been written in our time, but most of it gives no guidance at all to the hymn-writer. Because of which, it seems to me, the hymn will remain a most difficult and tantalising art-form until some change in society brings in a new kind of light verse, popular, intelligent, adaptable, and capable of being enjoyed by readers of different education and class.

Until then, Ken, Watts, Charles Wesley, Cowper, Newton, Heber and Newman—to name only my own favourites—will have to go on helping twentieth-century congregations to praise their Maker in largely eighteenth-century words.

## WORSHIP SONG (1905)

By ERIK ROUTLEY

We are about to enter one of those periods, of which the last was in the years 1949-51, when a number of new hymn-books will be presented for review. As I write, *Hymns for Church and School*, the *Anglican Hymn Book*, and the *Cambridge Hymn Book* are all on the eve of publication. The present article proposes to call to mind a hymn-book published almost sixty years ago which has long since passed out of what could possibly be called general use, but which holds an unquestionable place in the history of hymnology. Its title is *Worship Song*, and it was published by Novello's in 1905 under the editorship of William Garrett Horder.

I see no need to conceal the reason why I contribute this article on this subject. *Worship Song* was the first hymn-book I ever saw. It was in use in the church where I was baptized. It remained in use there until it was replaced by *Congregational Praise* in 1952, and therefore it served that congregation for upwards of forty years, for it had been introduced to them early in his ministry by the late Reverend T. Rhondda Williams, an almost exact contemporary of Howell Elvet Lewis, who was in his day one of the most notable preachers in the Congregational Union. These biographical details are of small consequence: but although the hymn-book never found wide acceptance, being in competition with the hymnaries officially approved in Congregational Churches, I am confident that the reader will not be over-critical of my decision to write about it.

Horder was a Congregationalist who shared the wide literary culture which was then, but is much less now, the mark of the leaders of that denomination. He entered the Congregational ministry in 1866 and served in the churches at St Helens, Torquay, Wood Green, Bradford (College Chapel) and Ealing. In 1875 he published his first work in hymnology, *A Book of Praise for Children*. This was incorporated in an official children's hymn-book sponsored by the denomination in 1881 under the same title and edited by G. S. Barrett (who in 1887 edited also *The Congregational Church Hymnal*).

From this he went on to the compilation of a general hymn-book for the use of his fellow-Congregationalists, and this appeared in 1884, three years before Barrett's book (the one Bernard Manning was so fond of praising) as *Congregational Hymns*. Of this book Julian wrote in his Dictionary that 'while the solid groundwork of recognized Congregational hymnody is the strength and stay of the book, poetic warmth and cultured expression have been sought after and attained. The tone of the book is bright and buoyant, and its literary standard is exceptionally high'.



This book contained 841 hymns. It was reissued, with a supplement of 242 hymns, as *The Treasury of Hymns* in 1896, and the enlarged edition of this second title (1900) was the first hymn-book to contain Kipling's *Recessional*, which it included as an additional last hymn.

*Worship Song* is, of course, derived from these earlier books, but it was Horder's last hymn-book, and his first and only hymn-book with tunes. Its Preface is dated January 4th, 1905, from Ealing, and it is there explained that no musical editor was appointed, but that the Editor consulted a number of musicians of the day before making his final decisions about tunes. The names of these musicians are given in two groups. In the first he mentions Arthur Berridge, Josiah Booth, Edwin Edwards and L. Morley Horder; in the second, presumably as having been consulted in a more limited field, he names Carey Bonner, W. C. Filby, Edwin Moss and Walford Davies. In explanation of this procedure, the Editor writes in his Preface that 'the result of single musical editorship in the past has usually been the inclusion of too large a number of the Editor's own compositions'. The old-world courtesies were, however, preserved to the extent of the Editor's allotting tunes by his committee of consultants to seventy-seven of the hymns he had chosen.

We shall presently have something to say about the musical side of this book; but that is bound to be a secondary matter, because it is not its music that gives it its place in history. It is its choice of words, and its editorial technique.

Horder may have been an autocrat (it has been suggested before in these pages that a strong hand on the helm has not been historically shown to be damaging to the merit of a hymn-book) but as an editorial technician he was well ahead of his time. He certainly has the advantage of the editors of the *English Hymnal*. He provides the normal indexes—indexes, that is, which we now feel entitled to demand. But his index of Authors and Translators includes the dates of every author, or, where birth and death dates are unknown to him, date of publication of their work; and in the index of composers he lists under each entry the names, and not only the numbers, of the tunes attributable to it. He keeps dates out of his main text, except where a hymn or tune is ascribed to a publication, in which case he gives the date if he knows it. But the serial entries of tunes by name under composers was first provided in a 'standard' book only in the *Church Hymnary* (1927), and the dates of authors in the authors' index only in the Shortened edition (1939) of *Hymns Ancient and Modern*. Another small point is, at the end of the Authors' index, an explicit personal acknowledgment to Canon John Julian for his assistance.

Another direction in which he went ahead of his contemporaries is indicated in this quotation from his Preface: 'The Editor

ventures to call attention to a feature in the naming of certain sections of this book. No sections, for example, will be found with the heading "Missionary" or "Baptism", since hymns under such a heading would probably be restricted to such special occasions'. Perhaps the reasons for his re-thinking of some of his section-headings were not always the same: or would not be always approved by editors of today. For while the abolition of a 'Missionary' section has now been wistfully called for by missionaries who hear nothing but 'Jesus shall reign' and 'From Greenland's icy mountains' when they visit churches in the home field, it may well be that the very tenuous doctrine of Baptism which Dissenters (other than Baptists) held at that time was all that was necessary to cause Horder to omit a Baptismal section. Certainly hymns were rarely sung in association with infant baptisms in the churches the hymn-book was designed to serve, and Horder gives his convictions away when he says in the paragraph from which we have just quoted, 'hymns for the Baptism or Dedication of children will be found under the heading "Intercession for Children"'. But then I must remark that the available hymns explicitly mentioning the Sacrament of Baptism would have struck Horder as falling far short of the literary standards he demanded; and indeed some of us even now, when Baptism is administered publicly in the presence of the congregation and is associated with the singing of a hymn, are reluctant to choose those which our hymn-book provides, preferring those which speak of the Resurrection with a freer tongue than the writers on Baptism have yet been blessed with.

This in itself gives a clue to the *ethos* of the book. Although it contains much material that was in the *Congregational Church Hymnal*, no two books serving the same denomination could have been more different in outlook. Barrett's book was in its way a classic of dogma—and as such it appealed strongly to Bernard Manning. Horder's was designed to be a classic of literature, and as such has, as we must emphasize, much more in common with the spirit of Percy Dearmer. When it was a decision between *this* hymn which is indifferent literature and sound dogma, and *that*, which is good literature but unorthodox, Horder's decision was rarely the same as Barrett's. Especially (and here again Dearmer obviously agreed), Horder was shy of dogmatic mythology. He kept almost entirely clear of the 'blood' image. His Passiontide section does not include the Passion Chorale, and 'O for a heart to praise my God' probably gets in only because it is Wesley. He has no place for the doctrine of the Ascension, and includes no Ascension hymns, not even 'The head that once was crowned with thorns', except only such as see Ascension in terms of Priesthood (both Watts's and Bruce's hymns on Hebrews 4 are included). He pays no particular honour to Watts and Wesley, even if, as we have just said, there are places where concessions are made to the great



names. Watts contributes only fourteen hymns (a parsimony shocking to Congregationalists of the conservative kind), and the two Wesleys between them, eighteen. The author with most contributions to his name is Whittier, with 25, and the runner-up is Bonar, with twenty. Neale scores only eight—but this is not a book in which one will expect to find much liturgical material. Of the great Victorians he likes best Ellerton, How and Monsell, each of whom have fourteen hymns. Montgomery has a judiciously-selected fifteen.

Now in assessing a book like this, what one must constantly remember is that in the late Victorian age in which Horder lived most of his life, all the good light literature in religion (see Norman Nicolson's article) was about (a) Nature, (b) the Christian experience of the leisured, (c) the liturgy of the Church of England or (d) Christian Socialism. Perhaps only the new-found hymnody of Scotland, in authors like Bonar, J. D. Burns, W. C. Smith, ever touched dogma—and they were at their best in writing about the First Person of the Trinity; and only the new-found hymnody of the English Catholics touched the evangelical note. This last supposition could explain the remarkable respect paid in this book to F. W. Faber, who contributes sixteen hymns—two more than Watts, one more than Charles Wesley.

Horder was looking for poetry, and for relevance. He wanted as much well-written stuff as he could get hold of that would express the religion of an alert Christian in 1900. In *Congregational Hymns* (1884) he found a good deal of religious poetry of a high standard, much of it written by otherwise obscure women authors. In the Supplement of 1900 he added a good deal of enthusiastic and heady socialist religious writing. He swept away nearly all of Watts and Doddridge and most of Conder, and replaced them with poetry of the school of Palgrave, with action-songs of the school of Kingsley, and, of course, with hymns from America.

What is interesting about all this is to see how far it influenced what we nowadays regard as the repertory of English hymn singing. Precision would require a good deal of research: to get a general estimate is easy enough to be attempted here. And it all depends on what kind of agreement we can presuppose between Horder and Percy Dearmer.

Dearmer's great respect for Horder is recorded in *Songs of Praise Discussed* under No. 327, where he says that he 'did more than anyone else for the raising of our hymnody from its poverty-stricken condition at the end of the last century'. Of 'Eternal ruler of the ceaseless round' (at 485), he says, 'this is another of the American hymns that were overlooked in England; and we owe the extension of this and others of them to Garrett Horder (*Congregational Hymns*. 1884).'

If this and other *Companions* gave us details always, not only

of the original sources, but also of the practical introduction to English hymn-singers, of the hymns they dealt with, Horder's name would be mentioned far more often in their pages than it is. But the easiest way to get a general picture of what he did for English hymnody is to notice some of the hymns which he put into *Worship Song* which were not in *Hymns Ancient and Modern* (1889 edition), but were included in the *English Hymnal* the following year. They appear to be these:—

W.S.	E.H.
1. Immortal, invisible (Smith)	407
39. I look to thee in every need (Longfellow)	406
53. Immortal love (Whittier)	408
54. Our friend, our brother (Whittier)	456*
71. Jesus, these eyes have never seen (Palmer)	421
82. Strong Son of God (Tennyson)	483
86. It came upon the midnight clear (Sears)	26
137. In the hour of my distress (Herrick)	410
150. Creator Spirit (Dryden)	156
191. Thousands of thousands stand (Mason)	404*
195. O Thou not made with hands (Palgrave)	464
388. Eternal Ruler (Chadwick)	384
394. Father, hear the prayer we offer (Willis)	385
402. Dear Lord and Father (Whittier)	383
438. Teach me, my God and King (Herbert)	485
413. Go when the morn is breaking (Simpson)	473
467. The Lord will come (Milton <i>cento</i> )	492
479. O North with all thy vales (Bryant)	550
480. Thy Kingdom come! (Hosmer)	504
623. The spacious firmament (Addison)	297
624. Hark my soul, how everything (Austin)	296
627. Thou art, O Lord, the life and light	298
628. When spring unlocks the flowers (Heber)	299
634. O sing to the Lord (Littledale)	291
661. O little town of Bethlehem (Brooks)	15
744. All things are thine (Whittier)	173
756. From thee all skill and science (Kingsley)	525
763. God of our fathers (Kipling)	558
783. Once to every man and nation (Lowell)	563
786. Behold the bridegroom cometh (Moultrie)	3
787. Work is sweet (Thring)	516
795. City of God (Johnson)	375
796. When wilt thou save the people (Elliott)	566
Total: 33	

\*—different version or selection



If we similarly examine what is common to *Worship Song* and to *Songs of Praise*, but not by 1931 found in other Anglican books of wide circulation, we add this list:

W.S.	S.P.	
	(1931)	(1925)
18. Thou wast, O Lord, and thou wast blest (Mason)	675	382
20. Lord, my weak thought (Palmer)	563	294
40. Life of ages (Johnson)	559	290
43. The Lord is in his holy place (Gannett)	655	367
97. Can I see another's woe (Blake)	461	213
174. How lovely are thy dwellings fair (Milton)	525	
189. Not always on the mount may we (Hosmer)	589	312
197. Though lowly here our lot may be (Gaskell)	676	
208. O Lord in me there lieth nought (Sidney)	605	324
264. Let all men know that all men move (Trench)	505	242
267. Made lowly wise, we pray no more (Hosmer)	575	302
344. We thank thee, Lord, for this fair earth (Cotton)	691	393
421. Thine are all the gifts, O Lord (Whittier)	332	
328. All as God wills (Whittier)	438	1
517. Sunset and evening star (Tennyson)	649	358
519. My soul, there is a country (Vaughan)	585	309
520. I long for household voices (Whittier)	530*	
571. The night is come, like to the day (Browne)	58*	41
585. Now God be with us (Winkworth)	48	33
766. O beautiful our country (Hosmer)	322	191
775. Men whose boast it is (Lowell)	304	175
776. How happy is he born or taught (Wotton)	524	263
794. These things shall be (Symonds)	312	181
800. Mine eyes have seen the glory (Howe)	578	304
801. Sound over all waters (Whittier)	327	
Total:		25

\*—different version or selection

Of these hymns, ten in the E.H. list and ten in the S.P. list were not in *Congregational Hymns* (1884), being added in the 1896 *Supplement*. Kipling's *Recessional* was added to the *Supplement* in 1900. And a few others were in none of the earlier books, coming 'new' to *Worship Song* in 1905—namely, 'O North with all thy vales of green', 'Sound over all waters', 'Father O hear us', and 'The night is come'. Some of those mentioned appeared elsewhere before or after *Congregational Hymns*: for example, 'It came upon the midnight clear' was printed in England as far back as 1870, and 'When wilt thou save the people' was in the *Congregational Church*

*Hymnal*. The *Church Hymnary* of 1927 shows 'These things shall be', 'My soul there is a country' and 'How happy is he born or taught'; but all these were in the original 1925 edition of *Songs of Praise*. Therefore one cannot use every one of these hymns as evidence of Horder's influence on Dearmer's choice: but on the whole his influence, especially in regard to American hymns, was decisive. It was, at any rate, the direct antithesis of the influence of *Hymns Ancient and Modern*. None of the hymns mentioned above were in its 1889 edition, and it was 1950 before anything like a large number of them were recognized by the Proprietors.

What Horder and Dearmer had in common was a respect for literature. Horder, however, lived just in the pre-Bridges era. In consequence, perhaps his respect for literature was less well-formulated than that of Bridges; certainly his gesture was less of a crusade than was that of Yattendon. Bridges wrote and spoke, moreover, as a good son of the Church of England would write and speak; and his hymn-book was compiled for a country church. Horder was a man of the town, as were all influential Dissenters of his time. The romantic view of nature—so prominent in his selection of hymns—goes with an urban, not a rustic culture. So, of course, more obviously, does a concern with social necessities. Both these streams in hymnody exercised influence on Horder's choice, and they contributed much to the effectiveness of his book as an expression of theological liberalism. As his book on hymnology, *The Hymn Lover*, shows, Horder knew ten times as many hymns as he selected for any of his books: but his selection was based on a conviction that worshipping Christians ought to be critical of such imagery and diction as were private to Christian devotion and unintelligible to educated humanists.

Musically he was at a disadvantage. Not only had he no Vaughan Williams: his closest advisers were indifferent musicians even by the standards of church music in the 'nineties. The one musician still regarded as of standing with whom he had any contact was Walford Davies—and Walford Davies had been in 1905 but seven years at the Temple. *Worship Song* was not to make a name for him as did *EH* for Vaughan Williams. Contact between Dissenters and Anglicans was a good deal less free then than it is now. It was possible for whole denominations to engage Anglican help professionally—Hopkins of St Paul's for the *Congregational Church Hymnal*, and Bridge of Westminster Abbey for the 1904 *Methodist Hymn Book*: but while Bridge has 'the music edited by' to his name in the late book, Barrett is content to say that Hopkins merely 'revised the harmonies'. Walford Davies was not ashamed to allow his Dissenting origins to provide a point of contact with Horder (or, come to that, with the Congregational Union when it later invited him to set the responses in its *Book of Congregational Worship* to music). The result of all this is that *Worship Song*



has just one famous hymn-tune whose origin can be ascribed to it—Walford Davies's CHRISTMAS CAROL ('O little town of Bethlehem'). Two other tunes by Walford Davies are in the book, but they never escaped from it into the wider field.

The general trend of the music is as cautious as that of the music in the earliest *A & M*: its craftsmanship is much rougher, but that is the only difference. There are no 'Methodist' fuguing tunes, no Welsh tunes but ABERYSTWYTH, no florid tunes of the Purcellian or Handelian kind. As often as not, the hymns associated with eccentric tunes were rejected anyway—such as 'Lo, he comes', or 'Rejoice, the Lord is King': neither HELMSLEY nor GOPSAL would have stood a chance whatever words they were set to. There is just enough scholarship to present the psalm-tunes with reasonably authentic melodies, but there are no deviations from Victorian rhythmic conventions. The OLD HUNDREDTH has equal notes all the way. TALLIS'S CANON is printed correctly, but in the key of A. (Both tunes are set to 'All praise to thee, my God, this night'.) On the whole, the *A & M* versions of the classics are sufficient for Horder. Once or twice he favours an *A & M* collocation of tune and words. He is the first Congregational editor, as it happens, to set 'O God, our help in ages past' to ST ANNE: but he adds ST STEPHEN (NEWINGTON) as second tune.

Thirty-seven tunes by Dykes are spread over 46 hymns; Baker comes next, with 19 tunes for 22 hymns, followed by Barnby, with 18 for 26. Horder has a special affection for that highly chromatic tune HOLY TRINITY, which comes up five times. F. C. Maker has thirteen tunes which serve seventeen hymns, and the same figures apply to Sir Arthur Sullivan. In a sense, 'contemporary church music' very nearly monopolizes the book; the absence of rhythmic aberration or tonal eccentricity is compensated by an ample provision of chromatic part-writing.

The book is, however, not without certain curiosities for the hymnologist. One or two of these present mysteries which I cannot solve, but on which other readers may be able to throw light. I end with a few of these special comments.

The opening hymn in the book is 'Immortal, invisible', set to Frank Bridge's OLRIG GRANGE. Is there a case for saying that this is a tune quite as satisfactory as the now ubiquitous ST DENIO?

There are three hymns of George Macdonald in this book, among which neither of those now most frequently sung is found. They begin, 'Father, I well may praise thy name' (23), 'O God whose daylight leadeth down' (575), and 'A quiet heart, submissive, meek' (622).

T. T. Lynch, as might be expected, has a good representation—fourteen hymns, usually in their original texts. A few of these appear nowhere else in regular use.

The tune ANIMAE HOMINUM, revived in the *BBC Hymn Book*, is set to 'Souls of men' (485).

There is a tune by Sir Donald Tovey, to 'Gather us in,' at No. 496.

The tune to No. 551, 'As thou didst rest, O Father', is ascribed to 'H. E. Darke'. The hazardous conjecture that this is Harold Darke is one which I have stood by in *Twentieth Century Church Music*, but it has not been confirmed or denied by Dr Darke himself. He was 17 years old when the book was published.

Francis Quarles's noble lines beginning 'Fountain of light and living breath' are at No. 47 in their original version—not in the rewritten version given at CP 219 and *Church Hymnary* 6, beginning, 'O King of kings before whose throne'.

Jeremy Taylor's lines, rewritten by Bishop Woodford as 'Draw nigh to thy Jerusalem' (CP 121) appear at No. 106 in the same metre but in a different version, 'Descend to thy Jerusalem'.

'Father, hear the prayer we offer' has a fifth verse which very few if any other editors have observed (394).

George Matheson contributes four hymns, including 'O Love that wilt not let me go' and 'Gather us in'. One of the others begins

Three doors there are in the temple  
Where men go up to pray,  
And they that wait at the outer gate  
May enter by either way.

It was written for, and is here set to, the Scottish tune, 'The Queen's Maries'—

Yest're'en the Queen had four Maries,  
The night she'll hae but three  
Ther's Mary Seaton and Mary Beaton  
And Mary Carmichael and me.

I know of no other hymn-book containing these words and that tune.

Here is a puzzle whose answer eludes me. Hymn 399 has this first verse:

Unheard the dew's around me fall,  
And heavenly influence shed;  
And silent on this earthly ball  
Celestial footsteps tread,

and the author's name is not given. It is ascribed to 'G. W. Briggs's *Hymns for Public Worship*'. It was in the 1884 collection. Who can identify for us this obscure namesake of a much honoured and lately departed Chairman of the Hymn Society?

There is a version which I have not found elsewhere of St Francis's *Laudes Creaturarum* at No. 620. It is ascribed to W. E. A.



Axon (b. 1846) and is in six-syllable lines. Its first verse runs as follows—

Praised be the Lord our God—  
Be glory, honour, fame—  
We are not worthy, Lord  
To breathe thy holy name.  
Praise by the flaming sun  
Who lights this earthly ball;  
His burning rays declare  
Thy splendours where they fall.

One of its two tunes is one of the contributions by Walford Davies to which we referred above.

'City of God', here making its first appearance in England with a tune, is set to BRISTOL. 'Thy kingdom come, on bended knee' is set to ST BERNARD. 'Immortal love' and 'Our Friend, our brother and our Lord', both from the same poem of Whittier, share the tunes ST FULBERT and ST HUGH. But at one point Horder or his musical advisers hit the middle of the target. 'My soul, there is a country' (519) goes to CHRISTUS DER IST MEIN LEBEN. Apart from the *Church Hymnary*, later editors seem to have agreed that this is the right tune for those words. Finally, there is a single tune in *Worship Song* which is not found outside it and which seems to me to be worth preserving: W. F. Hurndall's BENISON (570). It is in the same metre, but not of the same temper, as MOSCOW, and it is the one exception to my generalizations about rhythm in the tunes set to these hymns: for after six lines of unaffected triple time it breaks into duple time for its final four-syllable line. It is the one thing of modest beauty that Horder has left and that seems to be worth an editor's glance.

Before it is entirely forgotten, then, allow me to offer this memorial of a hymn-book whose Editor in so many ways anticipated not only the contentions of the *English Hymnal* school, but also the new questions that people are asking today about hymns. For are we not now lamenting the absence of good material in the field of the social applications of the Gospel? And are we not now welcoming new insights, such as that of Mr Nicolson, into the real nature of hymns as literature?

## DOXOLOGIES AND AMENS

By CYRIL E. POCKNEE

In the nineteenth century many hymn-books, following on the example of *Hymns Ancient and Modern*, printed 'Amen' after the last verse of all hymns. Now we seem to have gone to the other extreme, with the notable exception of *BBC Hymn Book*, *EH* and *EH Service Book*, and omit Amens altogether.

The late Dr W. H. Frere in the introduction to *A Plainsong Hymn Book* (1932) suggested that Amens were seldom used before the sixteenth century. He was, of course, referring to the Latin Office Hymns. Even so, we think he was misinformed.

In the primitive church, that is during the first six centuries of the Christian era, the psalter was the main source of Christian praise; and it was customary, as it still is, to round off each psalm with a doxology and its amen.

The Latin hymns of St Ambrose, written in the fourth century, were intended for congregational singing; but the content and style of these hymns indicates that they were intended to be sung at different hours of the day, possibly in the offices of Vespers, Matins and Lauds. In the fifth and sixth centuries the hymns of Ambrose, together with centos from the poems of Sedulius, Prudentius and Fortunatus, were certainly used in the Hours of the Church compiled by St Caesarius of Arles and St Benedict of Nursia, and there is good reason to believe that these hymns, inserted as they were in the offices, had a doxology and amen at their conclusion. The custom of using a doxology at the end of hymns can, therefore, claim a high antiquity. But the office hymn was the only metrical composition admitted into the offices of the rites of western Christendom.

The metrical versions of the psalter which appeared in French and English at the time of the Reformation also terminate their versions of the psalms with a doxology.

But in the middle of the nineteenth century the compilers of *Hymns Ancient and Modern* anxious to inculcate ideas of trinitarian orthodoxy proceeded to attach doxologies to all kinds of metrical compositions, whether the context of the hymn was suitable or not. Thus C. Wesley's 'Soldiers of Christ arise' and Watts's 'When I survey' were 'doxologized'. To add an ascription of praise to Watts's most celebrated hymn was not only temerarious but to be insensitive to the words 'Were the whole realm of nature mine'. J. M. Neale also received the same treatment at the hands of *A & M* in the cento of 'Jerusalem the golden'. Worse, however, than the foregoing was the manner in which *A & M* substituted a doxology instead of the last verse of Neale's translation from the Greek, of St John of Damascus, 'Come ye faithful raise the strain'. Compare *EH* 131 with *AMR* 133. The latter (which we are sorry



to note has been adopted also by *CP* 140) is hardly an improvement on Neale and the original Greek, both of which reflect the teaching of the Gospels on the Resurrection.

The translations of the ancient office hymns as well as those from the seventeenth and eighteenth centuries in the French Diocesan rites, e.g. 'On Jordan's Bank' should terminate with a doxology and amen. But to add doxologies to the hymns of Wesley, Watts and Montgomery is to substitute a trite orthodoxy for true poetic inspiration.

## CORRESPONDENCE

*To the Editor, The Bulletin, The Hymn Society*

FROST-FRERE (Bulletins 98 and 99)

Sir,—Please allow me to correct Mr K. D. Smith's correction of one of my corrections in Bulletin 98 (p. 158).

The column headed 'S.E.' does not refer solely to the Standard Edition (see 'Alberta' and other tunes, which made their first *A & M* appearance in the Shortened Edition).

My proposed addition to the S.E. column concerning 'Glenfinlas,' however, ought, evidently, to have read:

'insert (569 in 1939)'.

Yours, etc.,

K. G. FINLAY.

Glasgow.