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THE LATE DEAN D. F. RUDDELL WILSON

We record with great regret the recent death, early in December, 1957, of one of our Vice-Presidents, the Very Reverend D. F. R. Wilson, at the age of 86. Dean Wilson joined the staff of St. Patrick's Cathedral, Dublin, in 1899 as a Succentor, and was Dean from 1935 to 1950. In a memorial sermon the Dean of the Cathedral, the Very Reverend W. C. de Pauley, D.D., said :

'David Wilson was a vigorous man, full of zest for life; and whatever he put his hand to prospered. In his prime, he could handle a boat as well as any man who ever put out from the harbour of Dun Laoighaire; one recalls the delight expressed by a hostess who had, some time before, invited him to perform a grafting operation in her orchard; many a long nail he drove home through a bit of tough but serviceable timber; and he could hit hard with a croquet mallet.

'But . . . the practical side of his nature was offset by a passionate love of music, especially church music in which, as those who are qualified to judge will say, he possessed a good taste, well refined by study of the great masters. Several tunes of his composition have been included in hymnals compiled beyond our shores, as well as in our Irish Hymnal; and in the making of such books his advice was often sought and gladly given. In this sphere his signal and abiding contribution to the life of our Church has been the introduction of the Service of Nine Lessons and Carols to this cathedral.

'If it be true that a man stands revealed by his music and his words, I can uncover for any who did not know him much of David Wilson's character—straightforward, simple, sincere and steadfast—by quoting three lines written by his own pen. I found them in an American volume which deals with hymns, their authors, composers and so on. With reference to that ancient tune called PEACEFIELD, . . . this is what he wrote: 'This lullaby, which I named after my mother's homestead in County Armagh, is the first air which I ever heard, and never forgot. It was sung over my cradle to "Hushaby baby on the tree top".'

PEACEFIELD is at No. 628 in the 1919 edition of the *Irish Church Hymnal*, but had appeared in *E.H.* at No. 609. Two other arrangements of his are in *I.C.H.* at Nos. 79 and 338 (i), and also his original tune, DRUMGONDRA, which is also *S.P.* 601. The quotation within the extract above is from page 159 of the *Hymnal* (1940) *Companion* (U.S.A.), and the report of Dean de Pauley's sermon is given in the *Irish Times* for 7 December, 1957, which was kindly forwarded to us by Mr. Kenneth Finlay.

REPORT OF THE BRISTOL CONFERENCE

November is not the best month for a Conference but the Society felt that in marking the 250th Birthday of Charles Wesley it should do it in the city where he lived for fifteen years and as near the time of the birthday as could be arranged conveniently. From the standpoint of members attending from a distance this was not as successful as we hoped but, in other ways, including a few new members, it was an excellent Conference. It began by members meeting for tea at Lewis's splendid new stores and then going across the way to Wesley's Chapel for the first lecture. It was disappointing to know that Dr. Routley was ill and could not preside for Dr. Frost on 'The Early Tunes Used By The Wesleys'. The Rev. L. H. Bunn took his place as chairman and Mr. Percy Lewis, the gifted Organist of Highbury Chapel, played the tunes Dr. Frost used as illustrations. Members then went to the Cathedral for Evensong. This was specially arranged for members of the Conference and was conducted by Canon Peacey. He preached on what should be the pattern of all good hymns, The Hallel, from the text, 'And when they had sung a hymn.' How can one describe a service shared by a comparatively

small body of people in so large and majestic a building where the silences are felt and the peace and power of God is known?

Wednesday began at 10 a.m. in the Common Room of Wesley's Chapel with the meeting of the Executive Committee followed by the Annual General Meeting of the Society at 11.15. All Officers were re-elected but some changes were made in the Committee. Because of increasing costs it was deemed necessary to make Life Membership Subscriptions £7 7s. 0d. The Rev. L. H. Bunn reported steady if slow progress in the work of revising Julian. Not until the Editor can be set aside to give full time to the task will the Julian revision be speeded up. Dr. Frost reported that an application to the Gulbenkian Trust for a substantial grant for this purpose had not been successful.

Part of our intention was to celebrate the Quincentenary of the Moravian Church and, as early Methodism had close associations with it, the Rev. A. S. Gregory lectured on 'The Moravian Associations of the Wesley Hymns'. The Rev. Donald Streat, Warden of Wesley's Chapel, presided, and Bishop Porter, one of the Moravians present, expressed thanks for the lecture, and for the privilege of sharing in the Conference.

After tea at Hawthorns Hotel the Rev. J. R. Gibbs, of St. Matthias' College, presided for the lecture by Canon Adam Fox, of Westminster Abbey, and prepared the way for a memorable meeting by the happy and informed way in which he introduced the speaker. If the Canon did not keep strictly to his subject, 'The Anglican Associations of the Wesley Hymns', he gave a most fascinating lecture.

One of the high lights of our meeting together was the Hymn Festival held in Highbury Congregational Chapel. A Special Choir, conducted by Mr. Graham Hooper, with Mr. Percy Lewis at the Organ, sang six of Charles Wesley's hymns, three Moravian and one one of Gerhardt's (it being his 350th Anniversary). The Rev. K. L. Parry, Joint-Chairman of the Executive, presided and made apt comments before the hymns were sung. This was excellent and was well-matched by the fine singing of the Choir. The congregation had a good share of the singing and very much appreciated it. Those who arrived early were able to listen to the Choir rehearsing and therefore knew what to expect in the Festival. It was a magnificent climax to a good Conference.

A. S. HOLBROOK.

MORAVIAN ASSOCIATIONS OF CHARLES WESLEY'S HYMNS

by A. S. GREGORY

Five hundred years ago the community which came to be known as Unitas Fratrum was founded at Kunwald in Bohemia. Two hundred and fifty years later was born the greatest of English hymn-

writers—'supreme' is Dr. Frere's Word[1]—Charles Wesley. In this paper I shall in the first place draw attention to certain general affinities between Methodists and Moravians and recall the events which brought them together; secondly stress the personal nature of the association; and, thirdly, attempt some assessment of doctrinal similarities and contrasts as illustrated in the hymns. A few Moravian hymn-tunes appropriated by Wesley or his followers will be mentioned in conclusion.

I

It cannot escape the student of Church history that Methodists and Moravians, for all their different antecedents and, let us add, in spite of the brevity of their 18th century contacts and the acerbity of their dissensions, are alike in laying prime emphasis upon the Faith as consciously appropriated by the believing soul. This evangelical kinship appears in what we now know as meetings for 'fellowship'—the realization of *koinonia* not only through corporate liturgical action, but also in the intimate sharing of personal awareness of the presence of the Lord and the indwelling of His Spirit. Charles Wesley's hymns are full of this. He has a profound sense of the *corpus mysticum,* that 'blessed company of all faithful people' which transcends 'names, sects and Parties.'[2] And he derived it, high Churchman as he was, not only or indeed mainly from his Anglican inheritance, but also from the society meeting which has been aptly called the mother-cell of Methodism.

All praise to our redeeming Lord
  Who joins us by His grace,
And bids us, each to each restored
  Together seek His face.[3]

We know from their journals that both the Wesleys were deeply impressed by the Moravian Love-feasts in Georgia, in London, and here in Bristol. *Hymns and Sacred Poems,* published in 1740, contains a series of hymns on the Love-feast and the Communion of Saints, many of which lie very close to the Moravian ideal of 'Brotherhood.' Of one such meeting, held at Kingswood in 1740, he writes 'Never have I seen and felt such a congregation of faithful souls. I question whether Herrnhuth can now afford the like.'

But further, and more immediately to our purpose, the Moravians had inherited from their 15th-century beginnings a strong tradition of hymn-singing. John Hus himself had died singing in the flames, and the first hymn-book of the Brethren had been published as early as 1501. By the time the scattered and much persecuted remnants of the fraternity had been welcomed into Saxony by Count Zinzendorf in 1722, the singing of hymns is already established as a devotional exercise hardly less indispensable than prayer itself. So it came about that the leaders of the Methodist revival found this instrument of

1 H. A. & M. Historical Edition, p. lxxxvii.
2 M.H.B. 720.
3 M.H.B. 745.

corporate devotion ready to hand; and a greater 'master of the quire' than Zinzendorf used it in such sort as to put the universal Church in his debt. Dr. Towlson thinks it an exaggeration to claim that Wesley learned the importance of hymns from the Moravians.[4] But at least it must be said that the singing in Georgia, at Herrnhuth, and at Fetter Lane helped, under God, to stir that impulse to praise which Methodism has never lost.

In one other place too, namely mid-Atlantic in a storm, the Wesleys learned in a new way how to sing with grace in their hearts unto the Lord. The pages of our hymn-book Companions abound in anecdotes of varying degrees of improbability; but the story of David Nitschmann's pilgrims' unperturbed singing and its emotional effect on John Wesley has a ring of truth about it.

Though waves and storms go o'er my head,
  Though strength, and health, and friends be gone,
Though joys be withered all and dead,
  Though every comfort be withdrawn,
On this my steadfast soul relies—
Father, Thy mercy never dies![5]

This superb translation of the Moravian Rothe's *Ich habe nun den Grund gefunden* is, of course, John's and not Charles'; but I offer no apology for mentioning it in a discussion of Moravian influences traceable in the latter's hymns. It was Spangenberg, author of the original of one of John's best-known versions, who together with Nitschmann and other Moravians was the means of sparking John's genius for translation into activity. Charles was with him in Georgia; and although he did not begin to produce hymns until after their return to London, and although he seems at first to have been less attracted by the Moravians than his brother, the influence exercised on each of them was so largely a personal one, and their own intimacy so close, that it would be unreal to leave John out of account. To these personal contacts of 1735—1740 I now turn in more detail.

II

A hymn—a great hymn at least—is a personal document. 'Hymns,' writes Sydney Moore in the Preface to his recent study of some German hymn-writers, 'are a link between those who use them and those who wrote them.[6] It is well worth our while to look behind the hymn . . . and so discern a human face behind the mask of words.' The fact is that John and Charles opened their hearts to their Moravian friends. 'I loved them,' John writes, 'more than either Luther or Calvin'; and classed them among his teachers with Law and Whitefield. The later misunderstanding, suspicions, and (in the case of Zinzendorf) conflict of strong personalities never erased this personal influence. Of Peter Boehler in particular—per-

4 Moravian and Methodist, 1957, p. 195.
5 M.H.B.
6 Sursum Corda, 1956, p. 9.

haps the most likeable of all the Moravian leaders with whom the Wesleys came in contact—it can hardly be questioned that he, more than any other individual, prepared the heart and mind of both the brothers for their transforming experience at Whitsuntide, 1738. Through him, as the journals disclose, Charles, no less than John, was led step by step into that assurance of peace and pardon, and that overflowing charity, which he was to pour into his hymns. Who shall put his finger on the final stimulus which fires the inspiration of artist or poet? At least we can say that the same spiritual forces which found outlet in the hymn sung by Wesley and his friends on May 24th, 1739—

'Where shall my wonderful soul begin?'[7] also fed the amazing stream of verse which ended only with his parting *In manus tuas*:

In age and feebleness extreme,
Who shall a helpless worm redeem?
Jesus; my only hope thou art,
Strength of my failing flesh and heart;
O could I catch one smile from Thee
And drop into eternity![8]

In the words of the Moravian Benjamin La Trobe, 'it was at the brilliant flame of German psalmody that these distinguished hymnologists (*sic*) appear to have kindled their own poetic touch.' It was, I submit, kindled even more truly at the 'flame of sacred love' which they found in fellowship at Fetter Lane, and in heart to heart conversation with their Moravian friends.

Here and there the hymns seem to be evoking some particular memory of the writer.

With Thee conversing, (he sings) we forget
All time, and toil, and care:[9]

The hymn is headed '*On a Journey*,' and it was published in 1740. One likes to associate it, whether Charles himself did or not, with that journey to Oxford with Peter Boehler a few months earlier, from which so much followed in his own spiritual pilgrimage. 'If I had a thousand tongues,' said Peter on another occasion, 'I would praise Christ with them all.' It seems plausible to suggest that Wesley recalled the phrase when, a year later, he wrote the hymn which has secured it a place in every hymn-book in the English tongue.

III

Turning to doctrine, we find that (if I do not over-simplify) the Moravians laid stress on three things: *first*, the Lutheran view of justification by faith 'alone'; *second*, the possibility of total conversion or change from self-centredness to God; *third*, the doctrine of 'assurance'—meaning (in words of one syllable) that we not only

7 M.H.B. 559.
8 M.H.B. Appendix.
9 M.H.B. 460.

are saved by our faith but know that we are so saved. All three emphases could and did lead to much controversy in exact interpretation. But nothing could be clearer to any thoughtful reader, or indeed any intelligent singer, of Charles Wesley's hymns than that all three are of the essence of their teaching too. Moreover they appear without the puzzling inconsistences and nice verbal distinctions which are all too characteristic of much of the theology of John. Illustrations abound: here are one or two.

(i) In the volume 'On God's everlasting Love,' published here in Bristol in 1741, we find

We all are forgiven for Jesus' sake;
Our title to heaven His merits we take.[10]

And in a hymn of 1749, headed 'After Preaching':

His only righteousness I show.[11]

(ii) The idea of instantaneous conversion had at first shocked Charles as 'worse than unedifying.' Yet more than twenty years later we find him writing

'Tis done! Thou dost this moment save,
With full salvation bless;
Redemption through Thy blood I have
And spotless love and peace.[12]

His prejudice had, indeed, been overcome on the felons' scaffold at Newgate. But there can be no doubt at all that the Moravians had not a little to do with the change of outlook which, in Dr. Routley's words, has associated the very word 'conversion' with the name of Wesley.[13]

(iii) Of the third characteristic note of Moravian teaching, 'assurance,' Philip Molther had given an unbalanced account which became one of the chief points of controversy. The classical Methodist interpretation of the doctrine is contained in many of the hymns: in the conversion hymn already quoted; most clearly of all, perhaps in a hymn of 1749 headed 'The marks of faith' which asks, and answers, the direct question—

How can a sinner know
His sins on earth forgiven?[14]

If Charles Wesley owes much, however, to Moravian teaching, the hymns reflect no less clearly the issue which divided them and defeated repeated attempts at rapprochement. 'Stillness,' as it came to be called—a doctrine which John Wesley had denounced in 1739

10 M.H.B. 377.
11 M.H.B. 92.
12 M.H.B. 559.
13 *Hymns and the Faith*, 1955, p. 128.
14 M.H.B. 377.

in the Preface to *Hymns and Spiritual Poems*—laid so much stress upon the action of God's grace as to disparage, and indeed deny, the need for any kind of responsive action by the believing soul. The dangers of subjectivism, of spiritual self-indulgence, of antinomianism even, are exposed and strongly countered in the hymns of Charles Wesley and in particular in two classes of hymns, namely in those on the great Festivals of the Church, and in the *Hymns on the Lord's Supper* of 1745. There is no question that these hymns, more than anything else, helped to confirm the people called Methodists in their catholic inheritance, and in the obedient use of 'the outward means of grace.' Charles Wesley's ideal of holiness, while always personal, is anchored to the objective and the corporate: in John Wesley's words, it is the 'catholic, that is universal, Church' that is 'holy in all its members.'[15]

Charles Wesley is, moreover, free from the aberrations which marred the Moravian hymnody of the mid-18th century. The strongest of his lines about the sufferings of Christ—some, indeed, too strong for our use today—are theological and mystical rather than imaginative or pictorial. This for instance, from *Hymns and Sacred Poems,* 1742:

Five bleeding wounds He bears,
  Received on Calvary;
They pour effectual prayers,
  They strongly speak for me:
Forgive him, O forgive! they cry,
Nor let that ransomed sinner die![16]

is good catholic doctrine. To conclude: the hymns of Charles Wesley on faith and salvation and holiness, no less than the sermons of John, were soundly based, as Dr. Rattenbury and others have shown, not only upon Luther and his Moravian interpreters but also upon Anglican and ante-Nicene doctrine and practice, borne out at every point by his own personal experience.[17] He is at once mystic and evangelist, offering to all the world what he himself has heard and seen. He writes much in the first person, but his concern is always with 'every soul of man.' His greatest hymns, of which too many remain generally unused if not unknown,[18] check our appraisals and comparisons: their provenance, Moravian or other, is after all of small moment. They are not so much didactic as effectual: their own passionate insights kindle in the devout singer—as John Wesley said they would[19]—an answering flame of devotion, faith, hope and love.

15 *Letter to a Roman Catholic,* 1749.
16 M.H.B. 368
17 *Conversion of the Wesleys,* 1938, pp. 180 ff.
18 Most English compilers are still content to base their selection on that of Sir H. W. Baker in 1861. *Congregational Praise* 1950, among non-Methodist publications, breaks new ground; followed in one instance ('Away with our fears,') by the B.B.C. Hymn Book, 147.
19 Preface to *A Collection of Hymns,* 1779.

IV

The Moravian association is recalled in the present Methodist Hymn-book by a number of tunes, including some from the *Foundery* Tune-book or *Sacred Melody,* 1761, which came to Wesley from Freylinghausen through the Moravians. The name HERRNHUTH is preserved in a 4-line 7's tune from the Foundery book (*M.H.B.* 87; *EH* 135). Two tunes, ATONEMENT (181) and MIT FREUDEN ZART (415) come from the Brethren's Kirchengesänge of 1566. TYTHERTON (385) is by a Moravian pastor, a younger contemporary of the Wesleys. FULNECK (440) and FAIRFIELD (39), called by the names of the Moravian settlements near Manchester and Leeds, were composed respectively by the elder and the younger La Trobe, both Moravian leaders. Finally IRENE (233), a tune of some musical distinction, from Freylinghausen, deserves attention as probably the best surviving specimen of its extraordinary metre. Charles Wesley's metres are, of course, a study in themselves. This stanza of two iambic sixes followed by four trochaic sevens is described by the late Bernard Manning as 'perverse and almost ludicrous'[20]; but Wesley uses it with great effect and its virtual disappearance from our worship is much to be regretted, if only because it carries verses like the following, with which this sketch may well close:

Arise, my soul, arise,
  Thy Saviour's sacrifice!
All the names that love could find,
  All the forms that love could take,
Jesus in Himself has join'd,
  Thee, my soul, His own to make.[21]

and this:

Our anchor sure and fast
  Within the veil is cast;
Stands our never-failing hope
  Grounded in the holy place;
We shall after God mount up,
  See the Godhead face to face.[22]

'JESU' AND 'JESUS'

by THE REV. A. J. FARNSWORTH

With reference to the interesting point raised by Mr. Parry on the use in hymnody of the name of Jesus, there would seem to be no consistency in usage by the great hymn-writers. Usage by the

20 *Hymns of Wesley and Watts,* p. 55.
21 *Hymns and Sacred Poems,* 1739.
22 M.H.B. 233.

Wesleys is of particular interest. Taking as guide Dr. Osborn's 'The Poetical Works of John and Charles Wesley,' 1868—1872, which claims to be as complete a collection as circumstances would permit of those works, I have noted the index to the first line of every stanza, as printed in vol. 13, pp. 291 ff. There, if my calculation is correct (it is at least very nearly approximate), the number of times in the 13 volumes in which 'Jesu' (or 'Jesu's') and 'Jesus' (or 'Jesus') are the first words of a stanza is as follows :

	Jesu (or Jesu's)	Jesus (or Jesus')
Vol. 1	23 times	10 times
2	38 „	11 „
3	12 „	15 „
4	11 „	30 „
5	17 „	29 „
6	1	22 „
7	nil	30 „
8	2 „	16 „
9	3 „	87 „
10	nil	85 „
11	2 „	110 „
12	3 „	76 „
13	1	54 „

The deduction to be made is obvious. But that is not all. For while the index is remarkably accurate and dependable it is not full. When I first used it I was perplexed and misled. There are in fact two indexes. Each of the volumes 1—8 (but not volumes 9—13) has an index of the first lines *of every hymn* found in that volume. Of these 8 volumes a similar table to my first gives in addition the first words of the hymns as follows :

	Jesu (or Jesu's)	Jesus (or Jesus')
Vol. 1	17 times	3 times
2	24 „	Nil „
3	20 „	3 „
4	14 „	17 „
5	24 „	19 „
6	1	5 „
7	1	32 „
8	2 „	14 „

Even that is not all. Many of the first lines of hymns or stanzas have an invocation of our Saviour beginning with some other word, e.g. there is 'O Jesu,' 'My Jesus,' 'Thee, Jesu,' etc., with the divine name in the vocative (with or without the 'O') in such cases as where one or the other form might be appropriately chosen. In these instances the choice is approximately :

	with Jesus or Jesu's	with Jesus or Jesus'(s)
Vol. 1	11 times	Nil
2	9 „	2 times
3	4 „	1
4	6 „	11 „
5	13 „	29 „
6	3 „	7 „
7	1	7 „
8	3 „	3 „
9	4 „	7 „
10	1	20 „
11	10 „	16 „
12	2 „	16 „
13	5 „	1

Occasionally the metre and the stress determine the form used. Other lines than the first of the various stanzes would probably show a similar result, but vocatives are less frequent in the later stanzas of hymns and in other lines than the first one; and where the hymn speaks about our Lord, and is not an address to Him, the name Jesus, of course, occurs naturally. Counting the tables we have we reach this result.

	Jesu, etc.	Jesus, etc.
Vol. 1	51 times	13 times
2	71 „	13 „
3	36 „	19 „
4	31 „	58 „
5	54 „	77 „
6	5 „	34 „
7	2 „	69 „
8	7 „	33 „
9	7 „	94 „
10	1 „	105 „
11	12 „	126 „
12	5 „	92 „
13	6 „	55 „

From what publications and what dates are these figures obtained? Vol. I contains the 'Hymns and Sacred Poems' published in 1739 and 1740. It contains a larger proportion of John Wesley's works (original poems and translations) than any succeeding volume, and his influence both as writer and as editor was particularly strong at the time. Both the brothers were then being largely influenced by the hymns of the Moravian Brethren and other German Reformation hymn-writers (though John alone of the two apparently read German), which may account for the frequency of the form Jesu.'

Vol. II has the Psalms and Hymns and Sacred Poems of 1741 and 1742, a number of them being transcriptions and paraphrases

of the O.T. psalms. That the name of the Saviour occurs so often here at all is a testimony to the strength of the faith they held, though the pre-eminence of the form 'Jesu' still suggests contact with continental Protestant friends.

Vol. III has the 'Hymns on God's Everlasting Love' (1741), the Moral and Sacred Poems of 1744, and the 'Hymns on the Lord's Supper' (1745). There are now few if any of John Wesley's hymns included, but as he was the editor of them we may be sure that he revised a number of lines. Besides it was the time of the controversy with the Antinomians, and many lines were pointed barbs of argument.

Vol. IV has the several books which were published in 1745 and 1746, with part of the 'Hymns and Sacred Poems' of 1749. Here are most of the Christmas, Easter, Ascension and Whitsuntide hymns, along with many on the experience of redemption, together with some of the Hymns and Sacred Poems which Charles published without his brother's knowledge, the rest of which are in Vol. V. Here the number of addresses made to 'Jesus', not 'Jesu', is noticeably on the increase.

After this the use of the form 'Jesu' becomes very infrequent. Either the influence of the Brethren had practically ceased, or the fashion of invocations of our Lord had generally changed in the land. Or it may be that John Wesley had not the same preference as formerly for the long-sounding 'U' and was too busy to make many alterations to Charles's hymns. A variety of subjects were now being treated. Intercessory hymns, funeral hymns and hymns for children (1745-1763) were published (vol VI); then with various dates in 1767-1772, books of Hymns for Families, Hymns on the Trinity, and Hymns on preparation for Death (vol. VII). Here there is a preponderance of hymns addressed to 'Jesus' rather than to 'Jesu'. This is continued in the rest of the volumes, which are largely made up of the thousands of short hymns on select passages of Scripture published in 1762 and following years, some indeed not being published at all by the Wesleys in their lifetime.

It seems reasonable to assume that whatever be the explanation regarding hymn-writers other than the Wesleys, there was some chronological reason for the changes they made. The earliest of their hymns, including some of the very finest of them, had more 'Jesu' than 'Jesus' lines; a change took place about the middle of the century; and later the name 'Jesus' became the more popular form of the word. As Charles Wesley kept abreast of the times in his poetical work it is possible that general use among the educated classes had something to do with the change. Later Anglican authors, undoubtedly influenced by a predisposition for signs of antiquity in all forms of worship, here perpetuated what the Wesleys forsook, a practice which to us now gives a High Church look to hymns whenever written, and whatever their origin.

REVIEW

The Music of Christian Hymnody, A Study of the development of the hymn tune since the Reformation, with special reference to English Protestantism. By Erik Routley. pp. viii + 308. Independent Press, Ltd., 30s. net.

One of my chief feelings in reading this book was of admiration for Dr. Routley's apparently inexhaustible enthusiasm over hymn-tunes as a subject of study, for, heresy as it may sound in these pages, I find that with the passage of years depression settles more and more heavily upon me as I contemplate hymn-tunes in the mass. Had the Editor of the *Bulletin* known this earlier he might have thought twice before asking me to review his book; but I am as glad that he did not know as I am sensible of the honour he has done me, for if there is anybody likely to be able to make good and worthwhile reading out of the subject of hymns—words or tunes—it is Erik Routley.

One not only admires, one almost stands aghast at the revelation in the Preface that the book is only an abridged version of a much longer thesis (which incidentally earned the author his D.Phil. at Oxford), and that, against the 200-odd music examples which it contains, the original had 800. How many tunes, from how many books, must have been played, sung through, and brooded over before that selection was made hardly bears thinking about!

The scope of the book, necessarily more circumscribed than that of the thesis, is well defined by its sub-title. Only the briefest sketch is given of the medieval sources of hymn music. Plainsong is only brought into the picture where it can be shown to have derivatives among Lutheran or Genevan melodies or, later on, among the French church melodies of the 17th-19th centuries. Folksong, likewise, has only a limited relevance to the author's purpose.

Dr. Routley begins his main survey at what he aptly calls the 'two great watersheds' from which the stream of English hymnody is fed—the Lutheran chorales and the Genevan Psalter melodies—and it is his study of these and the subsequent developments from them which constitutes to my mind the most weighty and valuable part of his book. These chapters (Nos. 3-12) are illustrated by his first 107 music examples.

The grouping of all the examples together in a section by themselves facilitates the comparison of one tune with another and provides a continuous picture of the musical development within each tradition. Since hymn-tunes must stand or fall primarily as melodies, it is mostly only melodies that are given; but harmony is given where it calls for discussion, as it must do increasingly with the growth of harmonic consciousness in all forms of music. Sometimes an example consists of short quotations from a number of different tunes, showing melodic affinities—'finger-prints'—as in the case of Henry Lawes. This technique is used with devastating effect when the Victorians come up for consideration.

Dr. Routley makes a strong case against Sir Richard Terry's assertion that, whereas the Lutheran chorale had a large and well-favoured progeny, the Genevan psalm-tune was magnificent but sterile. He shows how English psalmody stemmed directly from the Genevan, and I think he could have carried his argument to the point of quoting some of the best modern English hymn-tunes as direct descendants from Bourgeois, starting with DOWN AMPNEY.

With the chapter on the 18th century we come into the period of the first great English hymn-writers—Watts, Doddridge, the Wesleys, Cowper and the rest—and of the first public hymn books as distinct from metrical psalters. And from this point we are increasingly conscious of the density of the material for survey. When it comes to the nineteenth century the sense of majestic progress through ages of long and elemental growth has altogether departed, and almost before we know where we are, *Hymns A. & M.* is upon us.

It is between Chapter 16 ('The Oxford Movement and Hymnody') and Chapter 24 ('A Note on contemporary developments') that many readers, I fancy, will find the tastiest portions of the book. It is—let us admit it—fun to hear a good talker like Dr. Routley discussing the Victorians, good and bad, those who have tried to rescue us from them, and then the emancipated moderns. How we wallow in our admiration or disapproval, as the case may be, of this or that composer and this or that tune, if he or it belongs to a date later than 1861! We don't get half as worked up about the pre-*A. & M.* hymn-tunes. The great ones, we feel, are in no need of our defence; the poor ones don't arouse any wrath in us, because their composers have been too long dead—we prefer to be vicious over the living or the recently dead.

Not that our author is vicious; he takes no delight in having to speak hard things about, for example, Sullivan, of whom he says: 'It is necessary, though disagreeable, to record that Sullivan . . . wrote hardly a tune that is not virtually intolerable for modern singing.' His approach to hymn books, composers, and tunes is that of a kindly critic only too anxious to proclaim what in his view is good for its purpose. Thus, on Dykes: 'among Victorians, Dykes is a man of great moderation and musical sense. He is sometimes vulgar, but others than he were chosen to plumb the depths . . . and with it all he has a congregational and choral sense which are entirely to his credit.'

The Victorian and one or two subsequent chapters seem to me rather congested by the mention of so many names of tunes and composers. I wish that, in dealing with the Victorians, Dr. Routley had said something about the influence which the introduction of surpliced choirs and cathedral service habits into Anglican parish churches may have had on the character and pitch of hymn melodies, and on their harmonisation. I should also have liked him to discuss the effect of romanticism, not merely on musical style, but in fastening on our hymnody the principle of the 'proper'

tune. For it is an essentially romantic concept when hymn words are felt to have an individual emotional quality which must be closely matched by the tune. This way arose that fatal tendency of some Victorian tunes to try to underline single verbal points.

Here and there one suspects Dr. Routley of over-indulgence in the pastime of epithet-building ('the boisterous humour of MARATHON, the gaunt purposefulness of GUILDFORD, the marching modality of KING'S WESTON, the shimmering mystery of MANTEGNA'). But there are many pages of excellent, illuminating discussion, like those on Sankey and Moody (131-133), and critical assessment, particularly of *E.H.*, *S.P.*, and Sydney Nicholson's work for *A.M.R.* I am not sure that Public School Hymnody justifies a chapter to itself, though Roman Catholic and Welsh Hymnody certainly deserve their chapters—and very good these are. Equally good, in a different way, is the concluding chapter, where Dr. Routley discusses the nature of hymnody, the nature of tradition, and the composer's part in 'that act of faith which accepts and which builds tradition.' He does not venture any ideas about the future of hymn-tune writing, though that is an interesting subject. I often wonder how wide the gap can safely be allowed to grow between the musical idioms acceptable for the Church's common praise and those of contemporary secular composition (serious composition, I mean, not so-called 'popular' music).

To mention a few tunes over which I found myself in special agreement or disagreement with Dr. Routley: Gibbons's SONG 41 seems to me magnificently rugged and thoroughly singable, rather than 'really awkward and lacking in his usual vocal power.' I am glad that ST. ANNE gets put in its place as a dull tune which through its 'marriage' to Watts's hymn by *A. & M.* has achieved undeserved celebrity. Gauntlett's ST. THOMAS (Ex. 155) for 'Just as I am' is a real find. *E.H.* gets a sly dig, which many organists will approve, for retaining Webbe's original harmonies to MELCOMBE. I hope that an equal number will approve the kind things said of Barnby's LONGWOOD. The castigation of E. H. Thorne's ST. ANDREW is no doubt well justified, yet it sounds anything but 'flaccid' as sung by 500 public school boys whom I know. (Of course, I'm wallowing!)

Dr. Routley takes his stand by *E.H.* (1933) as the best contemporary collection for the reader's reference. Wherever possible he quotes from this, and in doing so covers its contents so fully that his book, with the aid of a special index which he supplies. can be used as a 'Companion' to *E.H.* For nearly all his other references in the text he draws from *A.M.R.*, *S.P.*, and *C.P.* Modesty forbids him to enlarge upon the character and scope of *C.P.*, in the production of which he played so distinguished a part, and to that extent there is a serious *lacuna* in his Chapter 24.

It is a pity to have to record a number of slips and misprints. Most of the latter occur in the earlier chapters, and seem to be due to hasty proof-reading. One introduces us to the curious interval of

'a flattered fourth' (p. 60); others present 'Schültz' for 'Schütz' (p. 70, footnote), 'Muhlhausen' for 'Mülhausen' (p. 74), and 'Straf mich micht' for 'Straf mich nicht' (p. 79). In the sentence beginning at the bottom of p. 33 the positions of the words 'plagal' and 'authentic' should be reversed. The Public School chapter contains a few of the kind of errors which I hope are not paralleled in chapters where I am less qualified to spot them. E. T. Sweeting was Director of Music at Winchester, not Marlborough, and 1863-1930 were the dates of his birth and death, not, as it would appear, of his directorship. Percy Buck was at Harrow, not 'Chaterhouse' (*sic*). That the tune OCKBROOK, which appears anonymously in the *Public School Hymn Book*, was written by the late Kenneth Stubbs of Rugby is new to me and, I feel certain, incorrect. [1]Dyson's tune WINTON, which is described as 'precisely the public schoolboy's idea of *Abide with me*', was emphatically not written for those words in the first place, but for 'O valiant hearts'; in my experience 'the public schoolboy's idea of *Abide with me*' is invariably and tenaciously EVENTIDE. Dr. Stanton was Director of Music not at Wellington School (which is in Somerset) but at Wellington College (which is in Berkshire). In the music examples, the tenor part of the last line of Ex. 52 should be read one degree higher; either Dr. Routley or the printer has forgotten himself at this point, and thought in the treble instead of the tenor clef (C on 4th line). And in Ex. 71 the change of time-signature should be to 3/1, not 3/2.

The recital of these blemishes takes up a lot of space, but they are few and insubstantial in a book which has entailed vast research over so wide a field. As the only continuous full-length study of the musical sources from which our hymn books are compiled (plainsong and folksong excepted) it falls naturally into place as an indispensable complement to C. S. Phillips's *Hymnody. Past and Present.* And its author is to be congratulated on his versatility in being able to write on the tunes of hymns with as much liveliness and scholarly penetration as he has already brought to their words. *Hymns in Human Life, Hymns and the Faith*, and *The Music of Christian Hymnody* are a remarkable trilogy.

LEONARD BLAKE.

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1 For the record, I am satisfied now that this tune is the work of the late Geoffrey Shaw. It is not possible here to explain fully the false tradition on which I was working, but evidence privately presented obliges me to accept this correction. [E.R.]