

# THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

## BULLETIN

VOLUME TWO

---

NUMBER FIFTEEN

JULY, 1951

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### HASTINGS AS HYMNOLOGIST. II.

by the Rev. L. H. BUNN.

Foremost in the Continental Reformation of the 16th century stand the great names of Martin Luther and John Calvin, and it is significantly observed that "where nearly all Calvin's contemporaries may be said to belong to the late Middle Ages, he himself is essentially a member as well as a creator of the modern world". The quotation is taken from a valuable estimate of Calvin's preaching (58 233) — "his greatness lies in his consistency and clarity, for he walks and rarely soars". There he is described as "a man of infinite humour and witty conversation — he rarely used it in the pulpit, as was the custom of the time, but was grave and awed". Further insight into the great Reformer is to be gained from a study by Professor Benoit of Strasbourg (59 52) of his methods in "direction of souls".

To Luther we shall return, for it was he who initiated in the Western Church its vast development of vernacular hymnody. But Calvin, by restricting Christian praise in the Reformed Churches to "the Psalms of David", settled the Presbyterian practice for



centuries. Of course Dr. Hastings measured the stature of the Reformer almost exclusively as theologian and administrator, and he nowhere discusses Genevan psalmody. This is unfortunate, because to the original French metrical psalter (Strasbourg, 1539) Calvin himself appears to have contributed five versions, although they were later withdrawn. His relations with Marot and Beza as translators, and with the musician Bourgeois, lie outside the range of *The Expository Times*, but Dr. Mitchell Hunter in 49 509 gives a convincing sketch of Calvin's character, introducing much personal detail, and showing that he was by no means inhuman as is sometimes charged against him. Here is revealed the man, scrupulous in neatness and honesty; here we know his appearance and severe upbringing, his ill-health and "hair-trigger" touchiness, his frugal living and unstinted hospitality. We learn of his wit — "of a sort" — "scarcely light-footed, often elephantine", and his cruel sarcasm. Yet he was fond of children and could enjoy a game. "He speaks of tennis-balls quite intelligently", and "even knew the value of trumps" at cards though he may not have played. He was practical enough to be consulted by his friends on such matters as money, or a smokey chimney, or the choice of a bride. But here are also the qualities which would have made him a great and inevitable occupant of St. Peter's Chair, had he not become its so formidable opponent. He combined deep learning in humane and patristic scholarship with the keenest judicial acumen; toiling far into the night he achieved prodigies of literary industry, while his sagacious statesmanship and grasp of affairs were exerted with an autocratic moral courage.

An influential contemporary of Calvin's should also be noticed. The fact that the name of BUCER has been given to the tune assigned to Toplady's hymn, "Your harps, ye trembling saints" (C.H. 561) adds importance to a review in 58 121 of *Martin Bucer and the English Reformation* by Dr. C. Hopf. Here specific allowance is made for, "perhaps most informative of all, the work of Bucer in connexion with the English Psalter", but this concerns the Prayer Book and not the metrical versions.

A fine edition of *The Psalter of the Great Bible of 1539* is reviewed in 5 268, and S. R. Driver's *Parallel Psalter* with a New Version (1898) in 9 509 (cp. 14 9, 71), while another revision of the PBV is noted in 42 350, and the underlying Vulgate Psalter in 25 84. American views are reflected in 44 310 (*Modern Worship and the Psalter*) and Professor Gowen's translation (41 498; cp. 45 536). Half a century of Hebrew Psalter-criticism is surveyed by Dr. Norman Snaith in 50 246, and of course throughout those years the Psalms are very frequently scrutinized for various purposes, textual, exegetical or devotional.<sup>1</sup> A good deal of work has been

<sup>1</sup> See *A Little Companion to the Psalter* by C. S. Phillips (54 10).

done to elucidate the metre of Hebrew poetry, the outstanding articles<sup>1</sup> being 29 541, 54 246 and 16 411. It is worth remarking that the very first volume contained a Communion address entitled, "The Hallel and Jesus Singing (1 224).

But, as we should expect, this journal holds in traditional Presbyterian esteem the Scottish Metrical Psalms. Kethe's famous 16th-century rendering of Psalm c is invoked in 5 243 (the quaint original spelling being copied from *Julian*).

Beginning in April of his first volume Hastings announced "Requests and Replies", a useful feature which he continued at intervals for the next dozen years. Accordingly in 3 555 someone enquired for a history of the origins of the Scottish Psalms, and was directed to certain standard books, including Neil Livingston's exhaustive work on the Psalter of 1635 and (in 4 26) the article on Scottish Hymnody in *Julian's* first edition. A few years later he might have been told of Thomas Young's "Guild Library" volume<sup>2</sup> on *The Metrical Psalms and Paraphrases* which, if slight, is described in 20 419 as minutely accurate; while today he would be fortunate in having recourse to Dr. Millar Patrick's comprehensive study, deceptively compact, of *Four Centuries of Scottish Psalmody*, reviewed at some length in 61 168. In the notice of a little volume produced in 1905, *An Aid to the Use of the Psalms and Paraphrases*, we are reminded of "battles long ago" by the remark that "for some who sing Psalms still, the presence of the Paraphrases will be an offence" (17 27).

But by far the most elaborate treatment of metrical psalmody in *The Expository Times* is an article "On the Translation and Use of the Psalms for the Public Worship of the Church", extending to 22 columns (16 58, 105), and already cited in this *Bulletin* (Vol. I, No. 16). It consists of the *verbatim* report, from an old student's college note-book, of a lecture delivered in 1872 by Professor W. Robertson Smith of Aberdeen, and now printed ten years after his death. The great Semitic scholar (whose orthodoxy was bitterly disputed in 1880) speaks of the difficulty of deciding what to preserve when something must invariably be lost in the process of translating into another tongue, and goes on to discuss the Psalter in its catholicity and purity of thought, and its immediacy of devotional feeling. Regarding the nature-psalms he rarely finds them versified with the reserve which marks their originals. Turning to the relation between concrete personal experience and the requirements of public worship, he compares the merits of literal translation and free paraphrase, and deprecates "anything of the nature of an internal commentary" while we sing. A good

<sup>1</sup> Other notes to be consulted at 9 445, 57 63; also 4 482, 16 108n, 45 234, 10 497 and 2 113.

<sup>2</sup> Also issued in this series are *Hymns and Hymn Makers* and *Music in the Church*, briefly noticed in 9 457 and 25 502 respectively.



paraphrase, he feels, must be based on appreciation of "the psalms as first sung", and will only be achieved with a recovery of that rare "unison of deep personal devotion with high scholarship which marked the first generations of Protestantism". The Professor proceeds to an analysis of "Form and aesthetic expression", observing that "there is hardly a stroke of art in the Psalter which does not do direct service in stimulating or supporting the devotional frame which the thought indicates". Coming to consider the characteristic Hebrew parallelism which is "a rhythm of sense", he examines the strength and weakness of the Scottish ballad-metre (*C.M.*) in representing the Psalms. He insists that in its essential *naïveté* the Scottish metrical version, however monotonous and inflexible, has fully realized the "great requisite" in translation of the Psalms. Notwithstanding a qualified approval of prose-chanting he is sure that true value resides in the metrical system, improvement of which must proceed upon the basis of the Scottish rather than the English models. Concluding, he advances the interesting suggestion that of all the national psalmodies it is those of Scotland and the Netherlands which have most successfully interpreted the simplicity and the force of the Hebrew.

The learned Scotsman's conviction that "the other English renderings can teach us very little" would hardly be shaken by the case of the admirable 17th-century divine, Richard Baxter of Kidderminster. For his *Paraphrase of the Psalms* with its four stock metres and its interchangeable lines, is no more than a literary curiosity which he himself "did not expect, or wish, to supplant others in public worship". But it is the subject of a very able article in 35 471 which tells of this Puritan's love of music, and his devotion to the Psalms in particular. These pages should be read by those who know Baxter only by the fragments of his verse which are most often sung today (*C.H.* 39, 225, 549).<sup>1</sup> But the author (Dr. F. J. Powicke) has also written a full-length biography of Baxter, reviewed in detail in 36 159, 38 394, while the Reformed Pastor's *Autobiography* is discussed in 27 376 and his love-story in 39 402. There is also an important long article in 14 9, 71 comparing Baxter with Jeremy Taylor; here occurs a notable sentence: "If there is less gilt on the Puritan scabbard, there is more steel in the blade, and the metal is of finer temper, because it has been plunged in fiercer fires".

Very different from Baxter's version of the Psalms is a new verse-translation by the late Dr. A. S. Way, and indeed in a rather unflattering review (40 490) is this comment: "Anything less like the Hebrew Psalter than some of his translations of the Psalms it

<sup>1</sup> See too a short note upon Baxter's *Chapters from a Christian Directory* in 37 68; but also, "Puritan praise . . . and other features are duly discussed" in an important approach to *The Worship of the English Puritans*, reviewed in 60 90.

would be difficult to imagine". Yet at the end it is acknowledged that "sometimes Dr. Way achieves a real and almost Hebraic simplicity, especially so in his rendering of Ps. xv., and there are innumerable fine individual touches which betray the cunning of the true poet".

Thus we come to the end of our survey of the psalter as enjoined by Calvin upon his followers. But the Psalms remained the common heritage of all men, and were beloved and revered not less by Martin Luther, even though he did not make them the limit of his praise. In a small German book, described by the reviewer in 45 521 as "a delightful and scholarly study of Luther's keen devotion to the Psalter", attention is given to "the influence of the Psalter upon Luther's own hymns". Thus, then, in 3 105 we have a short but spirited account of "Ein' feste Burg", the battle-hymn prompted in Luther's hour of need by Ps. xlvii. The author, J. P. Lilley, has already been heard in these pages upon mediaeval hymns; after discriminating admiration of Carlyle's noble version he ventures a translation of his own.

But unfortunately it would appear that *The Expository Times* takes little cognizance of Luther's great services to hymnody. His name is frequently introduced in other contexts, both in articles and book-reviews, notable subjects of the latter being Principal T. M. Lindsay's *Luther and the German Reformation* (11 464, 567) and the monumental Jesuit work by Professor Grisar of Innsbruck (noticed in some detail in vols. 24-27); but in neither case does the reviewer hint that Luther receives prominence as a hymn-writer.<sup>1</sup>

Yet Luther, by example and precept, did indeed stimulate the prolific expansion of Protestant hymnody, and with him we enter upon a new era. If in due course Presbyterians and even Roman Catholics came to develop a hymnody of their own, they owed something to his unacknowledged influence.

"German Spiritual Music" is itself the theme of a delightful paper contributed to *The Commonwealth* in 1915 by Canon Scott Holland; there he contrasts with the dominant Treitschkean militarist philosophy the "Cradle-songs in which Mary begs the dear Joseph to rock the Child — they have in them the very soul of Germany, homely, motherly, sentimental, soft, delicious!" (26 566).

This brings us to folk-lore, and its typical expressions in carol and legend. *The Jesus of the Poets* (42 143) is described as "a delightful little anthology of Christ", and is represented by seven stanzas of "As Joseph was a-waukin'". A modern carol of exquisite beauty by Hilaire Belloc is quoted in full in 22 236. Then there is an instructive exposition in 51 153 of how the Ox and Ass came to be imported into the Christmas story.

<sup>1</sup> In his later *History of the Reformation*, Lindsay mentions hymnody but not in connexion with Luther, and again the reviewer is silent (17 421).



But another side of the German spiritual genius is reflected in such mystical writings as those of Matilda of Hellfde, translated (7 315) by Mrs. E. F. Bevan who from the Anglicanism of an Oxford Warden's Lodge turned to the Plymouth Brethren. In later books she included with Matilda, Suso and other mediaevals some graceful renderings of Gerhard Tersteegen in the 18th century. Some of Tersteegen's hymns are widely sung, but in 62 7 is notice of a small selection from his letters.

Closely associated with German piety is the Unity of the Czech Brethren, and their successors, the Moravian Church. Here an outstanding name is John Amos Comenius (Komensky), and if the biography reviewed in 54 317 is concerned mainly with his educational reforms, he is remembered also by a hymn for the sick in the present English hymn-book of that Church. Further, we find the Moravian Bishop MacLeavy writing (39 92) upon the indebtedness, theological and other, of Methodism to the Moravians. "No doubt Wesley found copies of the first hymn-book of the renewed Church (1735; the earliest hymn-book of the ancient Church was issued in 1501) in Georgia. It was there that he began to translate hymns from the German, and the Foundery Collection (1742) contains one tune HERRNHUT, which seems to be found first in the Herrnhut Choralbuch MS Collection begun in 1735."

In view of this strong German influence it will now be convenient to pursue the allusions to Methodism, even though, of course, other powerful contributory forces were also at work. First there is the late Dr. A. W. Harrison's article (38 416) which evokes Bishop MacLeavy's mild rejoinder. Perhaps the article was written hurriedly. Or is there unconscious arrogance in attributing "I'll praise my Maker" to Charles Wesley? "His output as a hymn-writer is without parallel", and really it need not be augmented at the expense of Watts. "Even when the Methodists took over the hymns of their contemporaries they put a new quality in them", also the world was their parish; yet there should be some conscience in this process of annexation! The article, however, is of major importance, and especially the last paragraph merits attention. Charles Wesley himself appears as the subject of a children's address in 32 33.

Dr. J. E. Rattenbury's books are sympathetically reviewed. In *Wesley's Legacy to the World* (40 66) "very full and illuminating use is made of Charles Wesley's hymns". The same might be said of *The Evangelical Doctrines in Charles Wesley's Hymns* (53 93). Here the reviewer remarks, "As the range of C. Wesley's hymns is very wide, covering indeed the whole field of Christian doctrine and experience, Dr. Rattenbury's exposition of them amounts in effect to a popular systematic theology of an unusual type". In his more recent volume on *The Eucharistic Hymns of J. and C. Wesley* (60 209) Dr. Rattenbury has done the valuable service of

reprinting Wesley's "Hymns on the Lord's Supper", first issued in 1745 and long out of print.

Another eminent Methodist scholar, Dr. Henry Bett, finds place in 57 207 with *The Hymns of Methodism* in an enlarged, revised third edition. It is, as the reviewer states, "a thorough and authoritative work on the sources, dates, languages and authors of those hymns", and its importance far outweighs its modest size. In his Fernley-Hartley Lecture for 1937, entitled *The Spirit of Methodism* (49 13) Dr. Bett discusses, among other things, Charles Wesley's hymns as a contribution to literature, and his interest in the literary reactions of Methodism is shared by the author of *Methodism and the Literature of the 18th Century* (52 10).

(To be concluded)

#### CORRIGENDA IN PART I.

1. On p. 220 the initials "E.B.B." should be "F.B.P."
2. On p. 221 the references to the *Odes of Solomon* should include a notice in 39 432 of certain verse-translations by Canon S. P. T. Prideaux, D.D., a present member of this Society.
3. On p. 222 the lacuna after "Dr. Bridges' version of the ancient" represents the Greek title — *Τὴν ἡμέραν διελθών*,
4. In the same paragraph, for "Two editions of this . . . classic" read "Three", and add a third reference, viz. 15 85.
5. In the next paragraph, spell "Assisi", and read "J. P. Lilley" instead of "J.B."

#### REVIEWS.

##### THE GOSPEL IN HYMNS :

##### BACKGROUNDS AND INTERPRETATIONS

by A. E. Bailey, Scribner's (New York and London),  
pp. xx and 600, 30/-.

This sumptuously produced book is, we suppose, the largest on the subject since Louis Benson's *The English Hymn*. It is printed on magnificent paper, and includes a number of illustrations, most of which are provided with an interesting and informative caption. The notices of the American edition which we received from our friends in the American Hymn Society last year led us to hope that here we were about to encounter a really monumental study; and when we took the book in our hands and felt its weight and admired its binding we were prepared for some real, solid enjoyment.



But we have a duty to the Society and to scholarship in this field, and we have to record that when we came to read the text we were sadly disappointed of our hopes. We loved looking at the pictures — you might well, if you can spare thirty shillings, buy the book for the pictures alone — but we are not sure that we can recommend the book as an authoritative work.

We feel it necessary to impugn this book on two grounds — that of inaccuracies in information, and that of unfaithfulness to its declared intention. Perhaps it would be best to get rid of the less serious and more tedious part first and deal with the inaccuracies we think we have observed. Perhaps the number of them is not over-large for so substantial a volume, and some of our readers will know how almost impossible it is to write a work on this subject without giving away a few runs. However—

On page 13, Richard Baxter, who died in 1691, is said to have written something in 1692.

On page 16 Francis Rous is given a share in the Scottish 23rd Psalm which a reading of Dr. Millar Patrick's book shows to be over-estimated.

On page 49 "When I survey the wondrous cross" is quoted in four verses: since it is supplied with a theological exegesis, the omission of Watts's fourth verse destroys the continuity of its thought; you might say, indeed, that that omitted verse is the only one that really needs a trifle of commentary.

On page 66, Doddridge's church is called "Chapel Hill"; it is "Castle Hill", Northampton.

On page 127, the shares of Cowper and Newton in the *Olney Hymns* are given as 67 and 281. We have been brought up to believe that the figures should be 68 and 280, and wonder which of Cowper's hymns Mr. Bailey is giving to Newton.

On page 151 the impression is given that Montgomery died a Moravian. Ellerton in his essay on Montgomery<sup>1</sup> says that he joined the Church of England in his early forties, and remained a communicant member of a church in Sheffield to the end of his life.

On page 172 the author makes a common mistake in describing *Hymns A. & M.* as an "official" book of the Church of England. The Church of England has never had any official book. There was once a remarkable number of hymn books in use in our parish churches, and at the present day the four in general use are the *English Hymnal*, *Hymns A. & M.*, *Songs of Praise*, and (chiefly in the North), *The Church Hymnal for the Christian Year*. The early success of *Hymns A. & M.* is the more remarkable when one realises that it had no "official" backing of any sort. And where should we have been if the Church of England had adopted any hymn book as "official"?

<sup>1</sup> *Life and Writings on Hymnology* (1896) ed. Housman, p. 342.

On page 195 the village outside Birmingham connected with Newman's life is mis-spelt *Rednall* for *Rednal*, and on page 199 *East Grinsted* should be *East Grinstead*.

On page 204 *Common Metre* is written in error for *Long Metre*.

On page 230 a version of *Vexilla Regis* is marked S.P.V., 1670, which is unintelligible. There was a version anonymously published in 1685 beginning "Abroad the regal banners fly" (which is in the *Westminster* and *Oxford Hymnals*), but we suspect that Dr. Bailey here refers to that in *Songs of Praise*; to date that book 1670 is an adequately daring conjecture.

On page 241 there is a muddle about Sapphic Metre. The diagrammatic representation of it shows its English, not its Latin form. The English form is

— ◡ — ◡ // — ◡ — ◡ — ◡ (3 times)  
— ◡ — ◡ — ◡

but the Latin form was

— ◡ — ◡ // — ◡ — ◡ — ◡ (3 times)  
— ◡ — ◡ — ◡

On page 282 Clement of Alexandria is libellously described as a Gnostic.

On page 331 Neander's *Lobe den Herren* is described as though it was in six verses. He wrote only five.<sup>1</sup>

On page 401 Katherine Hankey's famous hymn is referred to as "I love to tell the story", when we believe it originally read "Tell me the old, old story".

On page 469 Chesterton's *What's Wrong with the World* is quite incorrectly described as "attacking everything else" (sc. than the religious thought of his time); the book was in fact a rather specialised work directed against the movement for the emancipation of women. On the same page another of G.K.C.'s books is called *Heretic*; the title should be in the plural.

In two places there are statements which we do not impugn outright, but for which we should like evidence: did Bourgeois (page 6) really write a tune in Common Metre? and is "The wise may bring their learning" really by an American? John Oxenham's first date, by the way (p. 471) is 1852. (Thank you, Mr. Kelynack!)

Misprints we have noticed are on page 13, *alway* for *always*, on p. 19 *words* for *word*, on p. 31 *Christ College* (Cambridge), on p. 103 *Llandvery*, on p. 152 *et vigilemus* for *ut vigilemus* and (lower down) C. for L. as the second initial of Hosmer, on p. 178 *creedal*, on p. 236 *Neal* for *Neale*, and on p. 394 Fowler for Fawler (Mary Fawler Maude, authoress of "Thine for ever").

So much for accidents and details. Our other ground of criticism is in the *ethos* of the whole book. The author's intention has

<sup>1</sup> *Julian*, p. 683.



been to place the hymns of Christendom over against history on the one side and the Gospel on the other. For the first purpose he sketches in the biographical and historical background of the hymns; for the second he provides, as we have already hinted, expository comments, which are either general remarks on the whole hymn or verse-by-verse commentary. This excellent intention the author carries out in a fashion which we frankly judge to be entirely misconceived. Dr. Bailey takes up a strong position of the kind often taken by American Christians; it is not the position of Niebuhr or van Dusen, but that does not make it a discreditable position. We could appreciate, we could even hope to enjoy, this book if there was the slightest indication that its author understands what he is attacking. The two following passages will sufficiently show his standpoint:

(page 224) You may be interested to read the full statement of the Orthodox position in the so-called Athanasian Creed, usually given in the Anglican Prayer-Book, and found in the *Catholic Encyclopaedia* under that head. No one can possibly understand what it means, yet every person in the world must believe every word of it without mental reservations or go to hell (Cath. Enc. II 33: first two sentences of the Creed!) One wonders how the Penitent Thief ever managed to get into heaven.

Again, concerning "Jerusalem, my happy home" (page 277):

A medieval monk in his cell might believe that this vision is the *summum bonum* of all existence, but citizens of a contemporary Western democracy must regard it all as a fanciful escape from reality. In truth, we do not sing these hymns even though they are in our hymnal. Our religious interests are centred on other things.

Nothing is easier than to take some man, decide that he shall be your enemy, quote him as saying that the moon is made of green cheese, and impressively demolish his argument. Modern journalism uses the device — Dr. Bailey will recognise it best in that which comes from Moscow — but it is not good enough for a serious study of a Christian subject.

Our author not infrequently passes into an hortatory mood which has much in common with what we criticised in Mr. Jefferson's book, *Hymns in Christian Worship* last year. His assumption is that the eighteenth century is largely useless and that civilisation has never reached a higher moral level than is to be found in the United States in 1950. We cannot get anything else out of his text, and we believe that again and again this author lays himself open to the charge of being theologically unjust-minded.

The English style of the book makes undue demands on the reader. We are devotees of Damon Runyon and of the American broadcast commentaries; but we do not see why we should not reiterate our demand for good English or good American. Is it possible to pass over without demur the quality of thought that is represented in the following passages?

*Catholic*: Ordinarily the term is limited to the Roman Church, the government of which is exercised by authority from the top — from

Pope, through cardinals, archbishops, bishops, et al. — rather than by authority from the bottom, as in democratic Congregational or Baptist Churches. (p. 19).

(from the *bottom* indeed?)

*Established Church*: one supported by the civil authority and paid for out of taxation. (ibid.)

*Baptists*: They were an offshoot of an old continental sect, the Anabaptists. The first English Baptist Church dates 1611; the first Baptist Church in America was established by Roger Williams in Providence in 1639. There are various brands. (p. 20)

. . . in their services they used the Psalter, and they derived mutual satisfaction in singing those Psalms in which David cursed his enemies. (p. 24)

Witnesses on the right are Schomberg, who . . . (caption under picture, p. 25. Nobody else is mentioned).

This comparison will show the difference between the eighteenth century way of looking at religion, salvation, life, and the twentieth century way. (p. 129)

This is a cry the likes of which has not been heard . . . (p. 181).

The Oxford Movement was an endeavor on the part of certain High Churchmen to rescue the Anglican Church from dangers so serious that so notable an Anglican as Headmaster Thomas Arnold of Rugby declared that nothing could save the Established Church as then constituted. This must not be confused with a twentieth-century Oxford Group Movement called also the Buckmanite (sic). (p. 186).

This is the theme of the Christian Socialists . . . it is a far cry from High Churchism or Evangelicalism (p. 433).

The same rather second-rate thinking appears in the statement that Wesley was fifty years older than Toplady: why does fifty sound better than thirty-seven? We may further ask why "Rev. Martin Luther" and not "Rev. Philip Nicolai" (horrid obsequiousness!). What can be meant by saying that in "Thy kingdom come!" (by Hosmer, dated 1891) we have one of our earliest glimpses of the Social Gospel? Chadwick was writing this sort of thing in 1864, Ebenezer Elliott in the forties, and Doddridge, bless him, a hundred and fifty years before.

Our impressions may be summed up in two propositions. First, we do not expect any theological journal or society to treat hymnology as a serious subject while books in its field are at the same time so heavily advertised and so difficult to read as this one is. We have had to read too many books on hymns in which our poor language is misused and blunted, and in which the thought is diffuse and of unstable balance.

Second, while we are prepared to respect anybody who differs from us theologically; while we are anxious to hear anything about any hymn that we have hitherto despised that will make us able to reverence it; while we are ready even to listen to a man dismissing Montgomery's "O Spirit of the living God" from a place among the great — we do feel entitled to ask that the argument supporting any such contentions shall be sound, intelligible, and fair. As for those who write with irresponsible rapture of one school of thought and contemptuously of another, substituting this



picturesque juxtaposition of smile and frown for the courtesies of debate, we can only say that they bring into disrepute any serious subject which they handle. The secret of the late Bernard Manning's power was in that, while he could produce polemic and even invective of the most forceful kind, he never gives way to contempt. For every jibe at Anglican hymnody in *The Hymns of Wesley and Watts* there is a sentence of reverence and admiration for the Anglican tradition in *The Making of Modern English Religion*. Dr. Bailey is an experienced author, but he has not achieved this secret yet.

But in conclusion we ought to say that if anybody has no big book on hymnology and is prepared to approach this one not uncritically, he will find here a wealth of information. Whatever we have to say about its theology and the quality of its thought and diction, the book is not, so far as we have discovered, historically misleading. On this ground, and on that of the generous illustrations, we can say many good words for it. It would have been worth while including a conversion-index in the book with references to English hymn-books for the sake of English readers.

EDITOR.

Review of  
PHILIP DODDRIDGE, 1702-1751, HIS CONTRIBUTION  
TO ENGLISH RELIGION

ed. by G. F. Nuttall, pp. 163. Independent Press 7/6.

It is seventy-one years since Dr. Charles Stanford published his biography of Doddridge. Now in the year when we are celebrating the bicentenary of Doddridge's death, it is fitting that another work should appear, which will give its readers some insights into the many-sided activities in which Doddridge was engaged.

The book is attractively produced, and Dr. Nuttall has gathered five other writers, including two Congregationalists, a Baptist, a Methodist and a Unitarian, who each contribute a chapter. (The note on the jacket says there are *four* Congregationalists among the writers. I can only discover three, unless Dr. Nuttall, who writes two chapters, counts as two!)

The subjects covered by the writers are as follows: Doddridge's life and times, his influence on personal religion, his hymns, Doddridge and the missionary enterprise, Doddridge and education, Doddridge and liberalism, and, finally, a personal appreciation by Dr. Nuttall.

Readers of this *Bulletin* will have a special interest in the chapter on the hymns of Doddridge, and we shall consider this in more detail after a review of the other chapters.

Dr. Nuttall gives a good introduction to the life and times of Doddridge. He might have mentioned the fact that before Doddridge went to the Academy he had an interview with the celebrated Dr. Calamy, who 'gave him no encouragement, but advised him to turn his thoughts to something else'. It is puzzling to read (p. 13) that 'the Academy to which Doddridge went . . . was at Kibworth Beauchamp'. In Stanford and all other works on Doddridge it is said to have been at Kibworth Harcourt, where there is still a Congregational Church.

Mention is made of the large increase in the membership at Castle Hill during Doddridge's ministry. It should be remarked that there was a marked decline in the latter years of his pastorate there, from 1745 onwards, owing to various causes, not least to the Moravians who drew away a number of people.

In his chapter on Doddridge's influence on personal religion, Mr. James says (p. 44) 'Perhaps I should have said more of Doddridge's own personality'. He should certainly have said much more about his influence on personal religion! There are some interesting comments on the 'Rise and Progress of Religion in the Soul', but nothing is said of the fact that the work was originally planned by Isaac Watts, who urged Doddridge to take over the task, and to whom the book is dedicated. Something should have been said of the way in which it influenced Wilberforce, Samuel Pearce, and Alexander Maclaren. As late as 1888 Alexander Gordon wrote: 'its popularity has been steadily maintained'. 'The Family Expositor' is dismissed in a sentence, and nothing is said of Doddridge's Sermons or his 'Life of Colonel Gardiner', all of which had a considerable influence on the personal piety of the eighteenth and early nineteenth centuries. Bernard Martin's recent life of John Newton tells of how Newton was much impressed by the 'Life of Colonel Gardiner', which, he says, 'affected me more frequently and sensibly than all the books I ever read'. One also receives the impression, in reading this chapter, that those dangerous words 'mystics' and 'mysticism' are used somewhat loosely and with insufficient definition.

Many readers will be surprised to learn of the ways in which Doddridge made an early contribution to the creation of a concern for foreign missions. Dr. Payne tells a thrilling story of Doddridge's efforts to stir men's hearts. He makes it clear that the sermon entitled 'The Evils and Dangers of Neglecting the Souls of Men' was first preached at Kettering in October, 1741, and not, as is often supposed, at Denton, Norfolk, in June, 1741. The quotations from Doddridge on pp. 88-90 are worthy of close study.

Mr. Murray presents a good summary of Doddridge's work as a teacher. Some reference might have been made to the books written by Mrs. Parker Crane and H. J. McLachlan concerning the Dissenting Academies. We are given some insights into the



kind of life that was lived by the students in the Academy at Northampton. The list of names on p. 120 should certainly include Risdon Darracott and Benjamin Fawcett.

Chapter Six shows how much Doddridge was influenced by Locke, and how he preserved a very liberal spirit throughout his days, in the face of a good deal of criticism. On p. 144 it should, I think, be *Haberdashers' Hall*, and not *Girdlers' Hall*.

The book ends with a personal appreciation of Doddridge by Dr. Nuttall, who draws attention to the joyful character of Doddridge's hymns.

Mr. Routley's chapter is the longest in the book, and it contains the fullest analysis and consideration of Doddridge's hymns that we have at present. Most readers will probably agree with him when he says that Doddridge is among hymn-writers 'the prophet of faith' and 'the wayfarer's friend'. A particularly valuable part of this chapter is the summary of Calvinism given by Mr. Routley. This is an excellent piece of work, and we may hope that it will reach those whose views of Calvinism are as wrong-headed and distorted as they could possibly be.

There is one point only at which Mr. Routley's contribution is open to criticism. He is, I think, rather too technical in his discussion of Doddridge's technique as a hymn-writer, and whereas readers of this *Bulletin* would understand him perfectly, the man in the street may on occasion be puzzled. Not everyone will know what is meant by 'the Ambrosian office-hymns', which are mentioned on p. 59.

There are many good things in this book, and it is to be hoped that it will introduce Doddridge to many who have not known him hitherto. It is a popular work, and we may echo Alexander Gordon's words that 'a better is desirable'. A standard biography of Doddridge has still to be written, and there is much new manuscript material, not least in connection with Doddridge's correspondence, none of which has been used in the present book.

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## THE HYMN

Vol. II, No. 2, April 1951.

English readers will, we think, find this the most valuable issue that the American Society has yet put out, and our congratulations to its editor are this time more than usually warm.

After the President's message, Mr. J. Vincent Higginson leads off with an important article on the *Hymnal Noted* (1851, 1852, 1862 and 1877). English readers should certainly not miss this. The attitude of the Oxford movement writers and translators to hymnody is admirably illustrated in this article.

Then there is a symposium of six short articles on Junior Choirs, to all of which we feel able to say a firm "Amen". There is an especially suggestive and interesting contribution from Grace Leeds Daniell on "How to teach a Hymn, and why", and a lively one from Louise McAllister on "Murder at the Piano!"

Mr. Ellinwood's article in vol. 1, No. 4, on tune indexing provokes another in this issue from Robert L. Sanders. The enormity of the problem here is not escaping our American friends, but there is plenty of hope that some project of the kind will be embarked on in the not far distant future.

The reviews of hymnological articles in current American journals suggest that a good deal of good material is to be found there. Dr. A. E. Bailey contributes a review of the 1950 *Hymns A. & M.* which indicates that the reception of that book in America will not be particularly warm.

The editorial, which as usual comes at the end, is interesting in its contention that the "gospel songs" are disappearing from the knowledge of the younger Christians in America as they are in this country; in support of this Mr. Knight speaks from a considerable personal experience.

Along with this issue comes a leaflet of carols by Lee Hastings Bristol, Jr., called *The Lamb, and Other New Carols*. The music is the work of Mr. Bristol throughout and shows an unusual idiom which in one or two cases is very charming. The composer seems to make something of a point of the falling fifth in the melody which may become a mannerism; but there is good stuff here.

Leaflets of two services of commemoration of the 1551 Genevan Psalter were also enclosed. They come from St. Bartholomew's and St. Michael's, both in New York, and both services were planned on a spacious scale. That at St. Michael's had an interest-



ing "Prelude", consisting of ten different versions of the OLD 100TH played on organ and violin; these ranged from Goudimel's of 1565 to Werner's of 1815.

Finally, there are two addresses on the Genevan Psalter of 1551 by George Litch Knight and Dr. McAll, both admirable contributions to the subject. All these "extras" are enclosed with this issue of *The Hymn*. If this is the sort of thing the Hymn Society of America intends to do, we must add more urgency to our earlier appeals to our members that they should become members of that Society.

EDITOR.

#### WANTED.

The Revd. D. M. Sale, Down St. Mary Rectory, near Crediton, Devon, wants a copy of Louis Benson's *The English Hymn*. Can any reader oblige?