

The Hymn Society

OF GREAT BRITAIN AND IRELAND

BULLETIN

VOLUME TWO

NUMBER *Editor* : Rev. ERIK R. ROUTLEY, M.A., B.D. JULY
THREE 17 Norham Road, Oxford. 1948

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VICTORIAN HYMN-COMPOSERS—II

JOHN BACCHUS DYKES, 1823-1876

By the Editor

THE subject of our former article, S. S. Wesley, was a cathedral-musician, and his hymn-tunes are cathedral-music on a small scale. We said that his versatility and enterprise, his musicianship and congregational sense well represent what is best in the culture and temper of his time.

But now we pass from the cathedral organ-loft to the parish church, from ceremony to intimacy. For John Bacchus Dykes, though a Doctor of Music of Durham, and Precentor of the Cathedral, goes down to history not as a composer of cathedral-music but as *the* composer of church hymn-tunes. "Victorian Parish Church : J. B. Dykes" is as natural an association in our minds as "Oxford Movement : Pusey" or "Baptist Church : Spurgeon." Dykes embodies that reposeful, gracious, secure cosiness which the twentieth-century mind rightly or wrongly projects back upon the Victorian parish church.

In the year 1861, which will be our starting-point, the parish church of Plumstead Episcopi was still under the stern control of the "formidable gaiters." Is it not written in the Chronicles of Barset? Despite the turbulent and searching message of the Tractarians, it showed as yet no sign of becoming the Anglo-Catholic dynamo that it now, no doubt, is. The comfortable piety which it had already known for a long time had yet a generation and more to run. Not for Plumstead Episcopi the preaching of Newman or Robertson nor the controversies of Colenso. And just as its piety was the piety of a church that had a smattering of Schleiermacher but

no Kierkegaard, so its music was the music of a culture that had much Mendelssohn but no late Schubert. And the meeting point of this piety and this musical culture was John Bacchus Dykes.

This is a different world from that of S. S. Wesley. It is a world which, whether in music or religion, succeeded in shutting out all tension and precariousness. These were left for the brickmakers of Hogglegstock. The fairly small section of the people to whom Dykes's music ministered was leisurely and spacious in its ways. For them piety was a settled habit; for most of the rest it was already an irrelevance. This was not the nineteenth century in all its fulness. It was the nineteenth century without its squalor, without its challenge, without the leaping invention and the industrial scramble. From all of this the Church was a refuge; but it was the kind of refuge that a man finds in a cave, and not the kind he finds on a tower.¹

The hymn-tunes of Dykes ministered to this need so completely that they were an instant success; how much of a success will be demonstrated in a moment. They contained just the qualities that the piety itself contained. They strengthened the conviction of the people that all was well. If the well-being was somewhat too material and too little spiritual, if it was the well-being of the fugitive rather than that of the more-than-conqueror, it is for us to blame not Dykes but rather Archdeacon Grantly. For a piety that eschewed all tension and paradox and (theologically speaking) "crisis," here was a music which answered it in avoiding those same things. Here is the direct opposite of late Beethoven and the Schubert string-Quintet; it is the descendant of the happy and graceful *Songs without Words* of Mendelssohn.

The tunes of Dykes we may say were unknown before 1861. In that year appeared the first edition of *Hymns Ancient & Modern* under the general editorship of Baker, and that book contained in its compass of 273 hymns seven tunes of Dykes. These were—NICAIA (160),² ST CROSS (114), ST CUTHBERT (207), HOLLINGSIDE (193), HORBURY (277), MELITA (370), and DIES IRAE (398). Seven years later the book was enlarged by the

¹ P. T. Forsyth, writing in 1917, was very conscious of this quality in nineteenth-century piety. In the last paragraph of *The Church and the Sacraments* he writes: "We have lost hold of the Saviour because we have lost hold of the just God. And we have lost Him because we have come to think of the Saviour as the ideal of a young people, the warrant of a happy home and a pot boiling on each hearth, as a divine means of making things pleasant, the future secure, life easy, faith eloquent, work casual, and nothing sacramental—everyone genial, everyone liberal, everything sentimental, nobody heroic, none apostolic, and nothing sacramental." Succeeding studies of Victorian composers will bear out this judgment much more painfully than does the subject of the present article.

² Numbers without initials in this article refer to the 1916 edition of *A.M.*

addition of 113 hymns. In the resulting collection of 386 hymns, twenty-four tunes of Dykes appeared—an increase of seventeen. Another seven years, and the 1875 revision appeared, using for the first time the now familiar numbering and including 473 hymns. In this edition there were no fewer than fifty-six tunes of Dykes, an increase of thirty-two on the 1868 edition. Thus in 1861 Dykes had a tune for every thirty-nine hymns, in 1868 one for sixteen, and in 1875 one for eight. The only conclusion to be drawn from this astonishing leap to popularity is that Dykes was writing exactly what the people wanted. The power which he thus gained over Anglican piety he has never lost, and if some of his tunes are less sung than they formerly were, a glance at the standard hymnals of to-day will show how great a risk the modern editor seems to think he takes by omitting them. Consider the following table which indicates the progress and the range of Dykes's popularity:

Hymnary.	Tunes by Dykes.	Total Hymns in the Book.	Proportion.
<i>A.M.</i> (1861)	7	273	1:39
<i>A.M.</i> (1868)	24	386	1:16
<i>A.M.</i> (1875)	56	473	1:8
<i>A.M.</i> (1889)	58	638	1:11
<i>A.M.</i> (1916)	59	779	1:13
<i>A.M.</i> (1939)	31	493	1:16
<i>A.M.</i> (1904)	38	643	1:17
<i>E.H.</i> (1906)	11	646	1:59
<i>Cong. H.</i> (1917)	38	771	1:20
<i>Rv.C.H.</i> (1927)	25 ¹	707	1:28
<i>S.P.</i> (1931)	5	703	1:140
<i>M.H.B.</i> (1933)	26	984	1:38
<i>U.S.A. Episc.</i> (1943)	20	600	1:30

The last few items in this table indicate that no editor who reckons to cater for a generalized public taste dare include less than some twenty tunes of Dykes, whether in this country or in America. It also shows how the startling defiance of public taste by *E.H.* and the bolder but later *S.P.* has failed to induce anything like a condition of public repentance in this matter.

Dykes is, in fact, so established an institution in our time that it is scarcely profitable to attempt to judge whether he is a good or a bad one. Yet such judgments come within the province of this journal, and an examination of some of his tunes may help towards a conclusion, and may lay bare some of his secrets.

It should be borne in mind that the idiom in which he writes is the *natural musical speech* of the people for whom he is

¹ In the composers index there is one misascription, No. 389.

writing. We have no modern parallel to this; we are all much more sophisticated and musically informed (not educated) than the public of that day, and to our further confusion many surprising things have happened in the interval to sacred and secular music. But the idiom of Dykes (from the Romantics via Mendelssohn and Spohr) was as natural to the people of that time as the folk-music of the Middle Ages was to the people of thirteenth-century England. It needed no effort of comprehension. There was nothing shocking, dangerous, or paradoxical about it. And if it happens to be less good music than the folk-music with which we have dared to compare it, no doubt that is because society was a good deal less healthy in 1861 than it had been six centuries earlier. What we find in this music is the dramatic and sympathetic temper of the Continental Romantics without the architectural and contrapuntal "stiffening" which made the music of the masters what it was. It is too soft and yielding in its ways; it is too "natural" to be true.

Let us begin by taking what we may call a typical Dykes tune; from it we shall be led to others. It is one of his best and one of his most famous; by it he may be fairly judged. *DOMINUS REGIT ME* (197) is in every book worth mentioning. It is one of the elect five in *S.P.*, and its absence for technical reasons was regretted by the musical editor of *E.H.* Its melody is completely simple and easy, moving by attractive intervals, and without any of the melodic failures which we shall have to notice in some of his other tunes. It has a typical "feminine" cadence in the second line; but this is demanded by the words. Two points in the tune, however, call for special comment; of which the first is the melodic phrase in the second and fourth lines (E-F sharp-G-B-A). This is a phrase which better than any other sums up the "natural" music of the nineteenth century. Dykes has it again in triple time, supported by appropriate but cloying harmony, in *BEATITUDO* (438); he has something like it in the second line of *ST AGNES* (178). It is part of the common coin of nineteenth-century balladry; Liszt celebrates it in *Liebestraume*, and Barnby uses it with quite shameless relish in the last time of his *JUST AS I AM* (*M.H.B.* 394). It is this kind of touch that won Dykes his immediate popularity. Whether this is the sanctifying of the drawing-room ballad, or the final and fearful domestication of sacred song we will not judge here.

The other point to be noticed is the stationary bass in the last line. Here is the contrapuntal breakdown which arises directly from the musical temper of the time, and which has so close a parallel in contemporary piety. It is a weakness which runs through all Dykes's music, and almost all the English music of the time, from top to bottom.

Now that is one of Dykes's best tunes. But it is not the only one which could be called good. From the purely melodic point of view, whatever else can be brought against them, *STRENGTH AND STAY* (12), *ALMSGIVING* (365), and *HOLLINGSIDE* (193), are all quite sound. But let us pursue some of the points raised by *DOMINUS REGIT ME*.

1. We may begin with the contrapuntal weakness and the corresponding harmonic over-emphasis which we observed in its last line. Whether in the bass or in the treble part, this is common enough in Dykes. The bass part of the first line of *ST OSWALD* (274) is one of the two bad blemishes in what has the makings of a good tune. (The other is the sad weakness engendered by the helpless return to the tonic at the end of line 3.) *REQUIESCAT* (401), is perhaps the worst example of this fault. Its bass hardly moves at all.

In the treble part Dykes occasionally uses the device consciously for a special effect. The celebrated example is his tune to "Christian, dost thou see them" (91), where the first two lines are entirely monotoned. (Here he is of course adapting a device which Beethoven and Chopin used with great mastery.) A similar effect is aimed at in *ST AELRED* (285). But much more often the repeated notes in his tunes, especially at their beginnings, are due simply to the use of a hackneyed convention of hymnody. Several of his tunes begin with a note twice repeated; examples are *RIEVAULX* (164), *ST AGNES* (178), *ST SYLVESTER* (289), especially disastrous, *ST BEES* (260), and *CALM* (*M.H.B.* 285).¹

Now this melodic monotony is bad hymn-tune writing and tunes containing it, with a very few exceptions, prove tiring and enervating in congregational performance. It is only a tune with the breadth and dignity of *PRAISE, MY SOUL* or *ORIEL* which can stand this device. (A modern example is Nicholas Gatty's unexpectedly effective *RUGWOOD* (*E.H.* 146).)

2. One of the effects of the somewhat supine piety of which the Victorian parish church stood in danger was the readiness of the congregation to allow the choir to do all the singing of the service. The kind of broad congregational singing to which we are accustomed nowadays is a comparatively recent development. Even the Psalmody-classes of nineteenth-century Nonconformity were really enormous amateur choral societies; the idea of a large mass of people singing in *unison* is not much older than the *English Hymnal*; it is indeed a practice which that book helped to encourage. The tendency towards choral effects is therefore noticeable in all Victorian hymn-tunes, and different composers manifest it in different ways. Many Victorian tunes are essentially uncongregational, and many of them reveal unexpected beauty and artistry when rendered on the intimate scale. *HOLLINGSIDE*,

¹ Also known as *ILKLEY*.

for example, can sound wearisome when sung by a large congregation, and yet comes most attractively and neatly from the B.B.C. Octet.

Dykes's "uncongregational" qualities are manifested not only in the melodic weaknesses and harmonic preoccupations which we have just mentioned, but also in some strange rhythmical miscalculations. LUX BENIGNA (266), has many things against it, but this especially, that with a congregation of any size or promiscuity it is impossible of accurate performance. The rhythmic pattern of its first phrase is very complex, beginning on the third beat of a six-beat bar, and containing that dangerous dotted note so early. The same tune shows, incidentally, a bad melodic breakdown in the fifth line. Altogether it is a part-song, not a congregational hymn-tune. ALMSGIVING (365), has a similar danger in its last line. It is exceedingly difficult—though from merely reading the tune or playing it on a piano one would not suspect this—to impress on the mind of a choir an accurate idea of the rhythm in the last line. Singers naturally tend to think of it as beginning on the third beat of the preceding bar, and think of the minim and crotchet as if they were semibreve and minim. Musically it is quite unexceptionable, but as a congregational piece the tune is a failure, and nobody ever sings it accurately. Another "choral" tune is VENI CITO (204), with its imitations in the inner parts and its rather wayward melody. The expression-marks in the original version give away Dykes's choral intentions; expression-marks are perniciously frequent in his tunes. Perhaps this tendency to write for the choir, and the resulting bad congregational performance that some of his best-known tunes almost always receive, has done as much as anything to lower Dykes in the estimation of the musical. No doubt his *magnum opus* in the choral line is DIES IRAE (398), but we shall deal with that later.

3. Another result of Dykes's choral preoccupation is that he scarcely ever manages to *see his melody complete*. The shape of many of his tunes shows that he is not really thinking of a good melody but of a pleasant noise. (This is the same trouble which we mentioned concerning Wesley's "filling-in.") A very good example of this is GERONTIUS (172). This is one of Dykes's most famous tunes because of its first line; and it can be said at once that the words "Praise to the Holiest in the height" have never been set better, and probably never will be, than by the first line of GERONTIUS. RICHMOND of course is the now popular tune for the words; but it is only its latter part that improves on GERONTIUS. No other tune of the half-dozen we have observed set to these words gives the same effect of generous exultation that this opening line gives. And yet, even while he is making this

great announcement, Dykes lets his bass stand still and gives occasion for some very dubious inner harmony. And then, what happens to the tune after this first line? It goes, with the words, into the depths; but there is no praise there. Dykes clearly means to be pictorial here as in the first line, but that repeated E with the succulent sevenths under it is as bad a representation of the ideal praise of earth as the first line was faithful to the praise of heaven. The rest of the tune strives up towards the high E but never reaches it, and the general effect is of a good start followed by a series of sad failures. The popularity of tunes of this kind is due to the inability of congregations to hear more than the first line of a tune; but if this tune were a house or a table it would long ago have fallen down and crumbled. It has no architecture and no strength.

ST DROSTANE (99) is an exactly parallel case. What an admirable setting that first line gives of "Ride on! ride on in majesty!" But "lowly pomp" is more of a paradox than the limited vocabulary of Dykes can achieve, and in the second line the tune droops. From there to the end the tune is Dykes at his stuffiest—melody all gone to pieces, harmony crawling up from subdominant to dominant, and in general a ghost of what might have been a majestic tune.

MELITA (370) is of the same kind; the words of the opening lines were never set better—but what are we left with thereafter? Another crawling melody with grovelling harmony, tiring and unrewarding to sing; yet having such potent seductive qualities that the tune will never be separated from Whiting's words so long as those words are sung. And the tragedy of all this is clearly seen when it is realized that in all these cases Dykes has taken for his own the best possible setting of the opening line of a hymn; and that any tune to compete with these must have as good a first line and sound architecture as well. The attempts that have been made to displace tunes of Dykes in such books as *S.P.* show the difficulty we are up against. For MELITA *S.P.* offered in 1925 VATER UNSER, and in 1931 LODSWORTH; both doomed from the start. LUX BENIGNA has inspired many to improve on it, but only Dr Harris has succeeded—and he indeed magnificently.

Many other tunes of Dykes show both the inherent weakness and the impossibility of substitution. Notable is ST CUTHBERT (207)—a melody never very good and in its later stages deplorable. But did anyone really think that WICKLOW (*S.P.* 182) would displace it? And who has written anything half so effective for the words? PILGRIMS (223), is perhaps one of Dykes's worst efforts, encyclopaedic in its range of ineptitudes. Its beginning is not good, but its sixth line is intolerable. This remarkable tune uses the device of the

“revivalist” chorus in demanding that the sixth line be sung twice, once with an inverted pedal and then to a melody with an internal repetition. It is singularly empty of music—emptier indeed than some of the older “repeaters”; the fact that the third edition of *A.M.* accepted it without shame indicates the power which Dykes had gained during the first fourteen years of the book’s currency.

(To be concluded)

TWO NOTES FROM DR MILLAR PATRICK

(1) THE TWENTY-THIRD PSALM AND THE TUNE “CRIMOND”

By desire of the Royal Family the Scottish metrical version of the 23rd Psalm was sung, to the tune CRIMOND, in Westminster Abbey at the wedding of Princess Elizabeth to the Duke of Edinburgh, and also in St Paul’s Cathedral at the service in celebration of the Silver Wedding of the King and Queen.

The version itself dates from 1650, when the Metrical Psalter still in general use in Scotland was published by authority of the General Assembly. It is a common error to ascribe this version to Francis Rous, a distinguished member of the Puritan Party in England. In point of fact the version is a compilation from many sources, and the 23rd Psalm in particular derives from no fewer than seven sources, and includes no more than a single line from Rous. The result is singularly felicitous, and it is not too much to claim for it a front-rank place among the many metrical versions of this beloved Psalm.

Many tunes have been used with it in different generations—some of them extraordinary misfits, others not unworthy to be wedded to such words. In recent times Sir George Smart’s fine tune WILTSHIRE seemed secure in its primacy in popular favour, but within the past quarter-century CRIMOND has come to challenge it successfully for first place.

In the Scottish Psalter it is ascribed to David Grant (1833–93), an Aberdeen tobacconist who was a musical enthusiast and had a flair for skilful harmonization. This attribution is a mistake. The tune was actually composed by Isabella Seymour Irvine, a daughter of the manse of Crimond, one of the parishes in the north-eastern part of Aberdeenshire, known as Buchan. Her father was parish minister there in the middle of last century. The people of the district are firm in their conviction that Isabella wrote the tune, and their belief is corroborated by a member of the family. Having written the tune, she had no skill for harmonizing it, and so sent it to William Carnie, once famous in the north-east as a

great conductor and teacher, and as editor of the *Northern Psalter* (1872) which he was then compiling. Carnie, recognizing its merit, handed it to Grant, to put it into shape for publication. It is difficult to understand why Grant tacitly accepted the credit of authorship as he did, unless the tune as submitted by Miss Irvine needed some re-shaping as well as harmonizing, so that he regarded it in its final form as in a measure his own. Miss Irvine, now that the tune has won such widespread favour and honour, deserves her meed of credit, for there is no doubt that she was at least joint-composer of what, though not one of the venerable “old” psalm-tunes in constant use north of the Border, has found a place with the dearest of these in the affections of innumerable hearts.

(2) CORRIGENDA

(ELEANOR HULL AND CECIL FRANCES ALEXANDER)

A member of the Society, Mr Alexander Flanigan, of Belfast, in the course of compiling notes on Irish hymn-writers, has found and verified, in the case of two well-known hymn-writers, particulars of which compilers of the biographical notes in “Companions” and “Handbooks” ought to take note.

Eleanor Henrietta Hull, the gifted author of the English version of “Be Thou my Vision, O Lord of my heart,” was born in Manchester in 1860 and died at Wimbledon in 1935. The fact that she had a life-long interest in Irish art and culture (she was for many years secretary of the Irish Text Society) has led most writers about her to give Dublin as her birthplace. She did spend early years in that city, whence her profound interest in Irish literature and folk-lore; but the Hull family Bible records the place and year of her birth as Mr Flanigan now states them. It was she who discovered the original of the famous hymn, during her researches into ancient Irish customs. Mary Byrne supplied a literal translation (published in 1905 in *Erin*, Vol II, where the original also appears), upon which Dr Hull based the version of the hymn which is now so widely known and loved. This version first appeared in 1912 in her *Poem Book of the Gael*. (The original dates from not later than the tenth century.) Eleanor Hull received the honorary degree of Litt.D. in 1931 from the National University of Ireland.

Mr Flanigan is now in a position to correct an almost invariable misstatement as to the birthplace of Cecil Frances Alexander. She was born, not at Miltown House, Co. Tyrone, but at Ballykean House, in the parish of Redcross, Co. Wicklow. The whole family of which she was a member were born there, and were well grown before Major Humphreys, her father, removed to Co. Tyrone about 1836.

Miltown House, Mr Flanagan says, has changed little in the course of a century, and the old "belt-walk" where William Alexander, afterwards Bishop of Derry and Archbishop of Armagh, after a long acquaintance, proposed to Fanny Humphreys (he always called her Fanny) is still to be seen. Though Miss Eleanor Alexander, in her *Life* of the Primate, her father, does not record the fact, she stated in a letter in the clearest terms that her mother was born in Co. Wicklow. Dean King, formerly of Derry, who was a very intimate friend of both Dr and Mrs Alexander, confirms this statement.

HISTORICAL DETAILS OF SOME AUTHORS AND COMPOSERS WHOSE DEATHS HAVE OCCURRED WITHIN THE LAST SEVENTY YEARS

From a Memorandum by R. F. NEWTON

THE researches which Mr Newton has been conducting at Somerset House have already been mentioned in the *Bulletin*. The following facts, taken from his report, should be recorded here. They refer almost entirely to the deaths of certain authors and composers, and they supplement the facts given in the usual "Companions" and "Handbooks." For the most part, the authors and composers mentioned are obscure in hymnology, and although a good deal of the work they represent has not found much currency in the hymnals of to-day, we feel that this kind of information ought to be given for the sake of those who may find it useful.

Roman figures in the dates refer to the *quarter*, not the month, of the year during which the birth or death occurred. A reference is given in each case to at least one composition by the author or composer concerned.

AUTHORS

1. BARNABY, NATHANIEL. †Jan. 1915, Lewisham. C. 31, 560.
2. BLEW, WILLIAM JOHN. †IV 1894, Westminster. E.H. 27, 629 (tr.).
3. BRAILSFORD, EDWARD JOHN. †15.11.1921 Kensington. S.P. 445.
4. BURTON, JOHN. †III 1877, West Ham. Rv.C.H. 495
5. BURKITT, FRANCIS CRAWFORD. †II 1935, Cambridge. E.H. 12 (tr.).
6. CHARLES, ELISABETH RUNDLE. (N.B. *spelling of Christian name*). †28.3.1896, Hampstead. M. 198=C. 498.
7. CRIPPEN, THOMAS GEORGE. †IV 1929, Camberwell. C. 558, 567.
8. DARLING, THOMAS. †21.8.1893, St. Pancras. Rv.C.H. 6.
9. DOBREE, HENRIETTA OCTAVIA DELISLE. †26.11.1894, Kensington. Rv.C.H. 328=C. 678
10. EDWARDS, MATILDA BARBARA BETHAM. †I 1919, Hastings. M. 845=C. 730.
11. FORD, CHARLES LAURENCE. †I 1901, Bath. C. 292.
12. FULLERTON, WILLIAM YOUNG. †III 1932, Brentford. M. 809.

13. GROSER, WILLIAM HOWSE. †III 1925, Edmonton. C. 623, 717.
14. GRUBB, EDWARD. †I 1939, Hitchin. S.P. 621.
15. GUNN, HENRY MAYO. †21.5.1886, Brentford. C. 440.
16. HAMILTON, JAMES. †14.1.1896, Shepton Mallet. C. 360, 629.
17. HAWEIS, HUGH REGINALD. †29.1.1901, Marylebone. M. 654.
18. HODGES, GEORGE SAMUEL. †10.12.1899, Maidenhead. A.M. 340.
19. HORT, FENTON JOHN ANTHONY. †30.11.1892, Cambridge. A.M. 12 (part).
20. JEX-BLAKE, THOMAS WILLIAM. †2.7.1915, London (St. George, Hanover Square). Sc.W/p. 125.
21. JOHNSON, JOSEPH. †II 1926, Leicester. Sc.W/p. 347=F. 346.
22. LEES, JONATHAN. †II 1902, East Preston. C. 639.
23. LIVOCK, LANE ELIZABETH. †I 1925, Norwich. C. 590.
24. MACANDREW, BARBARA. †I 1929, Plympton. B. 659.
25. MANN, FREDERICK. †July 1928, Croydon. S.P. 583.
26. MUDIE, CHARLES EDWARD. †IV 1890, Hampstead. A.M. 668=M. 451.
27. OAKELEY, FREDERICK. †29.1.1880, Islington. A.M. 59 (tr.).
28. PARKER, WILLIAM HENRY. †IV 1929, Basford. M. 286, 858.
29. PHILLIMORE, GREVILLE. †III 1885, Wallingford. C. 588.
30. PIGGOTT, WILLIAM CHARTER. †IV 1943, Streatham. S.P. 289.
31. SHUTTLEWORTH, HENRY CARY. †24.10.1900, London (Strand). S.P. 338.
32. SKRINE, JOHN HUNTLY. †II 1923, Oxford. P.S. 183, 240, 243 : C. 223.
33. TARRANT, WILLIAM GEORGE. †III 1928, Wandsworth. C. 656, 661.
34. VINE, ALFRED HENRY. †II 1917, West Ham. M. 285.
35. WATSON, GEORGE. †17.7.1898, Farnham. M. 913.
36. WHITFIELD, FREDERICK. †Sept. 1904, Croydon. E.H. 575.

COMPOSERS

37. BAKER, FREDERICK GEORGE. †I 1908, age 71, Steyning. ST SAVIOUR, B. 79.
38. BARNICOTT, OLINTHUS ROBERTS. †I 1908, Shepton Mallett. The WARRENNE tunes in *Worship Song*.
39. BARRY, CHARLES AINSLIE. †I 1915, Lewisham. MACEDON, A.M. 361=C. 329.
40. BENSON, HENRY FORD. †II 1933, Lambeth. Five tunes in *Baptist Church Hymnal*.
41. BLUNT, FREDERICK WILLIAM. †25.11.1921, Kensington. LYNTHURST, Rv.C.H. 288.
42. BOOTH, JOSIAH. †IV 1929, Edmonton. Many tunes in *Congregational Hymnary*.
43. BRIANT, ROWLAND. †IV 1933, Epsom (b. 1860). Editor of the 1900 *Baptist Church Hymnary* and contributor to that book.
44. BULLINGER, ETHELBERT WILLIAM. †II 1913, Hendon. BULLINGER, M. (Appx.) 21.
45. CARTER, EDMUND SARDINSON. †II 1923, Scarborough. SLINGSBY, M. 867.
46. CALLCOTT, WILLIAM HUTCHINS. †5.8.1882, Kensington. INTERCESSION, Rv.C.H. 255.
47. CLEMENTS, ROBERT GEORGE. †II 1883, Hackney. DAWNING, B. 272.
48. COOPER, JOSEPH THOMAS. †IV 1879, Islington. DOLOMITE CHANT, C. 675=B. 437.
49. COTTMAN, ARTHUR. †II 1879, Brentford. DALEHURST, C. 288=B. 258.
50. CALKIN, JOHN BAPTIST. †15.4.1905, Islington. ST JOHN, C. 91=B. 110
51. EYRE, ALFRED JAMES. †Oct. 1919, Croydon. SELBY, A.M. 522.
52. FALCONER, ALEXANDER CECIL. †I 1903, Islington. CONSOLATOR, C. 742.
53. FOSTER, JAMES (N.B. not John). †II 1885, Barton Regis (now Clifton, Bristol). PEMBROKE, M. 282=C. 402.

54. GATTY, NICHOLAS. †IV 1946, Paddington. TUGWOOD, E.H. 146.
55. GENGÉ, ROBERT S. †II 1920, age 57, Stratford. HOLY COMFORT, E.H. (1906) 410.
56. GLADSTONE, WILLIAM HENRY. †III 1891, London (St George, Hanover Square). OMERSLEY, M. 562=C. 6, HAMMERSMITH, E.H. 383.
57. GOSTELOW, FREDERICK J. b. IV 1866, Dunstable. FRANT, B. 482.
58. GREY, FRANCIS RICHARD. †I 1890, Morpeth. ST AIDAN, C. 263.
59. HANCOCK, CHARLES. †I 1927, Leicester. SCOPAS, C. 94.
60. HANN, SIDNEY HERBERT. b. IV 1867, Lambeth: †IV 1921, Wandsworth. YULE TIDE, C. 760=B. 96.
61. HODSON, HENRY EDWARD. b. I 1842, Lichfield. URBS BEATA, E.H. 169.
62. HOWARD, CUTHBERT. b. II 1856, Manchester: †II 1927, Manchester. LLOYD, M. (Appx.) 29.
63. HULTON, FRANCIS EVERARD WILLIAM. b. III 1845, King's Lynn: †IV 1922, Wandsworth. GOD OF THE LIVING, M. 186, SHOTTERY, A.M. 490.
64. HURNDALL, WILLIAM FLAVELL. †III 1888, Scarborough. RICKMANSWORTH, C. 584=B. 757.
65. HUSBAND, EDWARD. b. II 1843, Hartley Wintney (Hants): †III 1908, Elham (Canterbury). FOLKESTONE, for "Coming, coming, yes, they are."
66. HUTCHINSON, THOMAS. †I 1917, Whitehaven. MOTHERLAND, M. 935.
67. JAMES, FREDERICK C. †I 1922, King's Norton. GENNESARET, C. 39.
68. JUTSON, CHARLES BENTLEY. b. III 1870, Blean (Kent): †III 1930, Reigate. THE STORY OF JESUS, M. 857=Sc.Wp. 43.
69. KETTLE, CHARLES EDWARD. †I 1895, Steyning. WOOLWICH, B. 268.
70. LADDS, FREDERICK GEORGE. b. IV 1858, St. Giles' (Middlesex): †IV 1931, Richmond (Surrey). RELIANCE, in *Primitive Methodist H.B.*, 1889.
71. LANCASTER, JOSEPH. †I 1880, Holbeck. ST SILAS, C. 506.
72. LOMAS, GEORGE. †III 1884, Sheffield. SOUTHPORT, M. 732.
73. LUTZ, WILHELM MEYER. †I 1903, Fulham, age 72. BANIAS, C. 106.
74. MACEY, JAMES DOUGLAS. b. II 1860, Maidstone: †1933, London. LYNTHURST ROAD, C. 355, ELSNHAM, C. 535.
75. MACFARREN, WALTER CECIL (brother of G. A.). †III 1905, London (St Pancras). BARMOUTH, A.M. 6.
76. MANSFIELD, ORLANDO AUGUSTINE. b. IV 1803, Warminster. CHELSTON, C. 581.
77. MARCH, FREDERICK KIMBELL. †II 1909, Bradford. WHITTIER, B. 444.
78. MAUNDER, JOHN HENRY. †I 1920, Brighton. MARTHAM, C. 68=M. 52.
79. MERRICK, GEORGE PURNELL. b. I 1842, Bedminster: †IV 1918, London. ALDERSGATE, C. 444=B. 286.
80. MILLER, CHARLES EDWARD. †3.9.1933, Brentford. WALDRONS, C. 23=B. 464.
81. MOULTON, WILLIAM FIDDIAN. †III 1929, Sunderland. ADVENT C. 327.
82. ORCHARD, EDWARD JOHN. †IV 1914, Salisbury. ROYAL FORT, C. 12=B. 74.
83. OWEN, WILLIAM. †III 1893, Caernarvon. PRYSGOL, E.H. 575.
84. PALMER, MARY. †I 1903, Wandsworth. CLARE MARKET, B. 664.
85. PARKER, HANDEL. †I 1928, N. Bierley. DEEP HARMONY.
86. PERROT, CLEMENT HAMIL. †III 1910, Ecclesham B. MORNA, M. 399.
87. PITTS, WILLIAM. †II 1903, Kensington. PRINCETHORPE, M. 966.
88. POOLE, HENRY JAMES. †III 1897, Wincanton. PETERSHAM, Rv.C.H. 528.
89. PROUT, EBENEZER. †IV 1909, Hackney. CAIRNBROOK, A.M. 595.
90. PURDAY, CHARLES HENRY. †23.4.1886, Kensington. SANDON, A.M. 266.
91. RENDALL, EDWARD DAVEY. b. III 1858, Chipping Norton. †II 1920, Hampstead. DULWICH COLLEGE, M. 660.
92. RHODES, JANE. †I 1918, Bradford. PARTING, M. 798.
93. ROBERTS, CARADOG. b. III 1879, Bala: †3.3.35, Wrexham. BERWYN, C. 177.
94. SCOTT-GATTY, ALFRED SCOTT. †Oct. 1919, Marylebone. WELWYN, E.H. (1906) 271.
95. SMITH, CHARLES EDWIN. b. II 1856, London: †I 1933, Tynemouth. STANDON, C. 645.
96. SMITH, HENRY PERCY. †I 1898, Christchurch. MARYTON, Rv.C.H. 420.
97. SPINNEY, FRANK. b. II 1850, Sturminster (Dorset): †II 1888, Warwick. ST DENYS, C. 445=B. 329.

98. STATHAM, WILLIAM. †I 1898, Wirral. LATCHFORD, A.M. 142=C. 556.
99. TOURS, BERTHOLD. b. 1838, Rotterdam: †I 1897, Fulham. TOURS, M. 835=C. 24.
100. VINCENT, GEORGE FREDERICK. †IV 1928, Billericay. SUPPLICATION, M. 782.
101. WALCH, JAMES. †III 1901, Conway. SAWLEY, C. 730=M. (Appx.) 9.
102. WALLHEAD, THOMAS. †IV 1928, Chesterfield. SHARON (C.M.), B. 465.
103. WATSON, JAMES. †2.9.1880, London (St Pancras). HOLYROOD, A.M. 339.
104. WEST, EDWARD SPICKETT. b. II 1846, Bridge (Kent). EARLSFIELD, C. 279.
105. WEST, JOHN EBENEZER. †28.2.1929, London. Three tunes in *Congregational Hymnary*.
106. WHINFIELD, WALTER GRENVILLE. †II 1919, Bromsgrove. WYCHBOLD, E.H. 409, also E.H. 427.
107. WILKINSON, ARTHUR. †IV 1931, Ecclesham. FEOHTAN, F. 129.

(NOTE.—The following abbreviations are made in this list: B=*Revised Baptist Church Hymnary*. C=*Congregational Hymnary*. E.H.=*English Hymnal*. F.=*Revised Fellowship Hymn Book*. M.=*Methodist Hymn-Book* (1933). P.S.=*Public School Hymn-Book*. S.P.=*Songs of Praise*, 1931. Sc.Wp.=*School Worship*, 1926.)

As additional facts come to light concerning any of these authors and composers they will be recorded in the *Bulletin* by reference to their numbers in this list.

“NEARER, MY GOD, TO THEE”

By R. F. NEWTON

AMONG the centenaries of 1948 is one of special literary interest. On the 14th August a hundred years will have elapsed since the death of Sarah Adams, writer of this famous hymn. Although the facts about her are fairly well known, they may bear repetition here.

Her father, Benjamin Flower, a Baptist bookseller, was something of a firebrand. As editor and proprietor of the *Cambridge Intelligencer* and the *Political Review*, he dared to criticize the political activities of the Bishop of Llandaff, and to defend the French Revolution. Tried for breach of privilege, he found himself in Newgate Gaol. There he was visited by an admirer, Eliza Gould, a teacher from South Molton, Devonshire. On his release he married her.

Their second daughter, born at Harlow, Essex, 22nd February 1805, was named Sarah Fuller Flower. The mother died young, and Benjamin Flower educated Sarah and her elder sister Eliza. They both proved talented, for Eliza became an accomplished singer and composer, while Sarah tried her hand with success at poetry. Nor was this Sarah's only gift, for while still young she became an actress in London.

When in town, the sisters attended meetings of the South Place (Unitarian) Religious Society in Finsbury, at that time in charge of William Johnson Fox, writer, orator, reformer, and philanthropist, later M.P. for Oldham. The Society had previously been Baptist; later it became Ethical, and as such

exists still, though it has recently moved to Red Lion Square, Holborn.

Fox edited a magazine, the *Repository*, to which Sarah contributed verse and prose. The periodical also contained advanced political articles by William Bridges Adams, civil engineer and inventor, who later founded a railway-carriage works at Bow. He married Sarah in 1834.

Sarah Adams wrote "Nearer, my God, to Thee" in November 1840, at Loughton, Essex. It was clearly inspired by the account in Genesis xxviii of Jacob's dream at Bethel. It appeared the next year as No. 85 in *Hymns and Anthems, the words chiefly from Holy Scripture and the Writings of the Poets*, together with twelve other poems by Mrs Adams. Charles James Fox edited this book for the South Place Society, and Eliza Flower was responsible for the music, contributing over sixty tunes and arranging or adapting others.

Though illness compelled Sarah Adams to leave the stage in 1841, its influence was shown in her "Vivia Perpetua," a dramatic poem dealing with the persecutions of the early Christians, published the same year. In 1845 she issued *The Flock at the Fountain*, a children's catechism interspersed with hymns.

Sarah Adams's many friends included Robert Browning and Leigh Hunt, both of whom paid high tribute to her personal qualities. Her health, never robust, was further weakened by nursing her sister, who succumbed to consumption in London in 1846. Sarah herself died of tabes after a two-years' illness at 1 Adam Street, near Charing Cross, in the presence of one Lucy Goff of Bethnal Green. Her husband survived her. She was buried beside Eliza Flower in the grounds of a Baptist Church near Harlow, on the 21st August 1848, and another of her hymns, "He sendeth sun, He sendeth shower," was sung to her sister's tune at the service.

"Nearer, my God, to Thee" has been set to music by at least fifteen composers.

THE INFLUENCE OF UNITARIANISM

The Unitarian Faith in Unitarian Hymns. Lindsey Press. One Shilling. Revised Edition, 1948.

WITHIN the compass of eighty-four pages the editors of this little volume, Drs Dorothy Tarrant and Mortimer Rowe, present a selection of sixty hymns, all to be found in *Hymns of Worship*, the standard hymnal of their denomination. This edition replaces a smaller one of 1918, and includes an informative author-index and a short statement of beliefs. Its declared aim is "to offer a small treasury of hymns truly expressive of the Unitarian faith in its various aspects." Thus,

unlike the large hymn-book which explores the whole alphabet of Christian hymnody from Ambrose to Zinzendorf, this booklet is restricted to avowedly Unitarian writers, a majority being American. Here are the famous names of Emerson, Martineau and H. W. Longfellow, with others equally distinguished in their own field of hymnology.

The community of interest between Unitarians and their fellow-Christians may be gauged by the extent to which their hymns are shared, the present small definitive collection being a useful guide. For of its sixty hymns no less than twelve seem likely to retain their honoured place in the general praise of the Church. Such are Bowring's "In the Cross of Christ I glory," and Johnson's "City of God"; on the other hand, the two hymns by E. H. Sears and Mrs Willis display weaknesses which should diminish their present popularity. Then again, a further dozen were adopted, almost exclusively, by the *Congregational Hymnary* (*Cong.H.*), which drew largely upon Unitarian sources. Yet it may be questioned whether more than half of these possess enduring quality. Any hymnal, indeed, would be enriched by the inclusion of Dendy Agate's "O Thou to Whom our voices rise" (*Cong.H.* 533), but as to the others the reader should judge for himself (see *Cong.H.* 649, 198, 576 (= *M.H.B.* 908), 109, 220, 216, 230, 310, 336, 680, 681; also *M.H.B.* 810). For example, in the glare of events since Dr Estlin Carpenter died in 1927 one must reject his too hopeful reading of human progress implied in *Cong.H.* 220:

No more on us is laid the cross
Of sorrow, danger, pain or shame.

There remain thirty-three hymns which are probably little known beyond Unitarian circles: six of them seem to deserve wider recognition, though other readers may be more generous, or perhaps less. Our worship of the Holy Spirit might be enriched with "Mysterious Presence, Source of all" by S. C. Beach, and an attractive hymn for young people would be W. G. Tarrant's "My Master was a worker"; there is merit, too, in a consecration hymn, "Thou Lord of Hosts," by O. B. Frothingham. Stopford Brooke's paraphrase of Eph. vi., "Arm, soldiers of the Lord," though it will not outlive Wesley's, would adorn our hymn-books. Gaskell's noble plea for peace, "O God, the darkness roll away," is strongly commended, and, less confidently, "When thy heart with joy o'erflowing," a hymn upon "The Brotherhood of Man" by T. C. Williams.

Douglas Walmsley's "Father, O hear us" has been cited in this *Bulletin* (xxxix. 15) as a rare instance of "blank verse." The *English Hymnal* contains half a dozen examples of the same metre unrhymed, all translated from the Latin except Jervois's brief Communion hymn. It may be added that this

form seems better suited to two or three stanzas than to five or six, as it tends to become somewhat heavy.

Hosmer's "confessional" hymn, "One thought I have, my ample creed," with which the collection ends, bears an unexpected resemblance to Faber's lines on "The Thought of God."

One or two criticisms may be permitted. In Freeman Clarke's "Father, to us Thy children humbly kneeling" one would demur to compressing "ignorance" into two syllables. Again, although the ugly second line of "O Thou great Friend" was improved in *Cong.H.* 109, it could be made smoother still as "Who camest once." It must also regretfully be said that "Lead us, heavenly Father, lead us, Shepherd kind" is a fair specimen of what a children's hymn for these days should not be. Good lines in the second verse hardly atone for the woeful lapse in the first :

We are only children, weak and young and blind.

It appears, then, that Christian people at large are willing to experiment with over half of these representative Unitarian hymns to the extent that some are already generally accepted, as many more are, so to speak, "on probation" among Congregationalists, while another half-dozen or so are now proposed for trial. This is a not ungracious proportion, and it is confirmation that sectarian emphasis is not now as forbidding as it was. Wherever theologically and aesthetically possible, Unitarian hymns are welcomed as cordially as any others. To be serviceable, a hymn need not "rise to greatness"; it should "be good, at any rate," and the canons of "goodness" are discussed in these pages from time to time.

Perhaps in any case we have gained from Unitarianism almost all we need to hear about "The Divine Presence in Nature" and "The Leadership of Jesus" (these being headings in its hymnals). Its conception of God is lofty but remote, while that of man is hopeful yet scarcely profound, for there is a conspicuous avoidance of the fact of sin. Throughout this little work one is conscious of a kind of intellectual tension, as by the resolute holding apart of forces which would otherwise coalesce, which in fact we believe they do in the Person of Christ, to the saving of man and the greater glory of God. But this is theology and perhaps it lies beyond our present scope. Meanwhile, we commend this booklet warmly to our readers for sympathetic study, acknowledging that their conclusions may be different from ours. Certainly it is a book of major interest to this Society.

L. H. BUNN