

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

84

VOLUME FOUR

NUMBER ELEVEN

AUTUMN 1958

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

Hon. Secretary: THE REV. A. S. HOLBROOK,
31 St. John's Road, Knutsford, Cheshire.

Hon. Treasurer: D. C. B. HARRIS, Esq. A.A.C.C.A.,
28, Halford Road, Stratford on Avon.

CONTENTS

Changing Taste in English Hymn Tunes by THE TIMES Music Critic	165
On the Legality of Hymns in the Church of England, by Maurice Frost	168
<i>Lyra Germanica</i> , by Erik Routley	171

REVIEWS:

The New Lutheran Hymn Book, by Erik Routley ...	174
'Wesley's Prayers and Praises' (J. Alan Kay), by A. S. Holbrook	180

The following article appeared in THE TIMES during July, 1958, and is reprinted here by kind permission of the Editor of THE TIMES and of its music critic.

CHANGING TASTE IN ENGLISH HYMN TUNES

BY THE TIMES MUSIC CRITIC

Hymns defy and defeat taste. Indifferent verse married to a square tune if borne on a thousand voices in unison—so breaking all the harmonic rules of good part writing—and backed by a pealing organ may not be great art, but it performs the functions of great art and like great art endures through the centuries. There was the other day down in Suffolk the piquant association of the names of Benjamin Britten and John Bacchus Dykes, which came about by Britten's bold inclusion of 'Eternal Father, strong to

save' in his setting of the Chester Miracle Play, *Noye's Fludde*. The hymn, in which all of us in Orford Church lifted up our voices together, was integral with Britten's own music, as were the two other hymns he employed, 'Lord Jesus, think on me' to SOUTHWELL, which comes from Damon's Psalter of 1579, and Addison's 'The spacious firmament on high', sung to TALLIS's CANON from Parker's earlier Psalter (1561).

The name of Dykes became suspect for good enough reason as the movement for purifying Anglican music achieved its first major purpose in the publication of *The English Hymnal* in 1906. How grossly bad his hymn tunes can be may be seen by a reference to 'O Strength and Stay' (*Hymns Ancient and Modern* No. 19, 1950 edition). The cautious editorial observation 'original harmonies slightly altered' conceals the full depravity of Dykes's harmony, which can be found in the 1875 edition. (I remember arriving at a village church to play the organ at a friend's wedding and reeling off the organ stool after trying it over, so strong was the whiff of chords of the seventh and ninth—20 out of 45.)

THE CASE OF MELITA

But MELITA is quite another story, with its strong diatonic opening in C major and the tenor and bass running up in the last bar of the first line. Dr. Vaughan Williams, however, would not have it in *Songs of Praise* (1925), though he admitted it to *The English Hymnal* with a sign-post of diversion to VATER UNSER in Bach's harmonization—at least this is what appears in the 1933 edition of *The English Hymnal*, but *Songs of Praise* firmly attributes LODSWORTH, the substituted tune, to *The English Hymnal* of 1906. LODSWORTH is a transformation of 'The Unquiet Grave' collected from a folk singer in Sussex.

Dykes's other storm-inspired tune, ST. AELRED, to 'Fierce raged the tempest', is relegated to an appendix in the 1933 *English Hymnal*, and a certainly finer tune WHITE GATES from the editor's own pen is substituted for it. Whence it may be suspected that Dykes was not much to Vaughan Williams's taste, and if one goes back to 'Eternal Father' it is easy to see why—note the rising chromatic bass in the third and fourth lines and the rising chromatic tune in the fifth line.* But one cannot put an absolute ban on chromaticism, and, the effect of increasing urgency in the petition 'O hear us when we cry to Thee' is effectively conveyed by the rising chromatic scale. At any rate MELITA is restored in the 1933 edition.

The editorial dilemma and the organist's reasonable desire for change and improvement in the choice of hymn tunes, which is now being discussed by Dr. George Thalben Ball in some Network

* It might perhaps be noted that the chromaticism in the bass of line 3 is imitated in the melody of line 5: cf. HOLLINGSIDE, which employs 'imitation' between treble and bass in its 5th phrase. Dykes almost certainly meant something by this. (Ed.)

Three broadcasts, is due to the persistence of strong personal associations with familiar tunes, however bad they may be. Fortunately Gresham's law operates in reverse in hymnody; for instance, among some good tunes that have driven out poorer tunes sometimes after long rearguard actions by clergy and congregations, are the impassioned ABERYSTWYTH to 'Jesu, lover of my soul', *vice* the mild HOLLINGSIDE, another Dykes tune, and Vaughan Williams's SINE NOMINE to 'For all the saints', *vice* Barnby's tune, which is also heavily spiced with chords of the seventh.

POOR MAN'S POETRY

But when bad hymns remain in favour, poor in literary as well as musical quality, there is another force fighting for them besides personal associations of the mother's knee and the school chapel. George Sampson, in an essay on 'A Century of Divine Songs', describes it thus: 'The hymn has been the poor man's poetry, the only poetry that has ever come home to his heart. When he sings,

'Abide with me, fast falls the eventide,

The darkness deepens, Lord with me abide',

he makes the emotional response that the more fortunately endowed person makes to great poetry. Further, the hymn is the ordinary man's theology. . . . A hymn like a ballad or a chanty is a species of its own and must be true to itself'.

Sometimes—indeed, usually—in being true to itself it falls below the level of great poetry, and its tune may not have the strength of Beethoven's 'Freude' melody in the Ninth Symphony. It is to be sung by a congregation: it belongs, therefore, to public not to intimate art. And as far as the tunes are concerned queer transvaluations have been known to take place in the process of congregational singing. A jaunty tune if sung by a huge congregation in a big resonant building will find its speed reduced and its dignity enhanced.

Sir Stanley Marchant used to say that the dreadful tune in Sullivan's *In Memoriam* overture sounded noble under the dome of St. Paul's when played slowly by a big band. Something of the sort can happen to a banal hymn tune, but not to chromatic harmony, which sounds worse the slower it moves. The drive against the Dykeses and the Barnbys, therefore, is really directed at their enervating chromatic harmony. What *The English Hymnal* accomplished for English hymnody in purifying and strengthening it is to be seen in every denominational hymn-book that now appears, and in such a trans-denominational book as the *B.B.C. Hymnal*. Bridges with his *Yattendon Hymnal*, the *Oxford Hymnal*, *Songs of Praise*, and various smaller collections put together by schools and colleges for their own particular use have all done something to keep active the principle of natural selection by which, even in hymnody, taste can exercise an invigorating influence.

ON THE LEGALITY OF HYMNS IN THE CHURCH OF ENGLAND

BY MAURICE FROST

When were the metrical psalters to be used? The title pages of 1560, 1561 and 1562 are all quite definite: 'Very mete to be used of all sortes of people privately for their solace & comfort: laying apart all ungodly Songes and Ballades, which tende only to the norishing of vyce, and corrupting of youth'. This second purpose is echoed on the title page of the Wedderburn collection for Scotland. From 1566 onwards we find an addition (I quote from an edition of 1584) 'Newly set forth and allowed to be song of all people together, in all Churches, before and after Mornyng and Evening prayer: as also before & after Sermons, and moreover in private houses, for their godly solace. . . .'

Julian sets out the evidence in tabular form followed by a discussion (pp. 1538-1541), arguing that the 'licence' under which the 1566 edition was issued must have been something more than permission to print. But this does not take us very far. 'Before and after Morning and Evening Prayer' and 'before and after Sermons' are not the same thing as inserting psalms and hymns during the appointed liturgical service as printed in the Prayer Book. In order to justify this we must look further afield. But before doing so we will go forward a hundred years and see what John Playford had to say on the matter. The title page of his first effort of 1671 is: 'Psalms & Hymns in Solemn Musick of four parts On the Common Tunes to the Psalms in Metre: Used in Parish-Churches. Also Six Hymns for One Voyce to the Organ'. In the course of his Preface he writes: 'The whole Book of *Psalms* being thus Translated into *English Metre*, and having apt *Tunes* set to them, was used and Sung only for Devotion in private Families; but soon after by permission, brought into the *Churches*, being printed and bound up with the Books of *Common-Prayer* and *Bibles*, with Allowance to be Sung before *Morning* and *Evening Service*; and also before and after *Sermons*: And for many Years, this part of *Divine Service* was *Skilfully* and *Devoutly* performed. . . . And is still continued in our *Churches*, but not with that *Reverence* and *Estemation* as formerly.' My point in quoting this is to show that in 1871 the instructions of the 1566 title-page were still regarded as operative.

Now we will go back to Edward's first Act of Uniformity (2, 3 Ed. vi. c. 1, § 7): 'it shall be lawful for all Men as well in Churches, Chapels, Oratories, or other Places to use openly any Psalms or Prayer taken out of the Bible at any due Time, not letting or omitting thereby the Service or any Part thereof mentioned in the said Book'.

To this we can add Queen Elizabeth's 49th Injunction of

1559: 'for the comforting of such that delight in music . . . permitted that in the beginning or in the end of common prayers either morning or evening there may be sung an hymn or such like song . . . in the best sort of melody and music. . . .'

When you read these extracts in conjunction with the psalter title pages it seems that psalm or hymn or such like song (taken out of the Bible?) can be used so long as it does not 'let' the service.

What does 'letting' the service mean in practice? When Archbishop Benson delivered the Lincoln Judgement in the case of Read and others *v* the Bishop of Lincoln one of the charges was the illegality of singing the *Agnus Dei* at the Communion of the people. It was decided that it was not hindering the service, and that the words were scriptural and occurred elsewhere in the service. The whole section is well worth reading.

Take ordinary Anglican practice to-day: If you fancy a musical walk before Matins, well and good—it is before the service; a hymn after the third collect instead of an Anthem is probably covered by 'an hymn or such like song' since the original office ended at this place. Anyhow the hymns before and after the sermon are in order since the service as printed in the Prayer Book is over. I am not so sure about the 'Office hymn' when sung between the *Venite* and the Psalms. Percy Dearmer suggested long ago that perhaps its use here was implied by the rubric before the *Venite* which suggests that the canticle occupied a different position on the 19th day of the month to that which it occupied on other days: this would only be the case if it came before an hymn on ordinary days, but after it on the 19th. But how about Evensong?

Then there are the other services which we are apt to interlard with hymns, *e.g.* Weddings, when so many nowadays want to remind themselves of the 'lone and dreary' days ahead. A hymn as soon as the bridegroom and bride are in position (before the service) and at the end to keep the congregation quiet (?) while the registers are being signed (the service being over) seems to be in order. As regards Confirmations I hesitate to say anything—Bishops are a law unto themselves—but the *Veni Creator* as an intercession sung kneeling in the course of the service could possibly be defended since the words come elsewhere in the Prayer Book. At a Baptism, when administered as the Prayer Book directs after the Second Lesson at Matins or Evensong, the procession of the priest and choir to the font might be made to the accompaniment of a hymn (the return is covered by the *Benedictus* or *Nunc dimittis*). As regards funerals it seems to me that the only legal place is after the lesson when there is a procession to the grave.

But we have not yet touched on the question of what words may be used, and I rather fancy (having no certain knowledge)

that the objections raised at Sheffield by Cotterill's congregation concerned the type of hymn rather than the principle of singing hymns at all. Conservatism rather than a passion for legality was probably the moving force, just as it, rather than musical appreciation, inspires modern objections to 'new' tunes.

Once more let us go back to the metrical psalters. Apart from metrical translations of the canticles, creed, and ten commandments there are a few pieces which are not strictly 'scriptural'. The earlier history and growth of that section of the psalters is carefully set out in Julian: here we will glance at the later development as seen in Playford. In 1671 he included samples of new translations of the psalms by Myles Smith, Bishop King, and George Herbert (by the way where do these come from? Maycock in his *Nicolas Ferrar*, 1938, p. 220, refers to manuscript psalms among the Magdalen papers (I tried to get further information, but received a somewhat dusty answer!), and also hymns by 'an unknown (but no doubt a Pious and Religious) Author'. As a matter of fact they are J. Austin's, for the most part, and I dare say were intended for private rather than public use. In 1677 we have the standard 18th century book: his *Whole Book of Psalms*. Here in addition to the old series we get a metrical version of the *Gloria in excelsis* entitled "Hymn after Communion"; J. Austin's 'Behold we come dear Lord to thee'—A Hymn for Sunday, by J. Austin; 'Now that the Day-star doth arise'—A Morning Hymn, a translation of *Jam lucis orto sidere* by John Cosin in his *A Collection of Private Devotions*; and 'We sing to thee whose wisdom form'd the curious organ of the ear', a Hymn on Divine Use of Musick. This latter had appeared (without music) in a different form facing the title page of 1671. It was there said to be set to music by Mr. John Jenkins, but the B.U.C. does not list it. There is no need to extend this rather rambling note. The gradual extension of the number of non-scriptural hymns can be seen in the various editions of the *Supplement*, which was intended for use in church, and in the *Divine Companion* which was intended as a continuation of the 1677 Psalter, but I fancy was meant for private delectation.

Once more I would repeat that the Lincoln Judgement is still well worth reading on the subject. It seems to me that 'letting the Service' remains an important question, and that 'scriptural' and/or 'non-scriptural' words was settled in principle when the early books included such pieces as 'Preserve us', 'O Lord in thee is all my trust', or later, 'See sinful soul, thy Saviour's suffering see' by W. Stroud in Playford's 1671 book.

LYRA GERMANICA

It is just a hundred years since the second part of Catherine Winkworth's *Lyra Germanica* was published in 1858. The first edition carries the date 16 July at the end of its Preface, the second edition, 30 November of the same year.

Catherine Winkworth (1827-78: Julian's date 1829 has been proved an error) was not the first, but she was the most prolific and has become the most celebrated, of those who mediated German hymnody to this country by translation. Only John Wesley can challenge her claim in respect of celebrity; and his work was less full than the total of hers, and, as is well known, he made no attempt, as she usually did, to preserve the metrical forms of his originals.

Lyra Germanica was Miss Winkworth's first collection of German translations. Some of it was incorporated later in the *Chorale-Book for England* (1863), which, with the proper tune for each hymn edited by Sterndale Bennett and Jenny Lind's learned husband, Otto Goldschmidt, became her most celebrated collection. When the two books are compared, it becomes clear that in many cases Miss Winkworth revised earlier translations, and that some of the more complex, or most intimately devotional, of her original collection she was content to set aside altogether.

For the contents of *Lyra Germanica* Miss Winkworth confined herself to *Versuch eines allgemeinen Gesang und Gebetbuchs* (1833) edited by Christian Carl Josias Bunsen (1791-1860). Bunsen, who rates two columns in *Julian*, was a notable Prussian politician and diplomat; from 1841 to 1854 he was the Prussian Ambassador in England. His book was designed to form the basis of a national German hymn book, and it contained 934 hymns as well as a large section of prayers. Of these Miss Winkworth translated 102 in her first part (1855) and a further 121 in the second (1858).

Miss Winkworth's translations include some of our most celebrated hymns. The best known of all is 'Now thank we all our God', which in fact appeared in the 1858 collection. Here follows a list of those hymns in the Second Part which have remained in common use to this day, with only trivial alterations or abridgements.

<i>Advent</i> 'Lift up your heads, ye mighty gates'	
(Weissel)	CP 77
<i>Christmas Eve</i> 'From heaven above' (Luther)	M 126
<i>Epiphany</i> 'O Christ, our true and only light'	
(Heermann)	CP 316
<i>Easter</i> 'Christ the Lord is risen again' (Weisse)	EH 129
<i>Whitsun</i> 'Spread, O spread, thou mighty Word'	
(Bahnmaier)	EH 552
<i>Sunday</i> 'Light of light, enlighten me'	
(Schmolck)	M 663

Baptism 'Blessed Jesus, here we stand'	
(Schmolck)	EH 336
'O Father-heart, who hast created all'	
(Knapp)	AM(S) 325
Communion 'Deck Thyself, my soul, with gladness (Franck)	EH 306
'O Love, who formedst me' (Scheffler)	EH 460
Death 'Gentle Shepherd, thou hast stilled'	
(Meinhold)	AM(S) 402
Praise 'Now thank we all our God' (Rinckart)	EH 533
Hope 'Whate'er my God ordains is right'	
(Rodigast)	CH 540
Last Things 'Wake, awake' (Nicolai)	M 255

The decision whether a hymn will or will not live in the general treasury is, of course, not taken on its merits as a translation, or even on the strength of its historical appeal. It lives if it says something irreplaceable. It is not then necessarily her best or most ingenious translations by which we remember Miss Winkworth. There are several hymns of great beauty which, with our persistent metrical conservatism, we have been slow to learn. One of these, which is due, surely, to come into currency very soon now, is 'In thee is gladness', with that wonderful tune taken from a madrigal, IN DIR IST FREUDE: nothing could be easier to sing, and anybody who can learn LOBE DEN HERREN can master it.

And one is bound to judge that a reading of the whole of the 223 hymns of *Lyra Germanica* at a sitting leaves one with the kind of indigestion that is naturally induced by an overdose of Pietism. It is, when that is considered, remarkable how indispensable we all find Miss Winkworth's translations, even when some of them have been superseded by others which make finer English hymns.

It is of some interest to note that the First Part, of 1855, was far less successful in providing material for what is now thought of as the general treasury. Only three of its 102 hymns are in common use now, and in two of these cases the epithet 'common' is being charitably stretched. These three are:

All my heart this night rejoices (Gerhardt)	CP 81
Cometh sunshine after rain (Gerhardt)	SP 478
Now all the woods are sleeping (Gerhardt)	M 946

Of these the second appears only in *SP*, and, noble though it is, has not found wide favour, while the third has given place in most books to Bridges's paraphrase, 'The duteous day' (*EH* 278). On the other hand, the First Part contains many more examples than the Second of translations which might well have found their place had there not been fierce competition from other sources. Among these are translations of the hymns we know as 'Lord of our life and God of our salvation' (Pusey), 'A safe stronghold' (Carlyle), 'Ah, holy Jesu' (Bridges), 'Come, my soul, thou must be waking'

(Buckoll), 'O sacred head' (Bridges or Caswall or Alexander) and 'The day departs' (Borthwick). There is also an early version of Luther's 'Aus tiefer noth', which is preserved at *M* 359, but which in most books has given place to the later version, in the original metre of 87.87.887, which appeared in the *Chorale Book*. On the other hand, a few of her now famous hymns appeared in the 1863 collection for the first time, chief among which is 'Praise to the Lord, the Almighty' (*EH* 536).

But, all that said, we may admire the lyric gifts which Miss Winkworth brought to the task of writing her 1858 collection. There can be no doubt, surely, that any translator who would give us a better version than hers of 'Lift up your heads', and 'Deck thyself, my soul, with gladness', and 'O Love, who formedst me' will have to have the talent of a Bridges combined with a greater respect than his for the original of the translation. These, on any showing, are great and irreplaceable hymns. Where else have we just that shade of Eucharistic joy that we have in 'Deck thyself'? (It may be said that Miss Winkworth herself cannot quite express the tender homeliness of *Schmücke dich*; anybody who could would be a genius indeed.)

Not all have agreed, of course, in preferring those translations of hers which we have listed as being in common use now. 'From heaven above' has a different translation at *CP* 78; Percy Dearmer played about a good deal with 'Spread, O Spread' (*SP* 645); F. C. Burkitt provided strong competition for *Wachet Auf* (*EH* 12), and the *EH* editors made a very beautiful adaptation of 'Gentle Shepherd' to carry a majestic tune at *EH* 353. But there is little doubt that Miss Winkworth gave a very strong impetus towards the raising of the standards of translation, when she began on *Lyra Germanica*. It was Bridges, of course, who set the example of never diverging from the original metre. Miss Winkworth did not aim as high as that. 'O Love, who formedst me', for example, is not in the original metre, which was 87.87.77. Nor is her translation of 'Christe du Beistand'. But then, we may ask, could Bridges have made his uncompromising gesture had not Catherine Winkworth led the way a generation before?

'These hymns have been translated', wrote Miss Winkworth in her 1855 preface, 'not so much as specimens of German hymn writing, as in the hope that these utterances of Christian piety which have comforted and strengthened the hearts of many true Christians in their native country, may speak to the hearts of some among us, to help and cheer those who must strive and suffer, and to make us feel afresh what a deep and true Communion of Saints exists among all the children of God in different churches and lands.'

Well, it happens to be a statistical fact that 'Now thank we all our God' is the hymn which above all others one can be certain

of finding in any hymn book one picks up, in any Protestant communion in Europe. That in itself is a fulfilment of Miss Winkworth's sacred ambition.

THE NEW LUTHERAN HYMN BOOK

BY ERIK ROUTLEY

SERVICE BOOK AND HYMNAL OF THE LUTHERAN CHURCH IN AMERICA

Although this is primarily a hymn book for use in America, it is of special interest among Lutheran publications in that it is the authorised hymn book for English-speaking Lutheran congregations in this country.

There are now about 50,000 Lutherans worshipping in England, chiefly in the larger cities, and the World Lutheran Federation now has an English headquarters at Hothorp Hall, near Rugby. The members of these congregations are chiefly expatriates from the Continent of Europe. From the middle thirties onwards, Lutheran congregations began to form themselves here, being mainly composed of Germans who had left their country, whether because of the stringencies of Hitler's rule or because academic or professional employment had been offered them in England. These congregations were German-speaking. But since the late war, a new influx of Lutherans has come from the countries behind the Iron Curtain, especially from the Baltic states which were overrun by the Russians, and when we add to these a number of American Lutherans who find their way to England for shorter or longer periods, we can begin to see what problems have faced the authorities of the Lutheran church. The situation now is that many Lutherans, speaking many languages, have come to England, have found employment (mostly as artisans, but occasionally, like the earlier German immigrants, professionally), have set up their homes, and have even become naturalised English citizens.

It is the declared policy of the English branch of the World Lutheran Federation that these congregations shall become, as far as may be possible, integrated into the English scene, and shall not be small pockets of foreign culture and foreign speech. That is what has happened to the individuals who make up the congregations, and ecclesiastical policy has sought to reflect the individual integration at the church level. One aspect of this policy has been an arrangement made in 1957 with Mansfield College (originally a Congregationalist theological college in Oxford, but now enjoying the rights of a Permanent Private Hall in the university and becoming an ecumenical centre for theological teaching) whereby ordinands for the English Lutheran ministry should receive their training there alongside English Congregationalist

ordinands. The scheme was put into operation in October 1957, with Dr. Robert Fischer, of Maywood Seminary, Chicago, as resident tutor and dean of Lutheran students.

This background is of importance for an understanding of the situation which the new hymn book has to meet. It will be obvious that, since there is no native English Lutheranism, and, on the other hand, Lutheranism is strong in America, there will be an American emphasis in the 'anglicization' of these Lutheran congregations. It is almost certain that the new Lutheran Service Book was not designed with this new English development very prominently in mind; but it has been authorized for use in these congregations, and therefore it is a book which those readers who live in our larger industrial centres will find some of their Christian neighbours using.

It is, of course, a Book of Common Prayer as well as a hymnal, and its first 284 pages contain the necessary liturgical material, with musical settings, together with a selection from the Psalms (unpointed) for congregational reading.

There are 600 hymns, printed American-style with the words interlined in the music-staves usually for the first two verses. The Table of Contents leads off with the Church's Year, beginning with Advent, and this is followed by The Church, Worship, Scripture, and Sacraments. Then follow two long sections on Church Life and Work (304-64) and on the Life of Christ (365-600). The usual indexes, including a liturgical index, but not including a metrical index, are provided at the end.

We will first take a single section—that for Advent—and see how the general taste of the book emerges.

1. 'Hark, a thrilling voice is calling'—Caswall's translation more or less as in *E.H.*, with the *E.H.* tune, MERTON.

2. 'O come, O come, Emmanuel', Neale's translation, with the tune in two forms (i) a free J. H. Arnold-like version in quavers, arranged by Ernest White (1899-) and (ii) the old 'A. & M.' version with stops at the end of each line. It is misdescribed as a Plainsong Melody, Mode I.

3. 'The advent of our God', Coffin and Chandler, to S. Wesley's DONCASTER (*AMR* 310).

4. 'On Jordan's Bank', Coffin and Chandler (altered), to ALSTONE, the tune usually associated here with 'We are but little children weak', in a unison version.

5. 'Come, thou long-expected Jesus', Wesley to an 87.87 D tune called ST. HILARY, whose origin, says the ascription, is uncertain. It is dull enough to inhibit any research on that point.

6. 'Hark the glad sound', Doddridge, to DIE HELLE SONNE, by Siegmund Gottlieb Staden (1605-55); this turns out to be a very demure tune in B flat, 3/4, with about as much character as ST. CRISPIN or HESPERUS.

7. 'Wake, awake'—Nicolai and Winkworth, to two versions of the tune, (i) Nicolai's own rhythm with modern harmony, and (ii) arranged by J. S. B., almost as *E.H.* 12, but keeping Bach's bass underlay in the first phrase.

8. Two separate versions of Wessel's 'Macht hoch die Thur'—one of the noblest of Advent hymns; (i) 'Lift up your heads, ye mighty gates', 16 lines in L.M. selected from the Winkworth translation, to *TRURO*, and (ii) the original Winkworth translation, in four 8-line verses (one omitted from the original), with Freylinghausen's great tune *MACHT HOCH DIE THUR*.

9. 'Prepare the way, O Zion', a new translation of a Swedish hymn by Mikael Franzen, with its proper tune, marked 'Swedish, XVII cent.'—another very fine hymn.

10. 'The King shall come when morning dawns', from Brownlie's *Hymns of the Russian Church*, to *FARRANT*.

11. 'O how shall I receive thee?' a new translation from Paul Gerhardt, a hymn characteristic of Charles Wesley's great fore-runner, to *ST. THEODULPH*.

12. 'Comfort, comfort ye my people', Olearius and Winkworth, to an almost authentic version of Genevan *PSALM 42*.

13. 'Lo, he comes', Wesley and others, to a tune *STORL*, by J. G. Storl (1675-1719); marked for *ST. THOMAS (EH 623)* as alternative, but no sign of *HELMESLEY*. Storl is tolerable, but a little brassy: he comes from the beginning of pietistic decadence.

14. 'Rejoice, all ye believers', Laurenti (early 18th cent.) and Sarah Findlater, to *VIGIL*, a 'Swedish Folk Melody' atrociously harmonised.

15. 'Joy to the world', Watts, to *ANTIOCH*, an 18th century reporting tune with plenty of repetitions, closely associated with these words in America; its bass very faithfully adheres to tonic and dominant; only four notes of the long tune are supported otherwise than by one of those two chords.

That gives a fair idea of what is to be expected in the book. Advent usually provides a good start for any book, and perhaps there is a greater weight of classic style here than when we go further into the book. It is, as anybody can see, a fantastic mixture of authentic Lutheran hymnody (7, 8b, 12) with the pietistic (11) and the romantic (tunes 4, 6, 13, 15).

Now, then; what happens when we approach Luther's great word, 'Faith'? We have here 23 hymns. Here they come—

365. 'Lord Jesus, think on me', to *SOUTHWELL* and *ST. BRIDE*.

366. 'Weary of earth and laden with my sin' to Langran's *ST. AGNES*.

367. 'With broken heart and contrite sigh', to *ST. CRISPIN (EH 246 App)*.

368. 'Lord, it belongs not to my care', to *CHESHIRE*.

369. 'Approach, my soul, the mercy seat', to *LONDON NEW*.

370. 'Just as I am', Elliott, to *HESPERUS*, reading the last line, 'O lamb, of God, I come, I come', and to W. Bradbury's *WOODWORTH*, which may be found in the Billy Graham Song Book.

371. 'I bow my forehead to the dust', Whittier, to *ST. BERNARD*.

372. 'Out of the depths I cry to thee', a new translation of Luther's 130th Psalm, to the Strasburg *AUS TIEFER NOTH* (1525)—not Luther's own tune, but the next best thing.

373. 'There is a fountain', Cowper (ending at verse 5: a crime perpetrated by so many heaven-hating protestants), to *EVAN* in duple time.

374. 'God calling yet', Tersteegen and Findlater, to something like the original (and surely inferior) triple-time version of *BRESLAU*.

375. 'My faith looks up to Thee', to *OLIVET*.

376. 'Jesus, thy blood and righteousness', Zinzendorf and Wesley, to a squared up version of *HERRNHUT*, by B. Gesius (early 17th century), and a later tune, *O JESUS CHRIST*, from Nuremberg, 1676—this second, very dull.

377. 'Sinners Jesus will receive', Neumeister and Bevan, to *BREAD OF HEAVEN (EH 304)*.

378. 'Search me, God', a single verse of 76.76 by C. A. Wendell (d. 1950), to a tune by Gunnar Wennerburg (d. 1901).

379. 'Rock of ages', to the usual tune, *REDHEAD*, and to *TOPLADY*, a horror by Thomas Hastings to be found in Sankey.

380. 'To thee, O Lord, the God of all', Landstad and Doving (from the Swedish), to *VATER UNSER* in original rhythm.

381. 'By thy cross, O Christ, and passion', Wallin (early 19th cent.) and modern translators, to *SCHMUCKE DICH*, in its original rhythm.

382. 'Now once again, for help that never faileth', Mildred Stillman to *WELWYN*.

383. 'Jesus, hear my humble pleading' a modern hymn translated from Jenny Pohjala, to a modern tune by Armas Marsalo: it is a pity that the nationality of author and composer is nowhere indicated, but it is an impressive hymn of two 8-line verses in 8.7., and the tune is one of the few modern tunes in the book to command respect.

384. 'One who is all unfit to count', Tilak and Macnicol, to *WIGTOWN*, and *CAITHNESS*.

385. 'My hope is built on nothing less', Edward Mote, to *MELITA*.

386. 'O Jesus, thou art standing', How, to that extraordinary extension of *KNECHT* which the Americans love so much and call *ST. EDITH*.

387. 'I know that my Redeemer lives', Medley, to *DUKE STREET*.

Here, as one might expect, is a greater variety. Indeed that section is an epitome of the whole book. It combines the exciting originality of 383 with the backward-looking conservatism of 382; the classic poise of 372 with the 19th century optimism of 371; it gives ground very heavily in 379 (2nd tune), and claims it decisively in 380 and 381; it is content with tunes 366, 367 and 371—terrible things which ought to be superannuated at once—but alongside them it prints the magnificent CHESHIRE (367), long initial and all.

It is always better to judge a book for general use by what good it does than by what evil it condones. There are a few points, however, at which we feel that a tune of inexcusable poverty or vulgarity has been allowed in: such are ST. LEONARD (Hiles, D.C.M.) to 54, LEOMINSTER to 66, MEDITATION to 77 ('There is a green hill': but the more familiar tune is added), and that dreadful S.M. tune said to be from Beethoven, to 89. Sullivan's tune goes to 'Angel voices' (240), and a dreadful Bunnett (as at CoH 607) to 179. Yes, there are some lapses, so many of which could have been avoided by the use of simple and well known tunes, or by the omission of trivial hymns adequately set by bad tunes. Perhaps the most offensive musical gesture in the book is the use of the word 'Devotionally' as a direction performance. I find it much applied to Holy Week and Lent—it appears above RHOSYMEDRE with 'My song is love unknown' (65), and above a very beautiful new tune by Leland B. Sateren (1913-) to a new hymn, 'Deep were his wounds and red' (80); it comes again with Wesley's WIGAN (83) and the PASSION CHORALE (88). It is difficult to justify value-words of this kind as musical directions. They lend themselves too much to parody. It is dangerous, I believe, even to write 'with dignity' or 'majestically'; it is not much use asking a congregation to sing 'tenderly'; and when it comes to Dykes's tune for 'Christian dost thou see them' marked 'Thoughtfully' we find it impossible to repress a mental picture of the expressions on the faces of a congregation obeying this direction. No: it is bad psychology and bad theology to instruct a player or singer to cultivate an attitude. To say 'Slow' or 'Fast' is well enough; many tunes are ruined by being taken at the wrong speed by the insensitive. But to tell a fellow to be majestic or dignified is to tell him to be a prig; to tell him to be tender will make him act like a maiden aunt; to tell him to be thoughtful will make him strike the attitude of the Bard of Avon; and to tell him to be devotional is plain Pelagian. Luther would have roared with laughter.

Yes: we are coming now near to the main point which I should want to make. Before making it, I wish to pay emphatic tribute to the decided way in which the editors of this new book have broken new ground; for compared with its predecessor this book is far more respectful to texts and is informed by better scholarship;

what is more important, it has revived a number of genuine Lutheran melodies which neither English nor (up to now) American congregations have ever attempted before. One would expect, of course, Luther's Easter chorale (107) and perhaps O TRAURIGKEIT (87). But what joy one would get from singing the original rhythm of O JESU CHRIST (188, compare EH 173, surely one of the least successful of Bach's adaptations), and of CRASSELLIUS (255; of CH 377); how immeasurably satisfying is the primitive splendour of ISLAND (253), from a 1569 Swedish Psalter, of ES IST DAS HEIL (259, of EH 478): to a very fine baptismal hymn, of JESUS MEINE ZUVERSICHT (24, of EH 282), of Cruger's LOB SEI DEM ALI ACHOIGEN GOTT (535), of IAM MOESTA, from a late Luther book of 1542 (297), of KOMM, HEILIGER GEIST, from the 1524 book (122)! How admirable to be able to sing four different tunes by the sunniest of pietist composers, J. G. Ebeling (26, 176, 203, 215)! And how admirable that Lindeman's magnificent tune KIRKEN is there (called LINDEMAN at CP 172), and another beauty from Scandinavia, NYBERG (145). Lindeman's tune is one of six of his in this book; but none of the others can hold a candle to it. I must also mention two very exciting collocations—'We sing the praise of him who died' to DEUS TUORUM MILITUM, and—surely a brave gesture for which we can forgive many shortcomings, 'I heard the voice of Jesus say' to Tallis's THIRD MODE MELODY (499).

Musically there is more here to interest the collector of new tunes than in the hymn texts. These, where they are new, are usually adequate—and of course they are often, and obviously, translations. I did not observe one which achieved any real ice-cutting distinction, although in the beta-double-plus class there are several.

In fact, taken all round, it is a book on which the editors are to be congratulated; they have clearly done what was required of them, and done it with justice and faithfulness. They have provided a book for their constituency which is in the best sense 'ancient and modern'. But my large question digs down below the editorial level, and is asked of that public opinion which the editors had so largely to follow.

It is, to put it briefly, 'What would Luther have thought of this book?' That is a little broader than a straight indictment of the editors for not including more of Luther's own words and music. As a matter of fact, Luther's name appears against seven hymns and eight tunes, and that is not a bad score, for his personal output was modest. But it does seem, to one who writes from outside America and outside Lutheranism, that the editors, with the best will in the world, had to work within a context of plump and prosperous romanticism which is surely something Luther would have wanted to puncture quite ruthlessly. I do not detect the Luther spirit, the spirit of reformation, of adventurous faith,

of world-losing yet world-affirming devotion, in the texture of the great majority of the hymns and tunes. There is, alongside the primitive and the modern, a great mass of conventional devotion and conventional music, symbolised musically by tunes like *HESPERUS* and *BOSTON* and *ST. CRISPIN*, and in another way by the pervasive solemnity of those musical directions. It is perhaps significant that the book is somewhat weak on the subject of the Resurrection, and has little to add to conventional Christian thinking in the section on 'service'. It is deficient in gaiety and deficient in anger—both of which Luther regarded as something like theological virtues. I repeat—this is not to criticise the editorial work. It is to ask what precisely has happened to English-speaking Lutherism.

And the band will really begin to play, surely, when the two kinds of Lutheran tradition—German and Anglo-American—meet, perhaps on our own soil. To compare the austere grandeur of music and words of the hymn books in use among German Lutherans with the romantic compromisingness of this book is to be led to wonder which principle is going to win in that World Lutheranism towards which the Americans look so keenly. I leave it as an open question. Will the iron be beaten out of classic Lutheranism, or will it enter into and stiffen the new Lutheranism? There is little iron in this new hymn book: but the hospitality of America to new ideas, or to old ideas revived, is so limitless that we allow ourselves good hope of a theological synthesis in worship and devotion which will be for the benefit of both sides.

WESLEY'S PRAYERS AND PRAISES

EDITED BY J. ALAN KAY

pp. xviii 194. 15/-. Epworth Press

This is intentionally a book of devotional verse as its arrangement shows, though its verses are in metres appropriate to hymn books and its compiler contends it has hymns 'as great as any of those in common use'. That they are the work of the inimitable Charles claims a place for them but, had they been the work of an unknown poet, they would merit the closest attention. The Editor, the Rev. Dr. Alan Kay, a member of the Executive Committee of The Hymn Society, whose daily task is the responsible one of editing the publications of the Methodist Church, is proving himself an authority on Wesley's hymns and poetry. In his recent volume he has made available to the public a considerable amount of material that otherwise might have remained hidden from general sight.

The book is excellently produced. The Epworth Press is to be congratulated on the quality of print, paper and binding. All this is worthy of Wesley and of the important introduction, of twelve pages, in which the Editor gives a critical appraisal of the hymnist and poet. As a devoted admirer of Charles, Dr. Kay is conscious of defects that show up in his verse more readily two centuries later and, following earlier precedents, he has exercised the right to 'mend' some of poems included, and risking the wrath of Brother John. Starting with the tribute on Charles' Memorial Tablet, in City Road Chapel, London—'As a Christian poet he stood unrivalled; and his hymns will convey instruction and consolation to the faithful in Christ Jesus as long as the English language is understood'—his major premise, and selecting excellent but lesser-known poems from the 13 volumes of Wesley's Poetical Works, his minor premise, Dr. Kay has given us this volume of 'Wesley's Prayers and Praises' as his convincing conclusion that Wesley has something vital to give to this present day.

Two interests are served by the book's appearance; that of the general reader and that of the student who would know much more. An Index of 20 pages gives the source of each poem as well as the verbal changes in the text. The scheme of Contents is skilfully planned and, with the Index, indicates the amount of research that has gone into the preparation of the volume. It has four main sections and, in all 111 different headings for grouping its 318 poems. These contain 959 verses made up of some 5,000 lines.

The poems themselves have many echoes of the well-known Wesley hymns, but is that not also true of the works of the great musicians? In Bach, Handel and Mozart one piece often tells another it came from the same hand, heart and mind. And the poems reveal this master of verse as inimitably biblical, unshakeably rooted in holy confidence, enthusiastic, intensely vigorous, practical and steeped in sound common sense. Wesley is a true poet as the following individual lines indicate:

'Gently the knot of life untie'.
'Thy thoughtless fugitive'.
'Pointed the nail and fixed the thorn'.
'Consumes like flax the cords of sin'.

He can also be colloquial, as here:

'And then I get me up and die,
And then for ever live'.

His power to see and feel and to interpret the pathos of Christ's Trial is thus shown:

'How meek and motionless He stands!
They spit upon His sacred face;
They buffet with unhallowed hands,

They bow the knee, present the reed,
And mock whom they have doomed to bleed'.

As the Contents indicates the range and choice of verse is wide and only extensive quotation could show the wealth contained here. The Prayer—For the Chorister—deserves to be printed in large type on a card and hung in Choir vestries. One reviewer suggests that the next edition should be printed pocket size for the convenience of carrying so valuable a book of devotional verse. We would endorse that and wish the book many travellers making many journeys into the hinterland of experience in Christ.

A. S. HOLBROOK.

The announcements of the deaths of Ralph Vaughan Williams and Martin Shaw appeared too late for us to say more in this issue than to record our high thanksgiving for the lives of these two distinguished men of music. Tributes to their work will appear in our next issue.

They bow the knee, present the rod,
And gaze upon them, whom they have doomed to blood.

As the Contents indicates the range and choice of verse is wide and only extensive quotation could show the wealth contained here. The Prayer—For the Chosen—deserves to be printed in large type on a card and hung in Choir vestries. One reviewer suggests that the next edition should be printed pocket size for the convenience of carrying as valuable a book of devotional verse. We would endorse that and wish the book many travellers making many journeys into the hinterland of experience in Christ.

A. S. HOLLAND.

The announcements of the deaths of Ralph Vaughan Williams and Martin Shaw appeared too late for us to say more in this issue than to record our high thanksgiving for the lives of these two distinguished men of music. Tributes to their work will appear in our next issue.