

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

70

VOLUME THREE

NUMBER THIRTEEN

WINTER, 1954-5

Editor: REV. ERIK R. ROUTLEY, M.A., B.D., D.Phil.,
17 Norham Road, Oxford.

Hon. Secretary: THE REV. A. S. HOLBROOK,
The Manse, Hathersage, near Sheffield, Yorks.

Hon. Treasurer: E. F. M. MADDOX, ESQ.,
The Fellows' House, Oxhill, Warwickshire.

CONTENTS

Hymns and Psalms in the Punjab Church, by W. G. Young	205
The Date and Source of the tune DIBDIN	213
Reviews :	
<i>The French Diocesan Hymns and their melodies,</i> (C. E. Pocknee), by Maurice Frost	214
<i>Hymns We Love</i> (A. Temple) and <i>Sing with the Under-</i> <i>standing</i> (G. R. Balleine), by K. L. Parry	216
<i>God Save the Queen</i> (Percy A. Scholes), by the Editor	218

HYMNS AND PSALMS IN THE PUNJAB CHURCH

by the Rev. WILLIAM G. YOUNG, M.A., Sialkot, Pakistan.

Some of the problems and difficulties Mr. Sandilands describes in a recent issue of the *Bulletin*, are familiar to us in the Punjab too, but on the whole the differences between the situation he describes and ours are sufficiently marked to leave hope that an article on hymnody in the Punjab will have an interest of its own. I cannot claim to be an authority of any kind on the subject, but during six years of missionary work in the Punjab (in one of which I conducted a weekly choir practice for the boys in a Christian hostel) it has much interested me, and I should like in this article to pass on some of my impressions. I shall try as far as possible to deal with problems of words and music separately.

The Punjab Church.

Missionary work has been going on in the Punjab for about a century. For some decades converts came slowly, but in the 1880s mass movements among the untouchables became common, and the Church grew rapidly in numbers. Today in the Punjab (Pakistan) the Christian Church numbers 401,000, and all but a few hundreds of these have come from a depressed-class Hindu background. The great period of the mass movements came to an end about 1920, so that the bulk of the Punjab Church now consists of second- or third-generation Christians. The Hindus, a singing people, whose secular folk-songs had often idolatrous associations, fled from Pakistan in 1947. The Muslim majority community does not sing much: apart from the monotonous chanting of the Koran or the strident wails of the *mullah* calling the faithful to prayer, the orthodox Muslim does not have any music in his worship, and if he sings at all, it is probably some song he has heard in the cinema, or blaring from a loud-speaker in the bazaar. The result of this is a curious state of affairs in the Christian community: it might be said to have no secular music or songs at all. When it sings, it sings "psalms and hymns and spiritual songs", and makes little distinction between what we might consider sacred and secular tunes. As regards words, the development of hymns has been influenced by the fact that most of the Christians are illiterate, Punjabi-speaking villagers, while the language of the educated, taught to all children in school, is Urdu, a speech much flavoured with elaborate Arabic and Persian phrases, known to the Muslim but difficult for the ordinary Christian to understand. It is further complicated by the fact that Punjabi, in the Persian script used in Pakistan, is very difficult to read, and by the fact that while the whole Bible is available in a beautiful Urdu translation which is considered a model of correct and not too elaborate Urdu, only the New Testament is un-idiomatic. The language of theology is therefore an Urdu which is often beyond the understanding of the villager, and so, when over 85% of the Church is still illiterate, she is unlikely to produce many hymns on any but the simplest of themes.

The words we sing.

(1) *Poetry and Hymns.* In English it is quite possible to write a great religious poem which would be a complete failure if set to music and sung as a hymn. Nevertheless our great hymns are great poetry too. In Urdu and Punjabi poetry is such a highly artificial thing that ordinarily a poem is just not singable at all. It is quite common for Christians with a little education to be amateur poets,

and at a Christian festival one or two such will usually ask permission to recite their latest compositions. These recitations are characterised by clever rhymes and agile juxtapositions, which are acclaimed by the audience with loud shouts of "*Wah! Khub!*" (Splendid! Excellent!). The impression given is that the would-be poet is being praised for his agility with words, but that his poems do not make anything of a *religious* impact. Their pompous, rhythm and elaborate words make them quite unsuitable for singing as hymns. One year at Christmas time an enterprising pastor wrote a few Christmas poems, got them printed, and sent them out to the various city congregations. I suggested that our boys' choir might put one or more of them to music and sing them at a carol service. But it was out of the question — the words were half of them quite unintelligible to the boys, and they were not easily singable. One of my fellow-missionaries said to me not long ago: "If only one of these chaps would stop wasting his time writing poetry, and produce a few good singable hymns, we should be getting somewhere." This tension between poetry and good hymns is not helped by the fact that so many of the hymns sung are as poetry quite execrable!

Types of Hymns.

The three commonly used denominational hymnbooks have each some 500 or 600 hymns. The first 400 or more are arranged subject-wise (as in the *Revised Church Hymnary*) or in accordance with the Christian Year (as in *Hymns Ancient and Modern*). These consist almost entirely of Urdu translations of European hymns sung to European tunes. Then follow extracts from 30 or 40 Punjabi psalms, set to Punjabi metres. Finally there is a section with about the same number of "*bhajans*" and "*ghazals*" — religious songs in Hindi, Punjabi or Urdu set to native tunes. No tunes are printed in these hymnbooks at all, except in some obsolete editions printed for the use of missionaries. These hymnbooks are generally used in urban congregations (except in the U.P. Church, of which more anon). In the villages two other books are commonly used — the Sialkot Convention Hymn Book, which is 50% psalm sections, and the Psalter. In effect, village people sing very little else than psalms in Punjabi.

Let us examine these different types of praise, and a fourth, the unwritten or popular hymn, in more detail.

(a) *The Translation.* Most translations of hymns was done by missionaries, and its aim was to put English hymns into Urdu words that would as far as possible both reproduce their meaning and fit their familiar European tunes. It is therefore possible to sing

translations of hymns like "Holy, Holy, Holy, Lord God Almighty", or "Jesus loves me", or "Pleasant are Thy courts above" to the tunes sung at home. These translations, however, seem to have been very hurriedly done, and accuracy and grammar have frequently been sacrificed to the metre. For instance, the Urdu for "I am singing" or "I have died" is literally "I singing am" and "I dying was". Missionaries often miss out the "am" and "was" through carelessness in speaking. A Punjabi would never do this, and no amount of poetic licence would permit it. In these translations it is missed out frequently. Can you imagine an Englishman singing happily: "We singing the praise of Him who dying"? In some hymnbooks there has obviously been an attempt to revise and correct these translations, but I doubt if in more than a few cases they could claim any poetical merit at all. The fact that those who sing them are sons or grandsons of illiterates probably makes them easier to swallow. Their tunes also, being European, have no pagan associations, and having sentimental associations with a past generation of missionaries, they are not lightly discarded. Another attraction of many of these hymns is that they come from the Sankey period, and have choruses. Punjabis love repetition, and from that point of view the Sankey type of hymn like "Sing them over again to me, Wonderful words of life", with its short verses and long chorus, is more to their liking than a straightforward hymn.

(b) *The Punjabi Psalm*. The biggest single denomination in the Punjab is the United Presbyterian Church, sprung from the church of that name in the U.S.A. The mother church up till a few years ago sang only psalms, and the Punjab church today sings psalms only in its regular services. Even outside the U.Ps., however, psalms are in villages far more popular and widely used than hymns. This is undoubtedly due to the excellent version of the psalms into Punjabi made half a century ago by a Punjabi headmaster. I do not know whether as poetry it would rank on average any higher than the Scottish Psalter — some of the lines are very difficult to sing, and there are frequent "open vowels", — but on the whole it is a faithful, dignified, simple and singable translation. What is perhaps more important is the fact that the metres of the psalms were composed to fit those of Punjabi folk-tunes, which had been assiduously collected by an American missionary in much the same way as Scott collected his "Minstrelsy of the Scottish Border". The fact that two of these psalms are now often sunk to Western tunes — "Auld Lang Syne" and "Clementine" — is no reflection on the original intention of the translator!

The illiterate Punjabi loves repetition — if he cannot sing a line the first time, he can hope to join in the third or fourth time! Most of the psalms have a chorus, and frequent repetition. For

instance, here is the chorus, and first verse of Psalm 46, as it would go if sung in English:

Chorus: God is our refuge and our strength,
In straits a present aid.

Verse: Therefore although the earth remove,
Therefore although the earth remove,
And be shaken,
And be shaken,
we will not be afraid.

Chorus is then repeated again before the next verse.

The psalms are divided into sections of four to ten verses, and one of these sections is usually sung as a whole. This may take over 10 minutes. Sometimes a section is available in more than one metre, and sometimes two successive sections can be sung to the one tune. The preacher will announce Psalm so-and-so, First Part, Second Metre, etc.

(c) *The Bahajan and Ghazal*. This type of hymn is in Hindi, Urdu or Punjabi, though the Hindi ones are gradually falling into disuse with the departure of the Hindus. It is usually very simple in its words and message, without a great deal of variety of theme. A typical one begins like this:

"What's the use of changing your looks?
You ought to change your heart.
For health you ought to change your clothes,
To obey the truth you ought to change your heart.
What's the use of changing your looks?
You ought to change your heart.
Whatever is written in the Bible
You ought to read.
What's the use, etc."

One or two of these hymns, with a Christmas and Easter message, are used at these festivals, and a few others with a personal, evangelical emphasis, like the following, are very popular:

"Jesus has captured my heart, having come into the world
He has redeemed me, having given His blood, etc."

Not more than a dozen of these hymns, however, can be said to be commonly sung. It is often difficult to find one that suits one's subject, and is at the same time sufficiently known to be sung.

(d) *Unwritten Hymns*. Villagers, illiterate or semi-literate, often make up hymns, again very simple in their message, and often a hotch-potch of ideas strung together with little semblance of order. Some are didactic, and very long: I have heard a metrical version of the Beatitudes which took about half an hour to sing. The villagers will sing these hymns among themselves, sitting in groups round a drum on a summer evening, but they will not use them at services. For these they usually go back to the psalms.

The music we use.

(1) *Indian Music*. To understand some of the difficulties the Punjabi is faced with when he tries to sing a European tune (or the European when he tries to sing a Punjabi tune!) it is necessary to mention three characteristics of Indian music.

It consists of a single line of melody. There is no harmony or part-singing as in European hymns. (I once experimented trying to get Punjabi boys to sing the simple round "White sand and grey sand", and found it absolutely impossible to get them to sing independent parts). The tune in its scales and intervals, however, is carefully built up to harmonise with a drone (usually C-G-C' or C-F-C'). The nearest approach in Western music is perhaps the bagpipes. While the commonest instrument used in churches is the harmonium (often portable, with the bellows operated by one hand, while the other plays a line of melody), purists object that it does not give completely correct scales. In a village gathering a solo singer will often let out what seems to be an elaborate musical yell between verses, to the vowel "ah" or "oh"; at first it seems a sheer show-off, but it is actually a practice or demonstration on the notes of his scale, from which he dare not stray in the course of his melody.

Notes are not struck cleanly. To a European, a drawl or a sliding from one note to another is usually considered slovenly singing, and we like to hear a note struck with bell-like clearness. In the Punjab, it is the very opposite, and indeed we are much nearer to the glides and trills of the Handelian period. A short note, going up a semitone in the middle and coming back down, is very common. This makes it very difficult for the Punjabi to sing a European tune cleanly, especially if the same note is repeated — he tends to go up or down.

Rhythm is very marked. In villages especially singing is accompanied by the beating of a drum, and the clicking of a long pair of tongs. Rhythms may be straightforward, but are often very complicated. A sudden suspension of the rhythm for what we would call half a bar's rest, usually on a weak beat, followed by its resumption half a bar late as though nothing had happened, is a very common trick.

(2) *Types of Tunes Used*.

(a) *The European Tune*. The European tunes used mostly date from the Victorian period — many of them being of the "Moody and Sankey" variety. The hymns were first sung in that period, and people are even more conservative about tunes here than at home: it is a pity, musically, that the general standard of hymn-tunes at that formative period was not higher. As sung by the Punjabi, whether heartily or drearily, they give usually a dragging impression, caused by long pauses at the end of lines, and they are seldom sung accurately as far as the notes go. It is quite common for the middle of a hymn-line to be sung with rather a rush, and then the end much more slowly. The Punjabi seems to have no sense of rhythm when singing a European tune. If drums were more used in Church buildings matters might be improved. I once tried the experiment of having a drum beaten to accompany the tune AUSTRIAN HYMN (R.C.H. 206), and found it effective in eliminating the pause at the end of the line, but I'm afraid the innovation was too drastic to be kept up!

What is the future of European music here? Some would eliminate it altogether (one Church in Lahore has done so in its services). I believe that that would be going too far. It seems to me that a careful selection of European tunes that are both good musically and suitable to the Punjabi musical idiom should some day be made and put into use. A tune like EBENEZER (R.C.H. 701), when thoroughly taught, can be sung rhythmically and heartily and satisfyingly, even if not absolutely correctly. Its triplets, which approach very nearly to the Punjabi glides, attract them greatly — they tend to sing the first two notes quickly and hold on to the third rather longer, but when this is done consistently, the effect is good, and you feel that the tune has been "nationalised" without suffering drastic disfigurement! I managed to get a choir of boys to sing a translation of "O Sacred Head, sore wounded" to PASSION CHORALE (R.C.H. 107) remarkably well. There are doubtless many other tunes that would similarly qualify. At the same time, it is certain that many of the Sankey tunes, with their choruses, will survive in regular use, whether we like the way they are sung or not.

(b) *The Folk Tune*. From what has been said above about the Punjab Church, it will be clear that folk-music does not now present the same problems as it does in Africa. The collections of folk-tunes made for the Psalter may have seemed sacrilegious at the time — doubtless they were a bit of an innovation, and may have had pagan associations — but now they are so firmly established as psalm tunes that as far as I know, for the Christians they are considered religious music only. Some of them seem monotonous to a European, but there are many fine tunes among them, which are

musically very satisfying, even to a European ear. For instance, the tune sung to Psalm 46 rises steadily in the first line of the chorus, and comes steadily "home" in the second line. The verse rises more slowly, but ends an octave higher than it begins, which both gives a satisfying climax and an easy transition back to the chorus. The rhythm of the chorus is deliberate and solemn; the verse begins more briskly, and carries on in steady rhythm till the last phrase, which is sung quietly and slowly, without any marked rhythm, and so leads as a kind of bridge back to the chorus. Thus both melody and rhythm produce a tune which has an appealing "shape". Many of these folk-tunes are therefore there to stay; a few are giving place to more attractive modern tunes.

(c) *The Modern Tune*. The fact that for long the Christians, having discarded the old pagan secular songs, have practically confined their singing to hymns, has had an interesting effect on their attitude to music. They now seem to make no distinction between sacred and secular music. The most potent disseminators of new secular tunes in the towns are undoubtedly the cinema and the wireless. Indian and Pakistani films consist generally of slow-moving stories, interspersed with songs. Their catchy tunes go from mouth to mouth, and if a Christian group like a tune, they will try to fit it to a psalm, or even write a new hymn to suit it. A psalm little sung may thus be matched to a cinema tune and become popular overnight. I can think of two such tunes which during the past few years have become firm favourites for certain psalms, and seem to have replaced the old tunes. A few more have come and gone, or are still struggling for mastery with the old tunes. These cinema tunes are sair by purists to have some Western adulteration, but they are undoubtedly catchy, attractivem and sing well. If we look at some of the titles in Moffatt's translation of the Psalms, or think of the "Gude and Godly Ballads", or of Sankey's desire not to let the Devil keep all the good tunes, we shall perhaps conclude that this development has good precedent.

I made an interesting experiment recently. At a rally of Christian Endeavour Societies I set as one of the competitions the singing of a psalm I had never heard sung in Punjabi (Ps. 24, 1st Part), to any tune they liked. About five tunes were submitted, three of them excellent. The best of these was later taught to a group of pastors, and I hope it will thus spread. Now what was the origin of that tune? I don't know, but I've a shrewd idea it came from a film! At present few village Christians have the opportunity either of hearing the wireless or going to the cinema. Whether with the increase of education, and the tendency of rural unemployment to send more and more Christians to the towns, there will ultimately again be a clash between the sacred and the secular in music, remains to be seen. For the present, the Church here has a goodly

number of hymn tunes, and a fertile source of supply for new ones, in its musical idiom. In addition, one or two hymn-writers in the villages make up their own tunes, but these don't generally spread far.

Conclusion. In the Punjab there is an excellent translation of the Psalter in native idiom and metre, set mainly to folk-tunes, and sung especially in the villages. It is supplemented in the towns by translations of European hymns set to European music, and a few hymns in native metre. For choice of hymns appropriate to subjects and seasons, the pastor of a city congregation has to depend mainly on these translations, and this is likely to remain the case for many decades. Perhaps greater than the need for hymn-writers is the need for need for Punjabi translators to put the great hymns of the west into simple native metres, and set them to Punjabi tunes. Another need is for a careful selection of good European tunes which are sympathetic to local idiom, which might be "nationalised". In spite of these needs, the Punjab Church, which loves heartily singing, has much to be thankful for in its rich inheritance of psalms and hymns.

THE DATE AND SOURCE OF THE TUNE DIBDIN

There is an attractive C.M. tune in E.H. (433) and S.P. (254) called DIBDIN, whose source is only vaguely given in those books, and in *S.P. Discussed*. Mr. Frost has now, with the help of the British Museum librarians, thrown further light on its source. E.H. says that the melody is in the *Standard Psalm Tune Book* (1852), there attributed to 'Dr. Jackson'. The *Standard Psalm Tune Book* was compiled by Henry Edward Dibdin (1813-66), and the *Handbook to the Church Hymnary* (Supplement, page 104) comments that Dibdin's attributions of tunes are 'frequently ludicrously astray', chiefly on the basis of his ascription of Tait's ST. PAUL to Nahum Tate. But here Dibdin is right.

The tune appears in a music-edition of Watts's *Divine Songs*, whose full title is as follows:

Dr. Watt's Divine Songs, / set to Music in an / Easy and Familiar Stile / for one, two, three, and four Voices; / By Dr. Jackson. / Opr. 1st. / Entered at Stationers Hall London: Printed for the Author No. 40, great Prescott Street / Goodmans Fields, / where may be had / "Ponder my Voice" an Anthem and three / Canons for three Voices composed for the use / Country Churches. Price 2s.

No date is given. The B.M. Press Mark is E. 426, and the presumed date is c. 1790. The Dr. Jackson here mentioned is not Dr. Thomas Jackson, composer of JACKSON (or BYZANTIUM), but

Dr. George Jackson. He may with some confidence be indentified with the George K. Jackson (1745-1823) whose biography may be found in Thompson's *International Cyclopaedia of Music and Musicians* (Dent 1942) and in Dr. Leonard Ellinwood's *The History of American Church Music* (1953), page 220. G. K. Jackson was born at Oxford, became a chorister at the Chapel Royal, and became a music teacher, writing some textbooks on harmony. He sang tenor at the Handel Commemoration of 1784, graduated D.Mus. (St. Andrews) in 1791 which puts the date of the book under review a year or two later than 1790, and in 1796 moved to America, where he held appointments in Norfolk, Virginia, Alexandria, Baltimore, Philadelphia, Elizabeth, N.J., New York and Boston. He was instrumental in getting Lowell Mason's first collection published (1821) by the Boston Handel and Haydn Society.

Jackson's book containing DIBDIN has settings of the 28 Divine Songs and the eight Moral Songs of Isaac Watts, all designed for children. Most of the settings are in the florid style, but three in the 'Divine Songs', of which this is one, are in the more sober psalm tune style. DIBDIN is the only tune from this book that has achieved wider currency. It is set to No. 26 of the Divine Songs, 'And now another day is gone' (see *A.M.R.* 36). The melody is exactly as in *E.H.* and *S.P.*, except that at the end of line 2 there is a minim instead of a dotted semibreve, and the basis is the same except for the 5th, 6th and 7th notes of line 3, which read (in the *E.H.* key) A-G-F-C, with inner parts conforming. The signature is 2/2 and the key E minor.

REVIEWS

C. E. POCKNEE: *The French Diocesan Hymns and their Melodies*, Faith Press, 12/6d.

Here is a book which one has been awaiting for for years, and I wish the Editor had asked someone more competent to review it. However, as I consider the main object of a review is to tell readers what they will find in a book, I will do my best.

Mr. Pocknee starts off with an admirable survey of the historical background to the hymns and melodies with which he deals. Here the reader will find all he needs to know about the Neo-Gallican movement and its service books. If the Anglican revision in the xvi century was more drastic, at any rate the dissatisfaction which produced it was not wholly insular. Starting from the reformed Breviary of Cardinal Quignonez in 1535 he tells the story of the French Diocesan Uses, their rise and fall, down to 1875 when Orleans finally conformed to the Roman use. Lyons, however, re-

tained much that was Gallican and Neo-Gallican, and in addition to twenty-four Proses or Sequences over and above the usual Roman five, had in the *Paroissien* of 1925 some of Coffin's hymns for use in processions.

The next chapter deals with the hymns and their authors. Here the chief names are Jean-Baptiste de Santeuil, his brother Claude, and Charles Coffin. We are given some pointed illustrations of the principles for which the writers stood and of their literary style. These matters can be studied more in detail in the main section of the book where we are given the texts of the hymns.

Then follows what may well be the most interesting chapter for many readers: that dealing with the new melodies for the hymns and their sources. Introduced to English congregations by the *Hymnal Noted* (1853-4), used in the early editions of *Hymns Ancient and Modern*, they became one of the outstanding features in the *English Hymnal* (1906-33). At the close of this chapter are the musical illustrations: seventeen tunes for what we might call normal hymns, and two sets of melodies for the various stanzas of *Verbum lumen de lumine* (4 melodies) and for *Solemnis haec festivitas* (6 melodies). All these tunes are annotated on pp. 161-2. On p. 37 the explanation of the notation reminds one of John Merbeck's system of time-values. What gives Mr. Pocknee's work a peculiar value is the trouble he has taken to trace the melodies to their first appearance in print. The vague statements with which we have had to be content in the past can now give way to something really informative.

The main section of the book is occupied by the texts and translations of the hymns. Of these there are fifty-five. The Latin texts are given in full, and not in the truncated form familiar in our usual books of reference. The translations are drawn from various sources, and are mostly in the original metres. New versions have been supplied where needed by Mr. Pocknee, Mr. Bunn, and Mr. D. Ingram Hill.

Two tables are also provided. One gives the list of melodies in *English Hymnal*, and another the words in the two editions of *Ancient and Modern* and in *English Hymnal*.

I suppose there is something of Oliver Twist in the make-up of most of us; and I for one hope that when a new edition is called for, room may be found for yet another table — one giving the libraries (and shelf-marks) where the source books can be found. When anyone has been to so much trouble in tracking down these books, it is a pity some record is not made public. Perhaps the Editor of the *Bulletin* would spare Mr. Pocknee space to print such a list.

In spite of my last little grumble, I hope I have said enough to make it clear how grateful I am to Mr. Pocknee for his admirable

work in a practically unworked sphere, and to the Faith Press for publishing it, and also for lettering the spine from top to bottom!

MAURICE FROST.

Hymns we Love, by Arthur Temple, Lutterworth Press, 6s.

Sing with the Understanding, by G. R. Balleine, Independent Press, 10s. 6d.

The sub-title of *Hymns We Love* is 'Stories of the hundred most popular hymns'. The author has relied chiefly on lists of hymns used in broadcasting to discern 'which hymns, out of the multitude available, were the popular choice of the people in the English-speaking countries.' He has cast his net wide, and his choice of the 'hundred most popular hymns' is based on 'careful enquiries in Australia, Canada, the United States, and Britain'. How far the hymns used in such programmes as the B.B.C.'s 'Sunday Half Hour' really represents the hymns used for worship in the Churches is difficult to estimate. In his *Hymns and Human Life*, Erik Routley relies more upon broadcast services for his estimate of usage. It is significant that one of the hymns which appear most frequently in services broadcast from churches is 'Come down, O Love divine', and this does not appear at all in Mr. Temple's list. Of the hymns used according to Dr. Routley on a given Sunday in the parish churches of Oxford, one half are not included among Mr. Temple's hundred. This seems to suggest that popularity among the general public is not a safe guide to usage in the Churches. This is only what we should expect. There are non-theological factors in the zest with which a football crowd sings 'Abide with me'.

A better comparison with Mr. Temple's list is one published by the Religious Tract Society nearly 70 years ago, based on a referendum conducted by *The Sunday at Home*, which invited its readers to name the Hundred English Hymns which stood highest in their esteem. In comparing the two lists we must make allowances for the wider field upon which Mr. Temple draws. The inclusion of the U.S.A. accounts for the popularity of such hymns as 'In the sweet by and by', which in this country is restricted to the Salvation Army, and 'The Old Rugged Cross', which we are told is a top favourite in America. But the lists are sufficiently on the same lines to make comparison of some value as indicating the changes that have taken place. Only 37 hymns are to be found in both lists. Some of the hymns which seem to have lost favour are surprising; some are disconcerting, and some are gratifying. It is surprising to find among the omissions 'Just as I am' (fourth in the earlier lists); 'Glory to thee, my God, this night', 'O worship the King', 'O Jesus, I have promised', and many other old favourites. It is very disconcerting to find among the omissions, 'Hail to the

Lord's Anointed', 'O for a heart to praise my God', 'Hark the glad sound', and several other of the classic hymns of the church. There are others which we are not sorry to lose, such as 'Weary of earth, and laden with my sin', and 'Safe in the arm of Jesus'. Apart from some astonishing omissions the list is stronger than the earlier one. There are only 18 hymns here which are not in *Congregational Praise*, and these include the type of Gospel Songs which seem to be popular in the U.S.A. Mr. Temple classifies the hymns under the headings, 'Hymns of Praise', 'Hymns of Prayer', 'Hymns of Experience', 'Hymns of Christ and the Church', 'Hymns of Christian Action'. He gives a brief note on each hymn and its author, and sometimes on the tune with which it is associated. These are well done. He is reliable in his facts and often cogent in his comments. The anecdotes are refreshingly sparse for a book of this kind, and those he tells are interesting and relevant. The book is interesting to hymnologists as a guide to popular taste, and will help those who enjoy such programmes as the 'Sunday Half Hour' to know more about the 'Hymns we love'.

Mr. Balleine's book is a selection of hymns, but this time only 41, of which only 16 are among Mr. Temple's hundred. The clue to the selection is indicated in the sub-title, 'Some hymn problems unravelled'. The hymns which the author discusses are those among the great hymns of the church which seem to call for some interpretation that we may 'Sing with the Understanding'. The notes on hymns given in 'Companions' and 'Handbooks' to hymn-books are necessarily brief; by restricting himself to 41 hymns Mr. Balleine is able to give much fuller information. What were the 'royal banners' in the great hymn of Fortunatus, and where did they 'forward go'? What are the 'sevenfold gifts' for which we pray in the *Veni Creator*? What is the origin and significance of all those hymns on 'the Name of Jesus'? Who and what are the 'sons of time' who 'fly forgotten as a dream' in 'Our God, our help'? What did Wesley mean by 'pure and sinless may we be'? What were Blake's 'dark and satanic mills'? The book admirably fulfils its purpose: it tells us just what we need to know about the hymns to make us able to sing with understanding. The author is up to date in his information, he keeps strictly to the evidence, and does not indulge in special pleading in defence of sentimental allusions as so many books of this kind do.

At one or two points the reader may want to put a question mark in the margin! Mr. Balleine mentions three hymns of Ambrose and says that they are to-day 'mainly museum pieces'. The three to which he refers happen to be of very doubtful authenticity. Such a genuine Ambrosian hymn as *Splendor paternae gloriae* is hardly to be dismissed as 'a museum piece'. He does well

to point out that in 'Jesus, the very thought of thee' the line 'none but his loved ones know' does not give the meaning of the Latin. He favours 'None but his *lovers* know'; the difficulty is that we have no English words to distinguish between *diligo* and *amo*. The word here is *diligere*, and 'lovers' has an amatory suggestion in English. He suggests that SANDON seems to be taking the place of Dyke's tune for 'Lead, kindly Light'; but SANDON is only a concession to those who cannot yet rise to the right tune which has at last been composed, ALBERTA, by W. H. Harris.

K. L. PARRY.

GOD SAVE THE QUEEN

by PERCY A. SCHOLÉS (Oxford University Press, 30s.)

The two preceding reviews deal with books about hymns; a hundred hymns in one book, three dozen in the other. One day somebody will be reviewing the new *Julian*, with its half-million or so. And here is a book of 328 pages concerned with one single hymn.

One's first reaction on reading it is to say 'Dr. Scholes has done it again' and to say it with lively satisfaction. Dr. Scholes has made for himself an unchallenged place among writers on music: and indeed he has made himself an example to all who would write on scholarly matters, in as much as he has brought to so high a pitch the technique of writing interestingly and at the same time reliably. There are few books which you read from cover to cover and wish were twice their length, and of which you can also say with confidence, 'This is all trustworthy and accurate', and most of those are by Dr. Scholes. One thinks of the incomparable *Oxford Companion*, of the *Mirror of Music* of *The Great Dr. Burney*, and of all those *Listener's Guides*, and having done so can say with admiration that *God Save the Queen* is another generous slice of the same palatable cake.

With all his prodigious fertility, Dr. Scholes has not achieved that particularly specialised and pedantic eminence which earns a review in the pages of this humble journal; and perhaps he would not care to describe himself as an hymnologist. Yet, on the showing of this book, we confess that we should like to be present at a conversation between Dr. Scholes and Maurice Frost. If the Hymn Society had a private broadcasting station, that would be one of our first commitments.

The book does honour to author and publisher in its format. The type is, of course, beautiful, and the 25 plates are a great enrichment. There is also a generous allowance of music type. Here are a few of the 26 chapter-headings: The Earliest Recorded

Public Performance, The Eighteenth-Century Popularity of the Anthem, Where did the Tune come from? Whence come the Anthem's Words, and Metre, and Why 'Anthem'? Emendations, Variants and Additions, 'Knavish Tricks' in the House of Commons and in the Press, Parodies, Incidents in the Use of the Anthem. We are told here what people have thought about it, what people have done with it, how people have sung it, how people have improved it and bowdlerised it, how we ought to perform it to-day, what are the current editions and arrangements (but no mention of Gordon Jacob's Coronation setting: a pity!), and all about the man who invented a machine which would play it every time Queen Victoria sat down.

Those writers on hymns who favour the use of anecdote to illustrate their texts should not only enjoy Dr. Scholes's *obiter dicta*, but study the manner in which he uses them and authenticates them. Those who fearlessly compose new tunes to familiar hymns will no doubt be encouraged to hear that somebody produced a new tune to 'God save the King' in the reign of George III. Devotees of *Congregational Praise* will be sorry that Dr. Scholes does not know Eric Thiman's tune MILTON ABBAS (page 155).

Such is Dr. Scholes's sense of honour that his list of acknowledgements for help received in the work of preparing the book is a few lines longer than the list of acknowledgements for hymns in the *English Hymnal*. But the work as a whole is one that only Dr. Scholes, with his scholarship, insight, humour and humanity, could have written, and the thirty shillings which most of us have to think twice before spending on any book are here well spent.

E.R.

NOTE:

A list of the names and addresses of members of the Society, corrected to December 1954, has been prepared, and members who would care for a copy should write to the Editor, enclosing stamps to the value of ninepence, on receipt of which a copy will be sent.

Subscriptions for 1955 are now due, and should be sent to the Hon. Treasurer, whose address will be found at the head of this issue. It will be a great convenience to the Treasurer if this matter can be attended to without delay. Members are reminded that our Treasurer is now Mr. Maddox of Oxhill.

