

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

64

VOLUME THREE

NUMBER SEVEN

SUMMER, 1953

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EDITORIAL

Our humble and glad duty to our newly crowned Sovereign must be our first word this Quarter. Long, happily and prosperously may she reign.

Nobody who heard the Coronation service can have failed to be moved by its dignity, its solemnity, and, for all its pomp and splendour, its essential clarity and simplicity. Never, surely, can a Coronation have been celebrated with more liturgical faithfulness or with more musical distinction. And, although the fact is now familiar to everybody, it is proper to place on record here, for the sake of those readers in the far future whom we try not to forget in such a publication as this, the historic innovation of hymn-singing in the Coronation service. It is quite possible that, following the inspired suggestion of the Archbishop of Canterbury, a million people joined in the singing of 'All people that on earth do dwell'. It is certain that most of those who joined in singing it were happily insensible of Dr. Vaughan Williams's attempt to silence

them in verses three and four. That the Hymn Society rejoices in this is a trifling enough matter; but that the congregation were allowed to make vocal participation in the service, and at that very solemn moment, is a great matter. The Hundredth Psalm will now have for all of us a new splendour and an august association as it proceeds on the fifth century of its national life.

We must also record a smaller but hardly less exciting detail of the service. As at the Coronation of King George VI, the four phrases of the Scottish Psalm tune MONTROSE were separately interpolated in the trumpet fanfare that followed the Crowning. MONTROSE, known in the eighteenth century more familiarly as 'The Burghers' Rant', but virtually unknown outside Scotland before 1937, is the subject of a Hymn-anthem by Dr. H. G. Ley, and is also printed in *Congregational Praise*.

Many other hymns were associated with the Coronation in services of various kinds. It is, however, our conviction that none was more felicitously sung with special intention for the Queen than one which the Editor personally heard. This was 'March on, my soul, with strength' (*Church Hymnary*, 537, C.P., 531), which contains these lines:

March on, my soul, with strength,
In ease thou dar'st not dwell;
High duty calls thee forth;
Then up, and quit thee well!
Take up thy cross, take up thy sword,
And fight the battles of thy Lord!

and later:

Then, O my soul, if faithful now,
The crown of life awaits thy brow.

We turn now to another event in which the Society cannot fail to take pleasure and pride. This is the publication of our Joint-Chairman's *English and Scottish Psalm and Hymn Tunes, 1543-1677*. The book was published in May by the Oxford University Press and the S.P.C.K. jointly, contains 547 pages, mostly including music type, and costs five guineas. On this book we must make a few observations.

This book is, on the whole, unsuitable for review. But it is decidedly a good subject for description. It is, of course, beautifully produced. All the 457 music examples (many of these subdivided by a's and b's so that the number must be beyond six hundred) are printed in the Walpergen type which is familiar in the *Oxford Hymn Book* and the *Yattendon Hymnal*. This was a happy thought. At once the 'utility' appearance of Zahn's mighty but hideous catalogue is banished. The typographical problems set by a book of this sort, consisting of music examples plus minute bibliographical information, must be enormous. The two Presses have coped with them with distinction. The book is a pleasure to handle.

Nothing like this has appeared in English before, of course. Up to now we have left this sort of thing to the Germans. But Mr. Frost has at least a manageable field — the six-hundred-odd examples present a less frightening task for writer and reader than did Zahn's 8,806. The book makes history, and makes it gracefully. In it you will find *all* the psalm and hymn tunes in use in England up to 1677, together with a careful account of all the musical editions of the Old Version. The examples include, of course, not merely the one-line transcriptions of Common and Proper psalm tunes, but extended polyphonic settings from Tye and Tailour and other sources, each running to several pages. And here we have Coverdale's extraordinary experiment of c. 1543, a psalter set to Lutheran tunes and (apparently) immediately forgotten; one copy exists in an Oxford Library, but here the music is transcribed in full.

There is so much that one could go on to say about this marvellous book. We shall have to be content with one further observation. It is not an adverse criticism, but perhaps it is a slight grouse from a less expert reader. There is one direction in which the book is a little difficult to use. Suppose that we wish to verify the original form of (let us say), DUNFERMLINE. This cannot be done without some other information. DUNFERMLINE is one of the Scottish 'Common Tunes' of 1615. If you know that, you look in the brief 'Contents' for 'Scottish Common Tunes', and you are then on the track. But it would be worse if you wanted to look, say, for WINDSOR. You must know that it is set to Psalm cxvi in Este before you can hunt it down — and when you have found it, you are faced with a polyphonic setting with the melody in the treble, and you wonder whether your labour went for nothing. We ourselves tried this experiment, and it was a little laborious. All that we ask for here is a short index of familiar names, which will point us to those tunes which we now know under names and make the book easier to use in this particular way. This suggestion is made humbly but not, we think, with impertinent urgency. For the rest, every decent library ought to possess a work which throws so much light, from an unusual angle, on the church history, the social history and the musical history of England.

THE SOURCES OF METHODIST HYMNODY

by the Rev. R. E. KER (Belfast).

Any attempt to explore this subject brings us before long to the Large Hymn Book of 1780. Not to speak of devotional and literary value, historically the famous *Collection* is important for two reasons. (a) It was John Wesley's one large-scale attempt to sift the immense number of previously published Wesleyan hymns — an attempt that chose about five hundred, and left the others. (b) In spite of Supplements added in 1831 and 1875, it remained

the core of Wesleyan Methodist hymnody throughout the nineteenth century.

By two smaller anthologies Wesley to some extent prepared the way for his *magnum opus*. In the 1780 Preface he spoke of *Hymns and Spiritual Songs*, which he published in 1753. This was intended, witness its title page, for 'real Christians of all Denominations'. The 1753 Preface, which is unfamiliar, is worth quoting on the subject: "there is not a hymn, not a verse inserted here, but what relates to the common salvation; and what every serious and unprejudiced Christian, of whatever denomination, may join in." No scheme was professed in the arrangement of the contents. I have even wondered whether it was at the expense of this little volume that Wesley in 1780 praised hymns 'carefully ranged under proper heads' and 'not carelessly jumbled together'. But apart from order and grouping, he kept his regard for many of the hymns in the 1753 selection. Approximately seventy-five per cent of them were transferred to the Large Hymn Book in due course. A few details are tabulated in Appendix A below.

Select Hymns, with Tunes Annexed was first published in 1761; but we do better to describe the second edition (1765), which was slightly enlarged. It has a total of a hundred and forty-nine hymns. A complete list of their sources would include nearly every collection of hymns issued by the Wesleys from 1737 onward. Relegating some details to Appendix B, I must be content here with three comments. (a) Twenty-four of the *Select Hymns* are by Watts — a figure that should be compared with over sixty such borrowings in *Psalms and Hymns* (1741) and with seven in the Large Hymn Book. (b) The arrangement is according to metre, that a tune may be found easily for every hymn. Of the forty-two tunes in the Foundery Collection (1742) thirty-five are retained, and the Foundery words are kept for seven of them. Of the twenty-four Festival tunes by Lampe (1746) fifteen are retained, and the Festival words are kept for fourteen of them. Possibly therefore twenty-one of the *Select Hymns* are inserted for the sake of the tunes, to which they seem to have become closely wedded. But even assuming this, the proportion is slight enough — approximately one in seven. (c) The Preface re-emphasizes what is explicit on the title page, that the book is intended for Methodist use. The tunes are selected as being those widely sung in Methodist circles, but the choice of words is made by a different criterion. Looking at the result, Wesley thinks that it contains 'some of the best' hymns produced by him and his brother to date.

But to what extent was the Large Hymn Book an expansion of anything Wesley had done before? Probably opinions will vary. Undoubtedly in 1780 Wesley not only returned to the sources he had used in 1753 and 1765, but he used them much more abundantly. To give an illustration, from *Hymns and Sacred Poems*

(1742) he took forty-two hymns in 1753, nine in 1765, and ninety-one in 1780. A glance at Appendix C will shew the additional sources, all dated after 1761, that he laid under contribution: the Short Scripture Hymns (1762), *Hymns for Children* (1763), *Hymns for Families* (1767), and *Hymns on the Trinity* (1767). These four combine to furnish about a quarter of the 1780 book. About a third of it comes from the three sources used in 1753. Rather more than half of it comes from four books, all of them entitled *Hymns and Sacred Poems*, but all of them different in their contents.

Three of the individual sources, if judged merely by the amount of the *Collection* derived from them, easily surpass all others. The chief contributor, as in 1765, is *Hymns and Sacred Poems* (1749). This two-volume work was the first that Charles Wesley issued independently. John did not see it prior to its publication, nor could he give all the contents unqualified approval. But this must not be misconstrued into a general censure. At all events in 1780 — when John assembling his Pretorian cohorts, so to speak — he gave to these unofficial troops a quarter of the available places. The next largest number went to *Hymns and Sacred Poems* (1742), which had provided half the contents of the 1753 book, though in 1765 its contribution had greatly fallen away. In 1780 Wesley inserted slightly more than half its one hundred and sixty-five items. In other words, he omitted less of this source proportionately than of any that he used. The Preface in 1742 spoke of Christian perfection as the theme of many of the hymns; and on the title page was a passage of Scripture, which emphasized in block capitals God's purpose to deliver ALL MEN from ALL INIQUITY. This theme of itself would account sufficiently for the preference that Wesley shewed in 1780. But also it may be that he judged his brother's merit, and perhaps his own, to be more consistent in this particular book of 1742 than in any other the same size. Third in the list of contributors is the two-volume work of 1762 — *Short Hymns on Select Passages of Holy Scripture*, which Charles Wesley published independently. It provides eighty-four hymns in the *Collection* — that is, nearly twice as many as the next source in descending order. But compared with the total contents of the *Short Hymns*, eighty-four items is only four per cent — the lowest percentage in the appropriate column. We have John Wesley's word (in the Preface to the *Pocket Hymn Book* of 1785) that his problem was to keep the 1780 Book from becoming too large; and that of the hymns omitted "very many . . . were no way inferior to those contained therein". The *Short Hymns* were the most voluminous of all the Wesleyan hymn books with which he had to deal. If he borrowed sparingly from over two thousand items, we need not infer that he failed to appreciate what he left behind.

Still thinking of omissions, we must notice two other sources whose contribution is very meagre, and yet on merit could have

been quite abundant. The second lowest percentage in the column, namely five per cent, belongs to the *Hymns on the Lord's Supper* (1745). Of the eight hymns chosen from a hundred and sixty-six available, not one refers specifically to the Supper at all. They are devotional hymns, but not sacramental in any special sense. There is an equal neglect of what may be called the Festival hymns. By them I mean, not the tiny group published with tunes in 1746, but the sum of the Festival pamphlets published in and around that same year: the Nativity, Resurrection, Ascension, and Whitsuntide hymns. These four pamphlets between them offer a total of seventy-three items, of which only four were taken in 1780. No doubt Wesley was choosing principally for the Society meetings of the people called Methodists, and not for the general worship of a church. This is the stock explanation of his omissions, nor has anyone yet managed to improve on it. He claimed of course that his *Collection* included 'all the important truths of our most holy religion'. But his claim could be valid without implying that his *Collection* catered equally well for each and every Christian occasion. We take away nothing from the splendour of the Large Hymn Book by realizing how its compiler deliberately restricted its use to intimate gatherings that were intended to supplement, but not to replace the established services of the Anglican liturgy.

If selection is a compiler's first business, arrangement is his second; and there are some who would put these two in just the opposite sequence. From the 1780 Preface we know the importance Wesley placed on setting out the hymns 'in a regular order'. One famous expression gives is the clue to his scheme; he groups his material 'according to the experience of real Christians'. On the strength of this design he claims that his book is 'in effect, a little body of experimental and practical divinity'. The table of contents is given in Appendix D, from which it will be seen that the book is divided into five parts. The fourth is not only the essential and central part, but also is much the greatest in size. Indeed it contains two hundred and eighty-four hymns out of a sum total of five hundred and twenty-five. Part Three is concerned with repentance, the new birth, and the recovery of backsliders. In other words, it deals with the outer courts of Christian experience — the vestibule and threshold, so to speak; and it contains eighty-six items. But repentance in turn depends on realizing how different is formal religion from inward. Hence the very brief Part Two, which is merely preliminary to Part Three. There is a label attached to Part One, explaining that it contains 'introductory hymns'. It opens with what a modern hymn book would describe as the gospel call. This call is based firmly on a joyous belief in God's goodness, followed by a solemn attention to our human destiny. In general, Parts One, Two, and Three (comprising altogether a hundred and eighty-one hymns) try to make sure that our Christian experience

is not left *in vacuo*, but is well and truly rooted in the gospel events. Finally Part Five seeks to guard against the dangers of a solitary religion; to remind us that Christian experience grows in fellowship, as the Society meet, give thanks, and pray together. As for Part Four, with its ten sub-sections, here it must suffice to notice that the first and largest of them is 'for believers rejoicing' (seventy-five hymns), that the second largest is 'for believers groaning for full redemption' (forty-nine hymns), and that the third largest is 'for believers interceding for the world' (thirty-seven hymns). Bernard Manning describes the entire set-up of the book as unique. I must confess my own ignorance of anything like it in previous writings, whether Wesley's or anyone else's. "No such Hymn Book as this has yet been published in the English language" — so Wesley wrote, even at the risk of immodesty. The context of those words may suggest that he was thinking of the architecture of his building as well as of the quality of the separate bricks. On such evidence as I have seen, it is reasonable to believe that the architecture was his own. He reproduced it in the *Pocket Hymn Book* of 1787.

After Wesley's death, Methodism became a separate denomination, and had to arrange her own morning worship. Forsaking the Anglican psalters, she turned instead to *Psalms and Hymns*, which Wesley had given her in 1741. It was enlarged by Thomas Coke in 1810, and became known as *The Morning Hymn Book*. People of their own accord soon began to bind along with it, in one volume, such pamphlets as the *Hymns on the Lord's Supper* and most (if not all) of the Festival Hymns. Unofficially therefore a supplement to the Large Hymn Book was gradually taking shape. It was not until 1831 that Conference adopted an official Supplement, which consisted of two hundred and nine hymns. The Advertisement mentioned four main sources from which the contents were derived: (a) the Festival pamphlets, (b) the unpublished hymns of Charles Wesley, (c) the hymns of Watts, and (d) the Morning Hymn Book. A detailed analysis shews that about a tenth of the Supplement came from the Festival pamphlets (counting in the *Hymns on the Lord's Supper*), a tenth from the unpublished hymns of Charles Wesley, rather more than a tenth from Watts, and rather less than a fifth from *Psalms and Hymns* (1741 and 1743). But more than half the contribution from *Psalms and Hymns* was provided by Watts, whose total contribution to the Supplement comes to nearly a fifth. In borrowing so largely from Watts, the Supplement Committee (Revs. Thomas Jackson, Richard Watson, and W. M. Bunting) were merely continuing what Wesley himself had begun.

The four sources just enumerated account for only half the 1831 Supplement. The other half, largely of Wesleyan authorship, was taken from the sources that already had given so much to the Large Hymn Book — namely the various editions of *Hymns and*

Sacred Poems, the Short Scripture Hymns, and so forth. Apart from Watts and the Wesleys, sixteen authors were admitted altogether. Doddridge contributed ten hymns, but none of the others gave more than three. Charles Wesley was the author of more than half the entire Supplement. Indeed if John Wesley had returned in the flesh, somewhere about the middle of the nineteenth century, to inspect the hymn book his followers were using, he would have found in it very little that he himself had not authorised at one time or another during his long ministry. Presumably he would have agreed that, once the Methodist societies had undertaken the full work of a church, some such extension of the Large Hymn Book was required. It is by their conservatism that the 1831 Committee impress us today, in the sense that they refused to be tempted by sources that Wesley either had not or could not have used. For example, the *Olney Hymns* had been before the public since 1779. But the Methodist Supplement included only two items by Cowper, and none by Newton. Similarly Montgomery's hymns were avoided entirely, though many of them were available in the eighteen twenties. Not even *Hail to the Lord's Anointed* was admitted, a hymn that Adam Clarke had included in his Commentary.

The Large Hymn Book plus the 1831 Supplement (the over-all title being *Wesley's Hymns*) continued until 1875. Then the Supplement was revised and enlarged to form *A New Supplement*. Twenty-nine items of the 1831 Supplement were dropped, and two hundred and eighty-six new items were included. The result was that *Wesley's Hymns*, from 1875 until 1904, contained altogether a thousand and twenty-six items. Three statements from the 1875 Preface may be set down and then elaborated: (a) The New Supplement opens with quite a large selection of metrical psalms. (b) Considerable use is made of hymns that Charles Wesley did not publish during his lifetime. (c) In selecting hymns neither written nor used by the Wesleys, the Committee gladly avail themselves of the work of both their own contemporaries and their own predecessors.

Under (a) the total number of items included is a hundred and one. Seventy are present for the first time, and nineteen of these come from Charles Wesley, seven from Montgomery, six from B. H. Kennedy, five from Lyte, five from Tate and Brady, four from Sandys, and three from Watts. The remaining twenty-four come from miscellaneous sources, not more than two from any single source. When we go on to enquire into the sources of Charles Wesley's contribution, we find that two items come from the *Hymns on the Trinity* (1767). The other seventeen lead us to an important event. In 1872 Dr. Osborn concluded the standard edition of the Poetical Works of the two Wesley brothers. Volume Eight opens with a considerable number of what Osborn calls *Select Psalms*. The 1875 Committee took over the title, and presumably it was from

Osborn's edition that they chose what they wanted. Osborn in his Table of Contents ascribes eleven of the seventeen items before us to *Psalms and Hymns* (1743), and three to the Arminian Magazine. Two others are listed among those 'now first published'. The one remaining item was published by Henry Fish in 1854. He found it in what is called the *Poetical Version*, a MS. that was presented to Lady Huntingdon.

(b) Of the thirteen volumes in the Poetical Works, the last five were given over to the Short Scripture Hymns. Along with those published in 1762 Osborn included others that Charles Wesley had left in MS, particularly the Hymns on the Gospels and Acts. In the New Supplement thirty-seven of these MS. hymns were included, and twenty-three were added of those published in 1762, but omitted in 1780 and 1831. Apart from these sixty Short Scripture Hymns, and the metrical psalms mentioned under (a), the only other Wesley source much used in the New Supplement was an attractive little pamphlet of *Graces* for meals. It was issued about 1747, and the 1875 Committee took ten out of its twenty-six items. The total of Wesley additions in 1875 was a hundred and thirteen. So we have still to account for a miscellaneous group of twenty-four. It is enough to say that they came from the Wesley sources used for the previous Methodist collections — literally one or two hymns from each source. This 1875 issue of *Wesley's Hymns* (that is, the Large Hymn Book plus the New Supplement) is the largest one-volume compendium of Charles Wesley's verse ever published. It offers between two covers a total of more than seven hundred of the best things he has written.

Under (c) we consider the hymns borrowed from non-Methodist books. The 1875 Committee made an appreciable attempt to bring in something of what was available, yet was ignored, in 1831. Montgomery and Newton were no longer excluded. Instead seven hymns were taken from Montgomery (in addition to the seven metrical psalms) and five from Newton. Four were added from Cowper to the hymns of his already in. Strictly speaking, Heber, Keble, and Milman could all have been known to a committee at work in 1830; for 1827 was a vintage year in Anglican hymnody. But perhaps a Methodist body may be forgiven their failure to recognize at once the value of what then was recent, though undoubtedly distinguished. The 1875 Committee atoned somewhat by choosing seven hymns from Heber, five from Keble, and three from Milman. As for hymns published too late for 1831, seven were taken from Neale, four each from Conder and Miss Winkworth, and three each from Bonar, Ellerton, Miss Elliott, and Massie. In addition there were seventy-three non-Methodist hymns chosen from sixty-nine authors. It remains to notice a contribution of seven hymns from W. M. Bunting, who was a Methodist. Him-

self one of the three editors of the 1831 Supplement, with a delightful modesty he sought to exclude his own hymns altogether. Against his judgment, one was inserted. In the New Supplement his total was brought up to eight.

(To be concluded)

APPENDIX A

Sources of HYMNS AND SPIRITUAL SONGS, 1753.

(Abbreviation: HSS)

Name of Source	No. of Hymns in 1st Edition	No. of Hymns in HSS. taken	No. of Hymns in HSS. repeated in <i>Select Hymns</i>	No. of Hymns in HSS. repeated in <i>Large Hymn Book</i>
Hymns and Sacred Poems, 1739	139	16	8	11
" " " , 1740	96	26	8	19
" " " , 1742	165	42	6	32
Totals:	400	84	22	62

APPENDIX B

Sources of SELECT HYMNS WITH TUNES ANNEXT, 1765.

(Abbreviation: SHTA)

Name of Source	No. of Hymns in 1st Edition	No. of Hymns in SHTA. taken	No. of Hymns in SHTA. repeated in <i>Large Hymn Book</i>
Hymns and Sacred Poems, 1749	455	22	13
Psalms and Hymns, 1737	70	19	4
" " " , 1738	71	17	4
Hymns and Sacred Poems, 1739	139	16	8
" " " , 1740	96	14	9
The Lord's Supper, 1745	166	13	5
Psalms and Hymns, 1741-3	146	11	1
Hymns and Sacred Poems, 1742	165	9	8
Redemption Hymns, 1747	52	5	3
Festival Hymns, 1746	24	4	3
Miscellaneous		19	4
Totals:		149	62

Notes:

- Where a hymn occurs in several sources, only the earliest occurrence has been counted.
- The word *Miscellaneous* is used to cover 14 sources that contribute literally 1 or 2 items each.
- In the absence of clear evidence, the *Festival Hymns*, 1746, have been taken as earlier than the *Funeral Hymns: First Series*.

APPENDIX C

Sources of the LARGE HYMN BOOK, 1708.

(Abbreviation: LHB)

Name of Source	No. of Hymns in 1st Edition	No. of Hymns in LHB. taken	Percentage of LHB. taken	Percentage of Source taken
Hymns and Sacred Poems, 1749	455	130	25%	28%
" " " , 1742	165	91	17%	55%
Short Scripture Hymns, 1762	2,030	84	16%	4%
Hymns and Sacred Poems, 1740	96	45	8%	47%
" " " , 1739	139	33	6%	24%
Hymns for Families, 1767	167	24	4%	14%
Redemption Hymns, 1747	52	20	4%	38%
God's Everlasting Love, 1741	46	17	3%	37%
Hymns for Children, 1763	100	16	3%	16%
Hymns on the Trinity, 1767	188	13	2%	7%
Psalms and Hymns, 1737	70	8	1%	11%
The Lord's Supper, 1745	166	8	1%	5%
Psalms and Hymns, 1738	71	7	1%	10%
Intercession, 1758	40	6	1%	15%
Miscellaneous		23	4%	

Notes:

- The LHB. figures are derived from the 3rd edition, 1782.
- Where a hymn occurs in several sources, only the earliest occurrence has been counted.
- The word *Miscellaneous* is used to cover 10 sources that contribute less than 5 items each.

APPENDIX D

The Scheme of the LARGE HYMN BOOK

PART ONE (containing introductory hymns).

- | | | |
|---------|------|--|
| Section | I. | Exhorting and beseeching to return to God (11 hymns). |
| " | II. | Describing, (1) The pleasantness of Religion (10 hymns). |
| | | " , (2) The goodness of God (17 hymns). |
| | | " , (3) Death (14 hymns). |
| | | " , (4) Judgment (12 hymns). |
| | | " , (5) Heaven (13 hymns). |
| | | " , (6) Hell (1 hymn). |
| " | III. | Praying for a Blessing (9 hymns). |

PART TWO.

- | | | |
|---------|-----|---------------------------------------|
| Section | I. | Describing formal Religion (4 hymns). |
| " | II. | " inward Religion (4 hymns). |

PART THREE.

- | | | |
|---------|------|---|
| Section | I. | Praying for Repentance (8 hymns). |
| " | II. | For Mourners convinced of Sin (20 hymns). |
| " | III. | " brought to the Birth (38 hymns). |
| " | IV. | Convinced of Backsliding (13 hymns). |
| " | V. | Recovered (7 hymns). |

PART FOUR.

Section	I.	For Believers	Rejoicing (75 hymns).
"	II.	" "	Fighting (28 hymns).
"	III.	" "	Praying (11 hymns).
"	IV.	" "	Watching (16 hymns).
"	V.	" "	Working (8 hymns).
"	VI.	" "	Suffering (11 hymns).
"	VII.	" "	Groaning for full Redemption (49 hymns).
"	VIII.	" "	Brought to the Birth (26 hymns).
"	IX.	" "	Saved (23 hymns).
"	X.	" "	Interceding for the World (37 hymns).

PART FIVE.

Section	I.	For the Society	Meeting (10 hymns).
"	II.	" "	Giving Thanks (11 hymns).
"	III.	" "	Praying (32 hymns).
"	IV.	" "	Parting (7 hymns).

REVIEW

The Medieval Latin Hymn, By Ruth Ellis Messenger, Ph.D.
(Capital Press : Washington, D.C. \$3.25).

In the preface to this book, Dr. Ruth Messenger, who is well-known for a number of learned studies in Latin hymnology, states that her purpose is 'to trace the history of the medieval Latin hymn from the point of view of usage.' So the book begins with the hymns of the Early Middle Ages — Hilary and Ambrose, and goes on to what the author calls the 'Old Hymnal', under which the Mozarabic and Celtic hymns are included. Then, in a chapter entitled 'The ninth century Revival', the Carolingian hymns are dealt with, including the additions made in the 'later Hymnal'. The vexed question of the origin of the sequence is the subject of chapter 4, after which the author turns to Hymns and Sequences of the Later Middle Ages. Processional Hymns have a chapter to themselves and there is a final chapter on the 'influence and survival of Latin hymns'.

It will be seen that a great deal of information is packed into this short essay of 82 pages, which is followed by some texts, with translations for the benefit of the unlearned reader and an extensive bibliography.

Dr. Messenger makes it clear in her preface that her book is intended for the general reader and not for the specialist. It does not attempt to break new ground and gives, in a manner which non-specialists may find difficult to follow, various theories on disputed subjects, often in an unduly compressed form, and, in some cases, without any attempt to decide between them. This is, no doubt, an inevitable result of the limitations of space imposed upon the author.

I cannot think that the question of the so-called Earlier and Later Hymnals has been satisfactorily dealt with. Blume's theory was that there was an older, Benedictine hymnary, which was supplanted by a later hymnary coming from Frankish territory and ultimately establishing itself even in Rome. This theory was not independently investigated by Walpole and Frere as Dr. Messenger would seem to imply, but was accepted by them without question as representing the latest views on the subject. Dom André Wilmart, who, unlike Blume, was an accomplished liturgiologist, saw at once that the evidence all pointed to the conclusion that what the Jesuit scholar had imagined to be the Benedictine hymnal was, in fact, nothing more or less than the old Gallican hymnary. It followed that the Benedictines were never tempted to abandon their own hymnary; they merely enriched it by the addition of other hymns and it spread naturally as the Rule spread into northern lands. Dr. Messenger pleads for more ms. evidence before a decision is made, but I confess that I cannot see what more is needed. Blume would never have propounded his startling and improbable theory if he had not failed to see that all his evidence was from Gallican sources, and he could then have been hailed as the first to tell us exactly what a Gallican hymnary was like.

For her account of the Sequence, Dr. Messenger says that she has used the Introduction to *Analecta Hymnica*, vol. 53, as the basis for the discussion of its origins. She was, apparently, not able to make use of the fundamental study of E. Wellesz, *Eastern Elements in Western Chant*, though this remarkable work is mentioned in her notes. This has placed the problem of the origin of the Sequence in a new light. I ought to mention also the important studies of Prof. W. von den Steinen, 'Die Anfänge de Sequenzendichtung', in *Zeitschrift für Schweiz, Kirchengeschichte*, 1946-7, a publication which it is not easy, I am afraid, to obtain. Everyone knows that the question of the origins of the Sequence is thorny and difficult, but it does look as if the remote origin is to be found in the poetical homilies sung in the churches of Syria.

In a very interesting account of the Mozarabic Hymnary, Dr. Messenger says that several of the hymns, which were written after the Moorish invasions, 'contain references to the yoke of the oppressor and petitions for its removal'. Here she seems to be relying on a somewhat uncritical article by De Urbel, which appeared in *Revista ecclesiastica* in 1927, but, as I have tried to show in *Medium Aevum*, 1947, the two hymns solely on the subject of danger from external foes are clearly of fifth century date and are Italian in origin. They do not appear in Mozarabic sources. I cannot find any references in genuine Mozarabic hymns to a foreign oppressor, but I may have overlooked them.

On p. 42, there is a reference to Notker's 'metrical sysytem'. Is not this an unfortunate phrase, as it suggests that Notker wrote metrical Sequences, and not unrhythmical prose? On p. 49, there is a discussion of the authorship of the poem *Jesu dulcis memoria*. No mention is made of Wilmart's masterly study, from which it emerges that the ms. tradition points to an English (probably Cistercian) author, perhaps of the late 12th century. On the preceding page, reference might have been made to the cogent reasons for assigning the authorship of *Veni sancte spiritus* to Archbishop Stephen Langton. On p. 50, it is suggested that Pecham's poem *Ave vivens hostia* may have been inspired by St. Thomas. But surely, quite apart from Pecham's known hostility to St. Thomas's point of view, it is a thoroughly Franciscan production. On p. 51, reference is made, in a puzzling way, to 'the Marian hymnology (?hymnody) of the fourteenth century'. Is there really anything of note beyond the *Stabat mater* (of unknown authorship) and belonging, presumably, to the thirteenth century? On p. 52, it is said that a version of the Roman Breviary was introduced into Spain after 1089. But Breviaries had not been invented then. On p. 55, there is a reference to Cistercians as 'playing a leading role among contemporary poets'; but surely the Cistercian contribution to religious verse is negligible. On the same page it is conjectured that the clerks in Universities played 'an important though hitherto unrecognized role in the evolution of Latin hymnody.' But by the time that the Universities appear, the evolution of the Latin hymn is complete, and the scholars as a body seem to have had no interest in hymns. On p. 57, the old myth of the *clerici vagantes* as the composers of Latin songs, which they 'sang at alehouse doors and in the market places' is given new currency. This is a pity, as it has been abundantly demonstrated that the 'wandering clerks', who undoubtedly existed, were not the authors of the *Cambridge Songs*, *Carmina Burana* and related pieces.

I have ventured to make these criticisms, with much diffidence, in the hope that when a new edition of Dr. Messenger's book is called for, she may be able to deal with certain points in more detail, and so expound it that it may more fully serve its purpose of a popular guide to the Latin hymnody of the Middle Ages.

F. J. E. RABY.

AUTUMN CONFERENCE

SEPTEMBER 29TH and 30TH, 1953.

The Conference is to be held at the Avonside Hotel, Stratford-on-Avon. The hotel is most pleasantly situated, with gardens sloping down to the Old Mill reach of the river, and is near to Holy Trinity Church and the Town Centre. A special conference room will be provided.

The inclusive charge for the two days and nights is £3 10s., or for one day and night, 35/-.

To be sure of accommodation it is essential for members to inform the Secretary as early as possible, and *not later than August 1st*. The Conference will begin at 4 p.m. on Tuesday the 29th. Evensong at the Parish Church will be held at 6 p.m., which members are invited to attend. After dinner the Editor will lecture under the title 'What is left for the hymn-writers to do to-day?'

On the Wednesday morning the Executive will meet for business. On Wednesday evening the Reverend D. Ingram Hill of South Norwood will lecture on 'Hymnody in Christian Worship—A study in Congregational Education'. Mr. Ingram Hill, who has lectured on hymns for the last ten years in the Archdeaconry of Croydon, will devote his address to the practical aspects of the subject. The lecture will be given in the Parish Church and will be followed by Community Hymn Singing.

The charge for the Conference will be 35/- per day, or between 19/- and 24/- if members take bed and breakfast only at the hotel. Details may be had from the Secretary.

Tickets for the Shakespeare Memorial Theatre may be obtained in advance by postal application to the Theatre, or through the Hotel.

F. B. MERRYWEATHER, *Secretary*,
Oxhill Rectory, Warwickshire.

