

# A Survey of Current English Hymnals

by John S. Andrews

*From time to time, over the past twenty years and more, Dr. Andrews has enriched our pages with by-products of his research into the history of Christian hymnody. Here he turns his attention to hymnals in current use in England.*

Some years ago a study of the reception of German hymns in England was based on a survey of a large number of what were then "current" English hymnals from a wide range of denominations, together with several interdenominational ones and several intended for special groups.<sup>1</sup> The present article expands the survey and brings it up to date. "Currency" is elastic; comprehensiveness is impossible, representativeness has been attempted. Although only hymnals in use in England have been examined, several of these are used in the rest of Britain and some overseas. The emphasis is on words rather than music; the reviews cited in *The Hymn Society's Bulletin (HSB)* will often redress the balance. Except where otherwise indicated the place of publication in all citations is London.

Although the survey is limited to "current" collections, it covers over a century of the compiling of hymnals. The "Standard" (1922) edition of *Ancient and Modern* consists of the second (1875) edition bound together with two later Supplements; many of the hymns in the second edition had appeared in the original (1861) edition.<sup>2</sup> On the other hand, *Christian Worship* first appeared in 1976.

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## ROMAN CATHOLIC

The first edition of the authorized *Westminster Hymnal* appeared in 1912. According to the preface to the current (1940) edition, the norm of the Roman Catholic hymn was the ancient Office hymn. Many of the 275 hymns were therefore derived from the Latin, including some fine translations by Ronald Knox. Until recently vernacular hymns were never used at a Roman Catholic Mass, although they were permitted on certain other occasions, notably at Benediction. Since 1964 they have been permitted at Low Mass. In 1965 St. Martins Publications published a number of booklets for use at this service containing

<sup>1</sup> J. S. Andrews, "A Study of German Hymns in Current English Hymnals" (2 vols., Leeds, 1966). Ph.D. thesis. Extracts published in this *QUARTERLY*: on the reception of German music, xliii (1971), 228-33; and on German influence on English religious life, xlv (1972), 218-33. On F. Bevan see xxxiv (1962), 206-13; xxxv (1963), 30-38.

<sup>2</sup> On the early history of hymnals see Julian's *Dict. of Hymnology*, rev. ed. (1907), incl. the Appendices and New Supp. (e.g. "England Hymnody, Church of", pp. 331-43; 1530; and 1632-3). Cited as "Julian". The Dover "ed." (1957) is a mere photostatic reprint. Work on the revised Julian has more or less ceased, *H[ymn] S[ociety's] B[ulletin]*, viii, no. 11 (no. 137) (Oct. 1976), 192.

congregational responses and a selection of hymns, many of which contradicted the previous policy of prescribing for Catholic use only hymns originally written by their co-religionists.<sup>3</sup> Since then ecumenical trends have encouraged the production of at least three major collections. Roman Catholics therefore no longer have one "official" book.<sup>4</sup>

In 1966 the first edition of *Praise the Lord* appeared, a book of 175 hymns edited by Wilfred Trotman. Routley dubbed it "a serviceable conflation of the *Westminster Hymnal* with *Hymns A & M*".<sup>5</sup> The 1972 edition of *Praise the Lord* was substantially a new book. There were now 334 pieces, of which many were responsive psalms and canticles. Of 109 hymns common to both editions 20 texts were altered and 10 abridged. The table of contents was completely overhauled. The editors were John Ainslie, Stephen Dean and Paul Inwood. A number of living authors, including non-Catholics, were represented. The whole eucharistic section was, according to Routley, "full of poetry and joy".<sup>6</sup>

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The *Parish Hymn Book*, edited by John Rush (1968), had "something of a traditional 'A & M' style about it, and would be the easiest of the three [RC collections] to introduce to a congregation whose capabilities for learning new material in new idioms [were] strictly limited".<sup>7</sup>

The main body of *The New Catholic Hymnal*, edited by Geoffrey Laycock and Anthony Petti (1971), contained the texts of 265 hymns, followed by rounds and canons and an appendix of 9 traditional hymns. There was an overlap of 38-46 per cent with five standard Protestant collections. The hymns were arranged in alphabetical order of first lines with no cross-references — a confusing policy since liberties were taken with the text of many hymns in the light of Vatican II (e.g. "thou", "thee" and "ye" were modernized).<sup>8</sup>

#### CHURCH OF ENGLAND

#### Roman Catholics and Anglicans are freer in their choice of hymn

- <sup>3</sup> E. R. Routley, "Hymns at the Mass", *HSB*, vi. no. 3 (no. 105) (Dec. 1965), 51-5.  
<sup>4</sup> Having not seen these collections I have relied on Routley's reviews: *HSB*, vii, no. 8 (no. 122) (Nov. 1971), 155-63; no. 11 (no. 125) (Sept. 1972), 208-17; no. 10 (no. 124) (April 1972), 202-03.  
<sup>5</sup> *HSB* (Sept. 1972), 209.  
<sup>6</sup> *Ibid.*, 213. Routley adds (214) that after reading Bernard Manning [*Hymns of Wesley & Watts* (1942), pp. 83-4?]; "I can't tolerate . . . 'When I behold the wondrous cross' ". But cf. "Whene'er I muse upon the cross (*A Few Hymns and Some Spiritual Songs . . . for the Little Flock*, 1856), or "When we survey the wondrous cross" (*op. cit.*, rev. 1881; *Hymns Selected and Revised*, 1928).  
<sup>7</sup> *HSB* (Sept. 1972), 209. This book was not further noticed in *HSB*.  
<sup>8</sup> *HSB*, (Nov. 1971), 155-63 and (April 1972), 202-03 (corrigenda).

books than Free Churchmen, most of whom have their own official books. When in 1870 E. H. Bickersteth produced his *Hymnal Companion* he hoped that in time the number of Anglican collections would be so reduced that there would be one "Book of Common Praise".<sup>9</sup> C. L. Higgins once invited clergy of the diocese of Ely to elect, independently of each other, 100 hymns. The 13 who accepted produced 636 hymns, not one of which enjoyed the votes of all the others.<sup>10</sup> Although many supported the idea of one standard Anglican hymnal,<sup>11</sup> the general feeling was that things were better left as they were; people feared that doctrinal issues would be raised and any possible agreement would produce a colourless book of no value.<sup>12</sup>

*Hymns Ancient and Modern for Use in the Services of the Church*

Nevertheless, one collection soon became a national institution. *Ancient and Modern* first appeared in 1861,<sup>13</sup> an Appendix being added in 1868.<sup>14</sup> As early as 1869 Mackeson's *Guide to the Churches of London and Its Suburbs* reported that the collection (with its Appendix?) was used in 150 London churches, as compared with SPCK's *Psalms and Hymns* (1863), which was used in 136. The next in popularity, Mercer's *Church Psalter and Hymn Book* (Oxford ed., rev. 1864) was only used in 53.<sup>15</sup> A Church Convocation Committee stated in 1872 that in the Scottish Episcopal Church *A & M* had almost ousted an authorized book issued by the Scottish bishops in 1857 and that of the churches within the Province of Canterbury 3142 used *A & M* and 1243 the SPCK book (presumably *Psalms and Hymns*).<sup>16</sup>

The first complete revision of *A & M* (1875) was a great success. The Convocation Committee reported in 1892 that 10,237 churches used *A*

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<sup>9</sup> See below, *s.v.* "C/E: Hymnal Companion".

<sup>10</sup> J. W. Burgon, *Lives of Twelve Good Men*, 2nd. ed., vol. 2 (1888), pp. 396-7.

<sup>11</sup> See, e.g., the *Authorised Report of the Church Congress held at Nottingham, Oct. 1871* [1371?], pp. 354-97.

<sup>12</sup> P. Dearmer, "Songs of Praise" Discussed (1933), p. xxiv, and W. K. Lowther Clarke. *A Hundred Years of "Hymns Ancient & Modern"* (1960), chap. ix.

<sup>13</sup> A trial vol. circulated in 1859, a short words ed. in 1860; the first music ed. appeared in 1861. See Clarke, *op. cit.* and *Hymns A & M, Historical Companion*, ed. M. Frost (1962). For review of and errata in Frost see *HSB*, v. nos. 9-11 (nos. 97-99) (Winter 1962/3—Winter 1963), 129-37, 157-9, 192; no. 13 (no. 101) (Autumn 1964), 236. On the first editor of *A & M* see C. Taylor, "Henry Williams Baker, 1821-1877", *HSB*, ix, no. 1 (no. 141) (Jan. 1978), 7-14.

<sup>14</sup> See Routley, *HSB*, vi, no. 10 (no. 112) (Spring 1968), 203-08, and J. Wilson, no. 11 (no. 113) (Summer 1968), 231-4.

<sup>15</sup> E. H. Bickersteth, *The Hymnal Companion*, Annotated ed. (1873), p. ix, note.

<sup>16</sup> Clarke, pp. 57-9. The draft *Hymnal for the Scottish Church* (1857) was not sanctioned by the Episcopal Church until 1858 (see Julian, p. 1028,i).

& M, whereas only 1444 used *Church Hymns*, 1420, *The Hymnal Companion*, and 372, other books.<sup>17</sup> Success continued, and by 1900 the number of English churches listed in the Convocation Report as using *A & M* had increased by 763.<sup>18</sup>

The success of the 1875 edition, together with an 1889 Supplement, meant that people were unwilling to accept a radical revision which appeared in 1904. Comprising 643 hymns it was important for its attempts to introduce high literary and musical standards and for the fact that it formed the basis of the monumental Historical Edition (1909); it was also the first edition to include the National Anthem. The 1875 edition and its first Supplement (augmented by a second Supplement in 1916) still held sway, as the so-called "Standard" edition with 779 hymns, until 1950. Then appeared a completely revised edition containing 636 hymns.<sup>19</sup> Even today the 1950 volume has not universally replaced the older one.

The original 1861 edition was an ulterior product of the Oxford Movement;<sup>20</sup> but the comprehensive quality of it and its later editions found favour with most sections of Anglican churchmanship, and the book was used even outside that Church.<sup>21</sup> The total sales of all editions since the beginning were estimated in 1960 to be around 150 million.<sup>22</sup>

The latest development is *100 Hymns for Today* (1969), a supplement to the 1950 volume. About 40 of the hymns are completely new. As a "kite-flyer" for a possible new book rather than a part to be added to an

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<sup>17</sup> Clarke, p. 60, who gave also other statistics but not the edns of the collections cited. With the 1892 statistics cf. similar ones for 1894 (quoted by Dearmer, *SP Discussed*, p. xxiv).

<sup>18</sup> Clarke, p. 69.

<sup>19</sup> On "That Dreadful Red Book" (the 1904 ed.) see Routley, *HSB*, viii, no. 5 (no. 131) (Winter 1974), 80-85. The "Standard ed." was reset and reissued in 1922 in a more convenient format. On the 1916 Supp. see F. C. B. Maldram, *HSB*, vii, no. 2 (no. 116) (Summer 1969), 35-6.

<sup>20</sup> One Proprietor later seceded to the Roman Church (Clarke, chap. x.)

<sup>21</sup> The Spiritualists' National Union had a book based on *A & M*, but omitting references to Jesus Christ and the Trinity, according to G. F. S. Gray, *Hymns and Worship* (1961), p. xxiii.

<sup>22</sup> Clarke, p. 88. According to Gray (p. ix), the *Oxford Dict. of Quotations* cited over 200 hymns, nearly all in and made familiar by *A & M*. Since the *Dict.* did not segregate hymns and Gray did not state which ed(s) he used, one could not verify this. Also probably more than one ed. of *A & M* was cited. On the impact of *A & M* on hymnody see L. H. Bunn, *HSB*, v, no. 12 (no. 100) (Spring 1964), 198-204.

old one, it covers a wide range of subjects including human rights, race relations and world peace.<sup>23</sup>

### *English Hymnal*

In 1906 appeared a collection which was to become a serious competitor to *A & M*. *The English Hymnal* arose from an attempt by a group, mainly of Anglo-Catholic sympathies, both to improve the quality of the words and music and to offer a book which would be more "Catholic" than its predecessor. Although the Preface to *The English Hymnal* disclaimed any desire to produce a party book, the high sacramental doctrine and resort to prayers for the dead and even the "invocation of saints" caused certain bishops to forbid its use. Objection was taken particularly to appeals for the intercession of the Virgin. The difficulty was partly solved in 1907 by an "abridged edition" in which 5 hymns were altered and 4 omitted.<sup>24</sup> The General Editor responsible for the original edition was Percy Dearmer,<sup>25</sup> and the Musical Editor Vaughan Williams. A new edition of the 1906 book, with extensive revision of the plainchant music by J. H. Arnold, but with no alteration in the words,<sup>26</sup> was issued in 1933. The 744 items in the *Hymnal* were widely used, especially in cathedrals and Anglo-Catholic churches.

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*The English Hymnal Service Book* (1962) contained also parts of the services (e.g. a pointed Psalter) for use of congregations as well as clergy. The 298 hymns were selected from the 1933 collection, with a Supplement of 37 hymns and carols, drawn from other sources. The *Service Book* was not intended to supersede the earlier collection.<sup>27</sup>

In 1975 *English Praise*, edited by George Timms and others, appeared as a supplement to the 1933 edition. Of the 106 texts in the main sequence, 42 are hymns familiar from other books, 29 being pre-1906, of which C. Wesley contributes 6 and Watts 3. Carols and spirituals

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<sup>23</sup> R. Greening, *Theology*, lxxiii (1970), 39-40; A. Luff, *HSB*, vii, no. 3 (no. 117) (Autumn 1969), 51-3. On Mrs. Bevan's authorship of "As the bridegroom to his chosen" (*100 Hymns*, no. 7) see Andrews, *HSB*, vii, no. 4 (no. 118) (Spring 1970), 84. On Adam Fox's work for *A & M* (1950) and *100 Hymns* see B. S. Massey, viii, no. 13 (no. 139), 228-9.

<sup>24</sup> C. S. Phillips, *Hymnody Past and Present* (1937), p. 236.

<sup>25</sup> See *The Life* by N. Dearmer (1941).

<sup>26</sup> "except that . . . in rare instances a few words [had] been altered at the request of authors" ("Note on the Music [and Words] of the 1933 Edition"). An ed. entitled *Hymnal for Scotland* (1950), used in the Episcopal Church of Scotland, includes a supp. of 15 hymns, the numeration of which continues that of the main collection.

<sup>27</sup> C. Taylor, *HSB*, v. no. 8 (no. 96) (Summer 1962), 111-115, 118; Routley, 120-24; J. Dykes-Bower, no. 10 (no. 98) (Spring 1963), 158-9.

account for another 18. There are 17 items from other post-1965 "supplements" and 29 new ones. The main sequence is followed by 8 responsorial psalms and 7 additional tunes. The editors have explicitly abandoned the *English Hymnal* principle that hymns should be "printed, wherever possible, as their authors wrote them".<sup>28</sup>

### *Church Hymns*

The SPCK publication of this title had a longer history than that of *A & M*. Beginning as a small collection of *Hymns* in 1852, it was enlarged under the title *Psalms and Hymns* in 1855 (with Appendices in 1863 and 1869). The title, *Church Hymns*, was first used for the revision of 1871, which came out under the editorship of two distinguished hymnodists, John Ellerton and William Walsham How (later Bishop of Wakefield).<sup>29</sup> This gained much vogue in its musical edition by Sir Arthur Sullivan (1874). The standpoint of *Church Hymns* was that of "official Anglicanism",<sup>30</sup> in contrast to the Anglo-Catholicism of *A & M*, which it at one time seriously rivalled. The final edition of 1903, with its 658 hymns, was still used mainly in the north of England at least as late as 1961.<sup>31</sup>

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### *Three Evangelical Collections*

Another former rival to *A & M* was Bishop Bickersteth's *Hymnal Companion to the Book of Common Prayer*.<sup>32</sup> The first edition appeared in 1870, followed by revisions in 1876 and 1890. This final edition comprised 601 items. Especially in the last two revisions it owed much in its layout and its tunes to *A & M*. Its contents were based on a consensus of many existing collections.<sup>33</sup> As an Evangelical hymn-book it was, wrote Julian, "in poetic grace, literary excellence, and lyric beauty, the finest collection in the Anglican Church". By the end of the century it

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<sup>28</sup> Massey, *HSB*, viii, no. 10 (no. 136) (June 1976), 167-70.

<sup>29</sup> See biographies in Julian. On the history of *Church Hymns* see H. Housman, *John Ellerton*, 1896).

<sup>30</sup> So *Oxford Dict. Christian Church*. C. S. Phillips wrote of its "average" Church tone, *op. cit.*, p. 226 (also pp. 236-6). L. F. Benson believed that it represented "a lower type of sacramental doctrine and a less-assertive churchmanship" than *A & M*, *The English Hymn* (NY, 1915), p. 507; Julian that it represented "the old-fashioned, non-Calvinistic doctrine of the old English divines", p. 342, i.

<sup>31</sup> According to a personal letter from SPCK (28 July 1961). On the 1903 ed. see Julian, p. 1632, ii. Julian was himself involved in this ed. (Clarke, p. 72).

<sup>32</sup> On the Bickersteths see Julian and the family tree in G. R. Balleine, *A History of the Evangelical Party in the Church of England*, new ed. (1951), p. 276.

<sup>33</sup> For details see Andrews, "Surveys of Popular Hymns", *HSB*, vi, no. 10 (no. 112) (Spring 1968), 193-202, esp. 194.

had practically superseded all other Evangelical books.<sup>34</sup> Its use today must be almost entirely limited to churches of a marked Evangelical outlook.

The same is true of a similar collection which first came out in 1917. *The Church Hymnal for the Christian Year* was compiled by Victoria, Lady Carbery, and edited by Hugh Blair and Lister R. Peace. A "Final (After War)" edition appeared in 1920, but additional tunes were appended in 1923. The collection was much used by Anglican churches overseas. A somewhat unusual feature was a Children's Supplement of over a hundred hymns to the main sequence of 807. Significantly *The Church Hymnal* was said to be "Revised and Approved by a Representative Committee of Clergy". The churchmanship of *The Hymnal Companion* and *The Church Hymnal* was as definite of its kind as that of *The English Hymnal*. As their full titles indicated, the two Evangelical collections owed much to the *Book of Common Prayer* and the Church year.

Most of the churches belonging to the Free Church of England (otherwise called the Reformed Episcopal Church) use or used till recently *The Church Hymnal* or *The Hymnal Companion*.<sup>35</sup> Although independent of the Established Church this Evangelical communion, founded in reaction to the Tractarian Movement in 1844 (formally registered in 1863), substantially accepts the Prayer Book and the Thirty-Nine Articles; it adheres to Episcopacy, "not as of Divine Right, but as a very ancient and desirable form of Church polity".<sup>36</sup>

The successor of both collections and the first completely new Church of England collection since 1917 came out in 1965 under the title of *The Anglican Hymn Book* under the editorial chairmanship of Canon H. C. Taylor. Of the 663 hymns, 38 are by C. Wesley, 29 by Watts, 24 by Neale (including translations), 17 by Montgomery. Eighteenth-century evangelicals are well represented, but not the seventeenth-century mystics or the Americans. Hymns on the social implications of the Gospel are few. The texts of the hymns are accurate but not pedantically

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<sup>34</sup> Julian, p. 1530, i; Benson, p. 519.

<sup>35</sup> Information in a personal letter from the Rt Rev. W. Rodgers of 14 April 1961. They had previously used their own *Royal Hymnal*; or, *Hymns for the Service of the King* (1889), on which see Andrews, "Surveys", 196-7.

<sup>36</sup> G. W. Kirby, *The Protestant Churches of Britain* (1963), pp. 108-11, and *New Internat. Dict. Christian Church*, pp. 390-1, 832.

so. The physical production, indexing and bibliographical data are excellent.<sup>37</sup> A supplement of 29 hymns appeared in 1978.

#### FREE CHURCHES<sup>38</sup>

##### *Methodists*

John Wesley compiled the first hymn-book for use in the Church of England. This *Collection of Psalms and Hymns* was published in Charleston, Georgia, 1737-38.<sup>39</sup> Then he provided books for his own followers. Soon each of the societies into which the Methodist movement split had its own collection. In 1904 the Wesleyan Methodists issued a new collection, *The Methodist Hymn-Book*, which was widely accepted also by many other Methodists. In 1907 three Methodist societies amalgamated to form the United Methodist Church, which in 1932 united with the Primitive Methodists and the Wesleyans to form simply the "Methodist Church". One result was *The Methodist Hymn-Book* of 1933, the collection used today by almost all British Methodists and some overseas ones as well. Among the writers of the 985 hymns Charles Wesley predominates with 243. There are also many translations by John Wesley and Catherine Winkworth from the German.<sup>40</sup>

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The unfulfilled prospect of union with the Church of England has prevented the preparation of a full new Methodist collection; but 1969 saw the publication as a supplement to the 1933 book of *Hymns and Songs*. It includes 74 hymns, 25 "songs" ("not immediately identifiable as hymns"), 4 psalms and canticles, 1 poem for choral speaking, and 26 supplementary tunes for words already in the 1933 book. Six "new" hymns by C. Wesley appear. The author with most numbers to his name, however, (8) is F. Pratt Green (b. 1903).<sup>41</sup>

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<sup>37</sup> Massey, *HSB*, vi, no. 3 (no. 105) (Dec. 1965), 41-50. A printer surprisingly disapproves of the use throughout of sans-serif and makes other specialist comments, *ibid.*, 51. The Church Soc.'s *Supp. of Additional Tunes and Thematic Guide to AHB* are reviewed by Massey, viii, no. 9 (no. 135) (Feb. 1976), 158-9. A record of 15 hymns is issued by Livingston Recordings Ltd, New Barnet, Herts.

<sup>38</sup> For the history of individual Free Churches see *New Internat. Dict. Christian Church*.

<sup>39</sup> Julian, pp. 332, i and 726, ii.

<sup>40</sup> J. Telford, *The New Meth. Hymn-Book Illustrated in History and Experience*, 4th ed, (1944). Also the *Subject, Textual and Lineal Indexes to the MHB* (1934, repr. 1978). A new Methodist collection is in preparation (*Guardian*, 29 June 1979).

<sup>41</sup> C. Micklem, *HSB*, vii, no. 3 (no. 117) (Autumn 1969), 48-50. Also J. Wilson's *Short Companion* (Iron-Bridge, Salop: Meth. Church Music Soc., 1969).

<sup>42</sup> A. E. Gregory, *The Hymn-Book of the Modern Church* (1904), p. 177.

### Salvation Army

“Never at any time was there a danger of the Methodist Societies cutting themselves off from the Catholic Church by neglect of the Sacraments, or of their becoming an exclusively evangelistic organisation on the plan of the Salvation Army.”<sup>42</sup> William Booth, a minister of the Methodist New Connexion Church, began his revival meetings in 1865, from which arose the Christian Mission, to become in 1878 the Salvation Army. The aim was to evangelize those untouched by the churches, and the sacraments were not observed. In the late 1860s Booth published *The Christian Mission Hymn Book*, the predecessor of *The Salvation Soldier's Hymn Book*. It contained many “gospel songs”, including many American ones. *The Song Book of the Salvation Army* first appeared in 1930, and the current edition in 1953. A special feature was the large number of choruses, 457, in addition to the 983 “songs”.<sup>43</sup>

### Baptists

A Baptist minister, Benjamin Keach (1640-1704), was responsible for introducing congregational hymn-singing into the regular services of English worship,<sup>44</sup> although there was for long opposition to the practice. From early seventeenth century onwards the denomination was divided into two main sections, the General and the Particular Baptists, the former Arminians and the latter Calvinists, both with their own hymn-books. The modern period began with the Particular Baptist *Psalms and Hymns* (1858), and its supplements, and *The [General!] Baptist Hymnal* (1879). In 1891 the General and Particular Baptists were united in one organization. The trustees of both hymnals took part in preparing *The Baptist Church Hymnal* of 1900, a landmark, for besides hymns and metrical psalms it contained canticles, prose psalms for chanting and anthems. This book was revised in 1933, under the editorial chairmanship of Carey Bonner, the composer, who as Secretary of the National Sunday School Union compiled *The Sunday School Hymnary* (1905). *BCH* contained 786 hymns.

A radical revision, entitled *The Baptist Hymn Book*, under Hugh Martin's chairmanship, came out in 1962. Its total of 777 hymns include about two-thirds of those in the 1933 book. C. Wesley, with 36, and Watts, with 26, still hold the top places. The next is Neale with 17. Hymns by authors still alive in 1950 number 74. A better selection is provided for the two sacraments, for evangelism and for children. More

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<sup>43</sup> See Benson, p. 485, and the foreword to *The Song Book*. Julian has no article.

<sup>44</sup> *The Baptist Hymn Book Companion*, ed. H. Martin, rev. R. W. Thomson (1967), pp. 16 and 50.

metrical paraphrases, more objective and doctrinal hymns and more translated ancient hymns are added. A notable innovation is a selection of Scriptures for alternate reading by minister and congregation. The book is also widely used by English-speaking Baptists overseas.<sup>45</sup>

*Praise for Today* (1974), a supplement to the 1962 book, excludes words and music from centuries other than our own with one or two exceptions. Of the 104 pieces, 31 of the texts and 51 tunes have never appeared in any other hymn-book. Many are from overseas. Traditional types of hymns, but with modern themes, number 71, folk hymns 11. Five authors (Albert Bayly, Sydney Carter, F. Pratt Green, Fred Kaan and Brian Wren) account for 37.<sup>46</sup>

#### *Congregationalists*

The Independent pastor, Isaac Watts, was called by Lord Selborne "the father of English Hymnody". Although Watts published no hymns until after the death of the Baptist pioneer, Benjamin Keach, it was Watts who threw the door wide open to the expression in song of Christian belief outside the range of the Psalter. The Independents, who became the congregationalists, began by using Watts's *Psalms and Hymns*, later contenting themselves with the addition of *Supplements*; but the freedom inherent in Congregationalism, which enables anyone to publish a collection of hymns and any congregation to adopt it or not, resulted in the compilation of many independent collections besides various official ones. In 1887 there appeared *The Congregational Church Hymnal*, known to Congregationalists as *Barrett* after its editor, G. S. Barrett.<sup>47</sup> Sponsored by the Congregational Union *Barrett* held the field until 1916 when the *Congregational Hymnary* came out.

The current book, a completely new revision entitled *Congregational Praise*, came out in 1951. The 888 items of high literary and musical quality comprise 682 standard hymns, 23 for children, 23 carols, 16 metrical psalms, 8 doxologies and blessings, 9 anthems, 17 hymns for private devotion, 110 canticles, psalms, responses etc. The emphasis except in the small devotional section is on the objective facts of the faith.<sup>48</sup>

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<sup>45</sup> *Ibid.*; Micklem, *HSB*, v. no. 8 (no. 96) (Summer 1962), 118-20, Routley, 120-24; H. Martin, "The Making of the *BHB*", no. 10 (no. 98) (Spring 1963), 147-54.

<sup>46</sup> G. Wrayford, *HSB*, viii, no. 7 (no. 133), (June 1975), 112-17.

<sup>47</sup> For an enthusiastic but critical appraisal of *Barrett* see Manning (cited above, n. 6), chap. 5. A later Congregational collection *Worship Song*, by W. G. Horder (1905), he dismisses for its "faint odour of a literary Keating's Powder . . . fatal to worms", in which the older hymn-writers delighted (pp. 128-9). On *WS* see Routley, *HSB*, v, no. 13 (no. 101), (Autumn 1964), 225-34.

<sup>48</sup> K. L. Parry & Routley, *Companion to CP* (1953).

### *Presbyterians*

Hymnody among Presbyterians had a late beginning. The singing of hymns, as opposed to Psalms and Scripture paraphrases, did not become general until the second half of the nineteenth century. In 1836 there was set up the Presbyterian Church in England, which published in 1857 the first Presbyterian hymn-book, *Paraphrases and Hymns*. In 1867 it published another collection, *Psalms & Hymns for Divine Worship*. In 1876 the Presbyterian Church in England united with nearly a hundred congregations located throughout England but belonging to the United Presbyterian Church of Scotland. The united body, which was known as the Presbyterian Church of England was responsible for the collection entitled *Church Praise* (1882, New ed. 1907). The Scottish and Irish *Church Hymnary* of 1898 was not authorized for use in England. When the Scottish and Irish Presbyterian Churches began to revise their hymn-book, the Welsh and English Presbyterians desired to co-operate. By the time that the revised *Church Hymnary* appeared in 1927 all the Presbyterian Churches of the Commonwealth except Canada sanctioned it for use in their public worship, although the Presbyterian Churches of England and Wales added to the main sequence of 728 items a joint Supplement of psalms, canticles and Scripture sentences.<sup>49</sup> The third (1973) edition of *The Church Hymnary* with its 695 items is more "high church" than its predecessor, which it has therefore not yet superseded, and is somewhat similar to *The English Hymnal*. Most of the contents are arranged in a "eucharistic" order: I. The approach to God; II. The Word of God; and III. Response to that Word (a separate sequence at the end of the book being confusingly reserved for "personal faith and devotion"). One aim has been to remove "subjectivity" from worship. Psalms and paraphrases, formerly in a separate book, are now placed (first) in the appropriate sections of the *Hymnary*. The overlap in the texts of hymns with the 1927 edition is rather more than 50 per cent. Much of the new material, conservative in style, is for children and placed (last) in the appropriate sections.<sup>50</sup>

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### *United Reformed Church*

In 1972 the Congregational Church in England and Wales merged

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<sup>49</sup> See Julian, *s.v.* "Presbyterian Hymnody, English" and "Scottish Hymnody"; L. H. Bunn, "70 Years of English Presbyterian Praise, 1857-1927", *J. Presbyterian Hist. Soc. of England*, xi (1959), 173-91 (also separately pub. by the Soc., 1959); and *Handbook to the CH*, ed. J. Moffatt, 2nd ed. (1928) with Supp. (1935).

<sup>50</sup> Routley, *Expos. T.*, lxxxv (1973), 27 and (with D. Bruce) *HSB*, viii, no. 3 (no. 129) (Feb. 1974), 41-51; R. Barrett-Ayres, *Scott. J. Theol.*, xxvii (1974), 249-52. A cassette of 21 hymns is issued by Saint Andrew Press. A *Handbook* appeared, 1979.

with the Presbyterian Church of England to become the United Reformed Church. *New Church Praise* was produced in 1975 in response to a demand within the URC for a supplement to the Congregational and Presbyterian collections. Of its 112 items 71 are not in the Anglican *100 Hymns for Today*, the Methodist *Hymns and Songs* or the Baptist *Praise for Today*. An order of worship for the Lord's Supper is appended to *NCP*. Most of the hymns were written during the previous 25 years, though there are few from the younger churches. The same five authors as in *Praise for Today* predominate here also with 38 contributions. Not more than a half a dozen appear from earlier periods. The chief emphases, suggests Norman P. Goldhawk, "are upon praise and thanksgiving, the eucharist as an expression of the gospel in the modern situation, and the needs of the world".<sup>51</sup>

### Brethren

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The Brethren movement, which originated mostly in Dublin, spread to England, where the first assembly was established at Plymouth in 1831; hence the nickname. Since 1848 there have been two main groupings, "Open" and "Exclusive", the latter having since undergone several divisions. The standard Exclusive hymn-book since 1856 has been *Hymns for the Little Flock*, periodically revised to reflect changes in the doctrine of the various Exclusive bodies. Among Open Brethren a variety of books are used at the weekly communion service, notably *The Believers Hymn Book* (1884, with Supplement, 1959), *Hymns of Light and Love* (1900) and *Hymns for Christian Worship and Service* (1909), interdenominational books being often used at other services.<sup>52</sup>

The first all-purpose collection "for church and home use", *Christian Worship* (Exeter, 1976), is the work of one man, B. Howard Mudditt. With its catholic section of 716 hymns this well-produced volume is the best one available within the movement and has been acclaimed outside it. A notable feature is the inclusion, alongside virtually all the standard

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<sup>51</sup> *HSB*, viii, no. 8 (no. 134) (Nov. 1975), 125-30. A note (130) adds that a serialized companion to *NCP* by P. Cutts was then appearing in the URC monthly *Reform*.

<sup>52</sup> Note these amendments to my "Brethren Hymnology", *EQ*, xxviii (1956), 208-29; 209, lines 8ff., cf. Julian, 1032, i; 214, on hymns to the Spirit cf. G. H. Lang, *The Local Assembly*, 5th ed. (1955), pp. 70ff; 226; n. 4, delete parenthetical note; 227, line 4, read "ninety"; 228, A(i), add F. R. Coad, *Hist. of the Brethren Movement* (Exeter, 1968), chap. 15 & bibliog.; A(ii), a new ed. of Turner appeared 1944; 229, line 1, add *LF* tune book (cf. 210); B(iii), lines 1f., delete "for the children . . . 1871", substitute "compiled in Bristol. 1870" (cf. Julian, 899, i); B(iii), line 4, add Supp. 1959.

hymns, of some of the best hymns by Brethren writers hitherto unknown in other Christian circles.<sup>53</sup>

### *Moravians*

With some justice the Moravian Brethren claim to be the earliest Protestant Church. Despite persecution these followers of John Hus (martyred in 1415) lived on. In 1722 a group fled from Austrian intolerance in Moravia and settled on the estates of Graf Zinzendorf of Herrnhut in Silesian Saxony. The group grew rapidly, and some went to Georgia and to England, where John Wesley's contacts with them were momentous for the whole of the English-speaking world. The first English Moravian hymn-book, which appeared in London in 1741, was entitled: *A Collection of Hymns by Several Authors, with Several Translations from the German Hymn Book of the Ancient Moravian Brethren*. From that time onwards their various collections contained many such translations, even though the 1912 compilers claimed that their collection was "more thoroughly English" than its predecessors. Besides "the experimental Hymns of German Pietism" the 851 hymns included many from non-German sources. The Supplement issued in 1940 brought the total number of hymns to 952.

The latest edition of *The Moravian Hymn Book* appeared in 1969. Of the 710 hymns 559 are retained from the 1912 book and its *Supplement*. There are 105 pre-1700 hymns, 183 from the eighteenth century, 346 from the nineteenth century and 76 from the twentieth. Moravian hymns, most of them in no other book, number 140. The principal Christian seasons and the sacraments are well catered for.<sup>54</sup>

### *Churches of Christ*

The beginnings of the congregations of the Churches of Christ went back to the end of the eighteenth century. They claimed to be ecumenical pioneers. Apart from that their main distinguishing feature was probably their doctrine of baptism, "by immersion in water of the penitent believer", which for them not only symbolized but really effected the believer's entry into the mystical Body of Christ. Church polity was congregational. Their first hymn-book appeared in 1841. It was compiled by James Wallis and published in Nottingham under the

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<sup>53</sup> Andrews & S. M. Brawn, *EQ*, xlix (1977), 53-7; R. W. Thomson, *Baptist T.* (22 April 1976); F. R. Coad & S. S. Short, *Harvester* (April 1976), pp. 105-08; Massey, *HSB*, viii, no. 11 (no. 137) (Oct. 1976), 183-4. A cassette of 11 hymns is available.

<sup>54</sup> *A Liturgy* (over 200 pp.) is available bound with the hymnal. On the full music ed. of hymns and liturgy (1975) see R. Johnson, *HSB*, viii, no. 11 (no. 137) (Oct. 1976), 177-80.

title, *A Selection of Psalms and Hymns for the use of the Disciples of Jesus Christ*.<sup>55</sup> This book was enlarged in 1848, again in 1853, and finally in 1865. In 1868 David King published a book, which after revision in 1888 remained in use until 1908, when the first official hymn-book was issued. It contained 1036 hymns. *Christian Hymnary for Use of Churches of Christ* (Birmingham, 1938), comprising 858 hymns, was a revision of this edition and retained some 480 hymns from it. The selection was catholic but with an emphasis on objectivity and doctrine.<sup>56</sup>

### *Unitarians*

Unitarians are alike only in that they are "non-subscribing", that is, they subscribe to no doctrinal standards. Most, however, believe in the Fatherhood of God, the Leadership, rather than the Deity, of Christ, the brotherhood of men, the Kingdom of God as the victory of good over evil, and eternal life. Their individualism appears also in their hymn-books, of which from the mid-eighteenth century onwards there was a long succession. Among those most widely used were two by James Martineau, *Hymns for the Christian Church and Home* (1840) and *Hymns of Praise and Prayer* (1874), followed by *The Essex Hall Hymnal* (1890, Revised ed. 1902) and *The New Hymnal* (1905). The main book in current use, *Hymns of Worship for use in the Unitarian, Free Christian and Kindred Congregations* was first published in 1927, with a small *Supplement* in 1951, the numeration of which (nos. 595-641) overlapped with that of a short *Appendix* (nos. 595-605) bound at the end of the 1927 book.

### *Society of Friends*

*The Fellowship Hymn Book*, first published in 1909 and revised in 1933, was sponsored by the National Adult School Union and the Brotherhood Movement, two associations without formal creeds. It provided many hymns on national and international life, on "Brotherhood" and on social aspirations. The collection was designedly undenominational. Since, however, close upon fifty of the 421 items included in the current edition were by Quakers and since the Friends had been closely associated with the Adult School movement from its inception, the collection was widely used by the Society except at its Sunday morning

<sup>55</sup> On the distinction between the "Disciples" and the "Churches of Christ" see *New Internat. Dict. Christian Church*.

<sup>56</sup> See W. Robinson, *The Shattered Cross: the Many Churches and the One Church* (Birmingham, 1945), sect. IV: "Pioneering for Christian Unity"; for the American hymnals, Benson, pp. 370-1; for the English ones, the Preface to *CH*. (1938), which does not however mention *The Christian Hymnary: a selection of hymns for use in public worship* (London: Christian Assn., 1900), which contained 545 hymns, including 5 canticles. Julian has no article.

meetings, when hymn-singing was (at least in English meetings) normally not encouraged. Hymns were sung at Sunday evening and weekday services and at Quaker Sunday and boarding schools.<sup>57</sup>

#### INTERDENOMINATIONAL HYMNALS AND THOSE FOR SPECIAL GROUPS

##### *Sacred Songs and Solos*

In 1873 the American evangelist Dwight L. Moody and the gospel singer Ira D. Sankey started their first evangelistic campaign in Britain; for this and subsequent campaigns new hymns were composed. The nucleus of what was sometimes known, especially in America, as the "Moody and Sankey Hymn Book", was a small pamphlet issued in 1873 and lettered *Sacred Songs and Solos*, which sold for sixpence. By gradual accretions it grew to a volume of 1200 pieces. The last edition, often reprinted, came out in 1903. Despite its size the volume was restricted in range and bore clear signs of revivalist origins. Many of its "sacred songs" as they were aptly called were not of high literary or musical quality. The collection had, however, a considerable circulation especially among some of the Free Churches and influenced other compilations. Surprisingly, in view of the liberal trends in Quaker theology, *Sankey* was widely used in Friends' mission meetings and in Adult Schools.<sup>58</sup> Even the High Church *English Hymnal* contained no fewer than five of Sankey's pieces (both words and tunes), in its special section for "Mission Services".<sup>59</sup> According to a biographer of Moody, *Sacred Songs and Solos* and its American counterpart, *Gospel Songs*, were said to have sold between fifty and eighty million copies in the first fifty years.<sup>60</sup>

##### *Golden Bells*

Even more receptive to *Sankey* than most compilers were those of a collection of a hundred hymns for children, *Songs of the Better Land*, which

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<sup>57</sup> Julian, pp. 1689-90; F. J. Gillman, "A Brief History of Adult School Hymnody", *Friends' Q. Examiner*, xlviii (1914), 221-33; his *Evolution of the English Hymn* (1927), chap. x; and his *Torch of Praise: An Historical Companion to FHB* (1934).

<sup>58</sup> Gillman, "Brief History".

<sup>59</sup> Nos. 570, 573, 580, 583, 584.

<sup>60</sup> J. C. Pollock, *Moody without Sankey* (1963), p. 124. Probably fewer listened to Bach's works during the entire 19th century than heard Sankey sing in 1875 (Pollock, *loc. cit.*, quoting R. M. Stevenson, *Patterns of Protestant Church Music*, Durham, N. C., 1953). See also Julian, pp. 994 and 1698; Benson, pp. 482-92; and *Sankey's Story of the Gospel Hymns & of Sacred Songs & Solos* (Philadelphia, 1906), distributed in England as *My Life and Sacred Songs* (1906). Even today some users of other hymn-books prefer Sankey's tunes, incl. the choruses added to hymns complete without them (e.g. Doddridge's "O happy day").

appeared in 1870 under the auspices of the Children's Special Service Mission. CSSM had been established only three years before. The collection was enlarged and re-issued as *Songs of Love and Mercy*. In 1890 Josiah Spiers, a pioneer of the Mission, was the principal compiler of a new collection named, after its introductory hymn, *Golden Bells*. The 628 hymns, the largest collection ever prepared for children, sold four million copies within 35 years. Nearly 200 of the hymns had refrains or choruses, which partly accounted for their popularity in children's services and Sunday schools. Some of the hymns were translated into Tamil and Malayalam. A new and enlarged edition of the English book came out in 1926, J. H. Hubbard being largely responsible. Its standard was higher than that of its predecessor and of Sankey, from which some of the more popular items were retained. Although still a book for the young, this edition, among its 703 items, included many standard ones, with the result that it became widely used by adults, especially for evangelistic services.<sup>61</sup> For use in adult services the collection was re-issued as *The Golden Hymnal* but with the same contents. In 1952 a small *Supplement* of 35 hymns was added, which contained more hymns suitable for adults, including even a few for Communion. According to the publishers in 1961 75,000 copies of the collection (with its *Supplement*) were still being sold each year.

#### *Hymns of Faith*

The year 1964 saw the appearance of *Hymns of Faith*, intended for general congregational use in worship and evangelism by Christians of all ages but with a special section for young children. The basis consisted of about 380 hymns from *Golden Bells*, the additions bringing the total to 659. The authors most extensively represented were C. Wesley (47 hymns), Watts (27), Havergal (18), Montgomery (16), Newton (15), Bonar (14). The whole was a great improvement on its predecessor, which however still remains in use.<sup>62</sup>

#### *Youth Praise and Psalm Praise*

Between 1966 and 1969 the Church Pastoral Aid Society, an Evangelical Anglican body, published 'a new collection of Christian hymns, songs, choruses and spirituals' entitled *Youth Praise*. The two volumes, which contained 299 items, were compiled by the Rev. Michael A. Baughen, the Rev. Richard T. Bewes and others. The

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<sup>61</sup> J. C. Pollock, *The Good Seed* (1959), pp. 82-3, 91, 110, 134.

<sup>62</sup> In 1967 Mitchley Hill Chapel, Sanderstead, Surrey, published a supplement of 90 mainly Communion hymns. Scripture Union (formerly CSSM) has recently published *Songs of Worship*, a selection of modern hymns.

purpose was to provide material in a contemporary idiom for Christian youth groups of many kinds, tastes and musical abilities. The first book was a mixture of old and new, the second was predominantly new.

The warm reception accorded to this collection encouraged many of the same team to compile *Psalm Praise* (1973). Section I (nos 1-38) comprises nearly 40 settings of the Prayer Book canticles (including 4 psalms, 3 songs of the Nativity from Luke and 3 ancient hymns): section II (nos 39-61) comprises modern hymns for the Church year and 5 hymns from Revelation; section III (nos 62-151) comprises over half the psalms in modern paraphrases, with 9 of the best known in their pointed versions. A minor adverse criticism is that the foregoing analysis is not provided in any table of contents, although the work is otherwise well indexed. Be that as it may, many Christians (especially non-Anglicans) have been led back to singing the psalms and similar Scriptures, especially those versions duplicated in *Youth Praise* and in *Psalm Praise*.<sup>63</sup>

#### *Keswick Hymn Book*

The Moody-Sankev revival led to the inauguration in 1875 at Keswick, Cumberland, of the annual Convention for “the deepening of spiritual life” by Canon Harford-Battersby and a Quaker, Robert Wilson. The singing was led by James Mountain from a small collection compiled that same year by himself and Robert Pearsall Smith (whose name however was dropped), *Hymns of Consecration and Faith*. It lasted until 1890, when Mrs. Evan Hopkins compiled a larger edition under the same title. It was again revised in 1903 and 1913. Its successor, *The Keswick Hymn Book* (1938), comprising 558 hymns, was also intended for use at devotional gatherings like those at Keswick, the influence of which had given rise to many similar ones worldwide.<sup>64</sup> Messrs. Marshall, Morgan and Scott informed me in 1961 that the music edition had been reprinted six times and the word edition ten.

The Convention’s centenary in 1975 saw the publication of *Keswick Praise* with its total of only 270 hymns. Many of the seldom used hymns in *KHB* are omitted for economic reasons. The largest contribution comes from C. Wesley (22), 10 come from Havergal, and 17 jointly from the modern writers, Timothy Dudley-Smith and James Seddon, the latter the Convention pianist for some twenty years. Of the 109 items

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<sup>63</sup> J. W. Baigent, *Christian Graduate*, xxvii (1974), 118. A record of 14 items from *YP* is issued by Key Records, 126 Clayton Rd, Chessington, Surrey. Of *PP* 22 items are available on both a record and a cassette produced for the CPAS and Reflection Records, and a cassette of 16 items is produced by Word UK.

<sup>64</sup> J. C. Pollock, *The Keswick Story* (1964).

not in previous "Keswick" books, 51 are from *Hymns of Faith*, 18 from *Youth Praise*, 11 from *100 Hymns for Today*, 8 from *Christian Praise* (1957) and 6 from *The Methodist Hymn Book*.<sup>65</sup>

#### *Hymns of the Kingdom*

In 1892 there was established in Britain a society, similar to one in the United States, whose aim was to inspire students to volunteer as missionaries. The creation of the British branch of this Student Volunteer Movement led to the founding of many Christian Unions. In 1905 the movement linking these Unions became the Student Christian Movement. From the start it was closely allied with the World Student Christian Federation, formed ten years earlier. In 1917 and in the three following years small experimental collections of *Conference Hymns* were published annually for use at SCM Conferences. These collections were superseded in 1923 by *Hymns of the Kingdom* which (including its supplement) comprised 206 items. An edition containing an extra 123 Welsh hymns was published under the title *A Student's Hymnal*.<sup>66</sup>

#### *Christian Praise*

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In 1877 the Cambridge Inter-Collegiate Christian Union was formed, the first of many similar student groups. When the Student Volunteer Movement was founded and later when it became the Student Christian Movement, the CICCUC co-operated. By the end of the century the SCM became less evangelical under the influence of the then prevailing liberal theology. In 1910 therefore the CICCUC felt compelled to disaffiliate from the SCM. In the 1920s a number of Christian Unions were brought into existence similar to the one at Cambridge. In 1928 these were affiliated to the newly formed Inter-Varsity Fellowship of Evangelical Unions.

The Fellowship was without its own hymn-book until 1957, when *Christian Praise* came out under the editorial chairmanship of the Rev. F. D. Kidner. The hymns were intended to be biblical and, in words and music, of the highest standard. These aims were largely achieved, and the book met the needs of schools, Bible classes and young people's fellowships. An unusual feature among its 402 items was a selection of

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<sup>65</sup> K. Bowden, *HSB*, viii, no. 10 (no. 136) (June 1976), 171.

<sup>66</sup> See T. Tatlow, *The Story of the SCM* (1933). On Henry Walford Davies's contribution to the music cf. Routley, *HSB*, vii, no. 3 (no. 117) (Autumn 1969), 54-61. At international conferences SCM used *Cantate Domino* (Geneva, WSCF, 1924; 2nd ed., 1930; 3rd ed., 1951). The 4th ed. (World Council of Churches, 1974) contains 200 hymns in 25 languages.

19 carols (as distinct from Christian hymns), which encouraged other compilers to follow suit.<sup>67</sup>

#### *Public School Hymn Book*

In the nineteenth century most public schools had their own hymnal, although towards the end of the century an increasing number came to use *Ancient and Modern* instead. A special collection, containing 349 hymns, was issued in 1903, as *The Public School Hymn Book*, sponsored by the Headmasters' Conference. It was, wrote Julian, "a good and well edited hymnal, but without any marked or special reference to schoolboy life".<sup>68</sup> It came out in a second edition in 1919, with 426 hymns. The third edition came out in 1949, with 554 hymns. The book proved to be popular in maintained as well as public schools. Like earlier editions it followed the pattern laid down by *A & M* and similar Anglican collections. A corrected reprint of this edition was issued in 1958.

#### *Hymns for Church and School*

A completely new edition, re-named *Hymns for Church & School*, appeared towards the end of 1964. The unifying power of hymnody was stressed by the Editors, who endeavoured to disregard denominational emphases or particular theories of school worship. The new title arose from the desire to integrate school worship with that of the wider church. The smaller number of hymns (346) reflected a policy of critical selection. The arrangement was under general, "interdenominational" headings rather than, as formerly, under those tied to the Church calendar.<sup>69</sup>

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#### *BBC Hymn Book*

A collection of 542 hymns appealing to a wider public than students or schoolchildren was published in 1951 for listeners to broadcast services, always a popular feature. In a service broadcast from a church the hymns were usually taken from the collection in use there. *The BBC Hymn Book* provided hymns mainly for use in studio services (particularly at the morning Daily Service), but some for communion, baptism, confirmation and marriage have been added. The collection

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<sup>67</sup> Routley, *The English Carol* (1958), p. 141, and *HSB*, iv, no. 8 (no. 81) (Winter 1957/58), 126-32 (a laudatory but critical review). See also J. A. Lamb, *Scott. J. Theol.*, xi (1958), 445-6. On CICCUC and IVF (now UCCF) see D. Johnson, *Contending for the Faith* (Leicester, 1979) and his bibliog.

<sup>68</sup> See Julian, pp. 936-40, 1718-9.

<sup>69</sup> The book includes a 35-page historical survey by Routley, "Hymns and Their Tunes". See also reviews by him and others, *HSB*, v, no. 14 (102) (Jan. 1965), 237-53. By Nov. 1975 the book has sold 146,438 copies, *Bookseller* (8 Nov. 1975), pp. 2347-8.

was well produced under the editorship of an interdenominational committee.

*Sunday School Praise*

Many people make their first acquaintance with hymns in Sunday school. Ever since the setting up of Sunday schools in the 1780s special collections were compiled for them. One of the most successful was *The Sunday School Hymnary* of 1905 by Carey Bonner, a Baptist minister and composer who was Secretary of the National Sunday School Union.<sup>70</sup> In 1958 the Union published a new collection, *Sunday School Praise*, designed “worthily to follow in the spirit and tradition of its predecessor”. The total of 683 items included 100 choric readings, responsive services and prayers, with the result that the book was not merely a “hymnary”, but a complete book of *praise*.

*Songs of Praise*

*The English Hymnal* was addressed to “all broad-minded men”; *Songs of Praise* to “the forward-looking people of every communion”. However, there had never been any doubt about the churchmanship behind the former publication. *Songs of Praise* was obviously designed for Christians of all denominations and even for those who were unable to accept *ex animo* the historic creeds. Its 470 hymns were first published in 1925 under the General Editorship of Percy Dearmer, whose churchmanship had become more liberal since 1906, when he had been responsible for *The English Hymnal*. The Musical Editors were Vaughan Williams (as of the earlier publication) and Martin Shaw. The aim was a high quality in words and music; poems, which were not previously found in hymnals, were introduced, and the social aspects of religion were stressed.

In 1931 the book was superseded by an enlarged edition of 703 hymns, in which the liberal element was carried even further. Many hymns were altered and sometimes re-written to eliminate dogmatic expressions, especially those concerned with the Atonement; references to penitence, fasting and the sterner side of Christianity generally were removed. Although *Songs of Praise* is still widely used

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<sup>70</sup> See Julian, *s.v.* “Children’s Hymns” and (in his *Supp.*) “Bonner”. *The Baptist Church Hymnal* was revised in 1933 under Bonner’s chairmanship. Julian has no article on “Children’s Hymns” in his *Supp.*

interdenominationally, e.g. in schools, its use in regular Anglican worship has declined.<sup>71</sup>

### Cambridge Hymnal

How far the uncommitted can sing hymns at all appears at its acutest in school assemblies.<sup>72</sup> Growing from a shared concern for literature and education. *Songs of Praise* invites comparison with *The Cambridge Hymnal* (1967). The newer book (Literary Editor: David Holbrook; Music Editor: Elizabeth Boston) is more robust and draws, e.g. on traditional American material. Nor are references to death excluded as unsuitable for children. Although Holbrook is an agnostic, most of the 194 hymns are recognizably Christian, as many as 40 being for Christmas. There are 50 new hymns, mostly religious poems. George Herbert was, Holbrook writes, the "touchstone" of selection. No fewer than 54 hymns come from the seventeenth century. C. Wesley and Watts account for 20. Holbrook omits most 19th and 20th century hymns rather than bowdlerizes the many that he considers mediocre, morbid, grotesque, misleading or unintelligible. The attempt to cater "for schools, colleges, youth clubs, churches, cathedrals . . ." is too ambitious with such a restricted, idiosyncratic and unbalanced range. The strong emphasis on quality in words and music makes the work valuable as a supplementary anthology; it has not apparently been as widely accepted as extensive publicity at the time would have led one to expect.<sup>73</sup>

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### Two Charismatic Collections

The charismatic movement has inspired a number of hymns. Two of

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<sup>71</sup> So *Oxford Dict. Christian Church*. See P. Dearmer, *SP Discussed* (1933); C. S. Phillips, *op. cit.*, pp. 241-5; and J. T. Slater's DRE thesis, "The Teaching in Secondary Schools of Christian Doctrine through Hymns" (Leeds, 1960), partly pub. in *Learning for Living*, ii, no. 4 (March 1963), 21-3, and *HSB*, v, no. 12 (no. 100) (Spring 1964), 205-09. Slater showed that *SP* was in 1960 the most popular hymn-book in English schools and exemplified many doctrinal divergencies between its texts and those in *A & M* and the *English Hymnal*. Especially since 1970 many new children's hymn-books have replaced *SP*, G. Wrayford, "Hymns in School Worship", *HSB*, viii, no. 14 (no. 140) (Oct. 1977), 237-43 and editorial note, 244.

<sup>72</sup> See, e.g., Wrayford, *art. cit.*

<sup>73</sup> See, e.g., Holbrook, *Where*, no. 19 (Winter 1965), 11-12, *Learning for Living*, v, no. 5 (May 1966), 6-10. Also Routley, *HSB*, vi, no. 7 (no. 109) (Spring 1967), 132-41; C. E. Pocknee, no. 9 (no. 111) (Winter 1967), 191-2; G. S. Wakefield, no. 12 (no. 114) (Winter 1968-9), 240-01; R. Greening, *Theology*, lxx (1967), 276-7. Two records exist: "Sing Praises 1" (HMV ASD 2290 and ALP 2290) and "Sing Praises 2" (CSD 3598 and CLP 3598).

the most widely used and typical collections are the *Sound of Living Waters* (1974) and its sequel, *Fresh Sounds* (1976), both published by Hodder and Stoughton. The compilers of both books are Betty Pulkingham, an American "composer-arranger" and choir director now living with the Community of Celebration in Berkshire, and Jeanne Harper, an English director of the worship of the Fountain Trust.

The original edition of *Sound of Living Waters* contains 133 "songs of renewal" (by the sixth impression, 1978, three are for copyright reasons deleted). Most of the songs are chosen for their proven usefulness in worship, the texts being drawn from England, America and New Zealand. The music ranges in period and style from Handel to *Godspell*. Some songs are open-ended in that verses may be added spontaneously, e.g. "Thank you, Lord" and "I will sing". Time-honoured words are set to new tunes, e.g. "On Jordan's bank". The songs are grouped in the contents list under ten somewhat general headings. These are supplemented by the "topical index" with, e.g., 31 entries under "Praise and thanksgiving" and 23 under "Worship". Another index lists hymns suitable for choirs.

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*Fresh Sounds*, with its 108 items, is a similar compilation, the material being grouped almost as in the first book except that two of the sections are replaced by a liturgical one, which includes among its 26 items "Allelu", "Come and dine", a setting of the "Nunc Dimittis", and the "Doxology" from the musical *Come Together*.

Hymns from these and similar books are appreciated by many Christians who are not identified with the movement as such but who value "the cascade of joyous praise, awesome wonder, sincerity and hope which accompany the Holy Spirit's renewal in the Church today" (from the foreword to *Sound of Living Waters*).<sup>74</sup>

*University of Lancaster.*

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<sup>74</sup> This article was written before R. A. Leaver's excellent *Hymn Book Survey 1962-1980* (Grove Books, 1980) and its "Supplement: 1980 and The Future", *News of Liturgy* (Grove Books), no. 61 (Jan. 1980).