

## Reviews.

CHURCH MUSIC IN HISTORY AND PRACTICE: STUDIES IN THE PRAISE OF GOD. By Winfred Douglas, Mus.Doc., Canon of Denver. (Charles Scribner's Sons, Ltd. 12/6 net).

Canon Douglas is recognised in America as an eminent authority on Church music. This book attests his title to be so recognised on this side of the Atlantic also. In the breadth of its outlook, the comprehensiveness of its scope, and the clearness and accuracy with which it marshals the multitude of details which must come under review in so far-ranging a study, it exhibits the masterly competence of its author. The book is one which should be on the shelves of every student of Hymnody.

Remarking that no branch of musicological study has suffered such neglect as that which is concerned with the relationship between worship and music, Canon Douglas says: "We do lack a book, solidly based on the scientific research of scholars, and yet free from needless professional technicalities, which treats of both the text of the liturgical services and the words of the hymns, together with the music which has grown up with them, as parts of an indivisible whole attuned to one high purpose, the worship of God in the One, Holy, Catholic, and Apostolic Church". Such a book he endeavours to supply.

His aim is not to give a detailed history of music as an art, but rather to trace the development of Christian liturgical worship and Christian hymns, with the music which expressed them at different periods of Church history, in order to elicit and make plain the principles which should govern the composition, choice, and performance of Church music to-day.

An introductory chapter opens with a discussion of the nature of worship and the function of music in relation to it, as expressive of human life and in particular the life of the Body of Christ; then it passes to an examination of the elements that combined to produce the earliest Christian music. In two chapters the music of the Eucharist is dealt with, first in the Plainsong period, then from the rise of

Polyphony onwards to the present time. Office Music before the Reformation is next discussed, with the various types of Gregorian Psalmody. Under Office Music since the Reformation, the use of the Psalter, the Anglican Chant, Services in anthem form, and the Anthem, receive attention. Then Hymnody is traced through all its stages of development, up from the Gospel Canticles through the Rhythmical Hymn of the West, the Office Hymn, Liturgical Hymns of the Eucharist, the rise of vernacular hymnody, the Lutheran Chorale, Genevan Psalmody, and English Metrical Psalmody, to the eclectic hymnody of the present day. All this is well and graphically done—from the Anglican view-point, of course. Scotland's slender contribution to the development receives no recognition, but in so summary an account of the more significant phases of the advance, this was probably inevitable.

Canon Douglas's *obiter dicta* are often pungent and always sound. One remark he makes on the bad tendency to listen to hymns instead of singing them, deserves quotation: "A contributing cause to the poor condition of congregational hymn singing in America is found in the almost universal misuse of the radio, which not only offers people bad examples of the so-called hymn crudely and sentimentally sung, but also accustoms them to a merely passive rôle. The musical experience is not primarily passive but active. Only those who themselves make music up to at least a part of their capacity can rightly enter into it by mere listening".

Two valuable features of an excellent book are a very full Bibliography, with indications of such books as are of exceptional value; and a fairly complete list of European and American phonographic records illustrative of the various periods, types of music, and individual compositions cited in the text. A collection of such records, Canon Douglas thinks, should form part of the equipment of every theological seminary. Our Scottish Colleges, take note.

HYMNODY PAST AND PRESENT. By C. S. Phillips, M.A., D.D. (London: S. P. C. K. 7/6 net.)

Canon Phillips is chaplain of St Nicolas College, Chislehurst, the headquarters of the School of English Church Music, of which Dr Sydney Nicholson is the head. He



disclaims any right to be regarded as a first-hand researcher, but his book confirms his claim to have equipped himself by a diligent study of the best and latest authorities, British and foreign, for the task he sets himself—that of setting before the general reader the main results of the scholarly researches of other people. At every stage he shows his wide and accurate acquaintance with the best literature on his subject.

The main part of the book is historical, and therefore follows the course which every book on such lines must inevitably take; but tribute must be paid to the justice of the proportions observed in the plan of the narrative, to the adequacy of the treatment under each head, and to the fairness of the author's judgments in respect of phases of the subject with which his sympathy might be expected to be imperfect. He writes, naturally, from the Anglican point of view, and the material which comes particularly under survey is chiefly that represented in the three principal hymn books—*Hymns Ancient and Modern*, *The English Hymnal*, and *Songs of Praise*—at present in use in the Church of England. But there is no trace of bias, and the limitation observed is imposed not by any defect of sympathy towards what other branches of the Church have been doing, but simply by the necessity of drawing limits somewhere in dealing with a subject so vast.

In the second and "Practical" part, Dr Phillips says many interesting and sound things. He is no believer in the possibility of producing a final and definitive hymnal to serve the purposes of all the Churches. The "canon" of hymnody is never closed. While there is an abiding *corpus* of hymns which must form the core of every hymn book which is to meet the needs of a worshipping people, there are other hymns which rise and serve one or more generations, and then, losing their power to express the mind or stir the heart of a later day, must be dismissed from use. Each generation must carry out for itself a new process of selection. Moreover, different schools of thought and strains of piety have their own special preferences, and must have a hymn book of their own to reflect these. The multiplication of hymn books serves the useful purpose also, of encouraging a wider range of research and experiment, the benefits of which are reaped by later workers in the field. There should be no attempt to stereotype hymnody. "There can be no life without change; and the Church must be ready to march with the times in this as in other important matters".

Many examples of the writer's broad and tolerant spirit might be given. Let one suffice. He says of the common man and the rather crude ways in which he likes to express his emotions: "We must take him as we find him: and if when he goes to church he prefers hymns like 'Abide with me,' or 'Hark, hark my soul,' to German chorales or a combination of Bridges and Bourgeois, we must not refuse him a measure of what he likes nor bolster up our refusal by pretending that such hymns make him 'less of a man', when actually he is often more of a man than his better educated critics. A church, after all, is a place to help the wayfaring man along the rough road of life, not an academy of the fine arts. We are right to say that we must only offer our best to God: but we have no reason for supposing that God's idea of 'the best' is purely or primarily aesthetic. A poor hymn which *means* something, however dimly felt, to those who sing it is more acceptable to Him than the choicest poetry and music listened to with coldness and boredom".

Dr Phillips's book well merits unreserved commendation.

MILLAR PATRICK.

THE ANAPHORA OR GREAT EUCHARISTIC PRAYER. AN EIRENICAL STUDY IN LITURGICAL HISTORY. By Walter Howard Frere, C.R., D.D., sometime Bishop of Truro. (Published for the Church Historical Society. London. S. P. C. K. 8/6.)

The Church Historical Society has been responsible for the publication of many interesting and valuable volumes, but there are few if any of these which reach a higher standard than this. Bishop Frere, whose death we regret to see announced as the *Annual* goes to press, held a chief place among liturgical scholars, and in this treatise he has given us of his best. The fresh evidence regarding the form of early liturgies, which has been brought to light during the past half century or thereby, is here presented in an orderly and reasoned form, and will, we are sure, do much to help to bring peace among those who are inclined to be combative as to "correct" procedure at the Holy Table.

It is interesting to note how some of our Scottish practices which are regarded by our southern neighbours—and others—as "uncatholic" are to be found in the early centuries



of the Christian Church. Thus our reading of the narrative of the institution of the Lord's Supper at the commencement of the Communion Service proper, instead of in the consecration prayer, as is done by the Romans and Anglicans, has its roots in very early usage. Here is what the Bishop says regarding this part of the service in the third century : " Presumably in Africa as elsewhere they (the Dominical Words) were part of the Preamble to the Action ; and were cited as the warrant for acting ".

Another practice which lingered long in Scotland was that of adding comments to each petition of the Lord's Prayer as it was offered in Public Worship. A prayer of this form is to be found in Knox's Book of Common Order ; and Wodrow, writing of Patrick Simpson, minister of Renfrew (one of the last of the " antediluvians " ), tells how at a service in 1710, he made use of the Lord's Prayer, praying over the different petitions " with pretty large enlargements upon each of them ". Whether the practice has entirely died out, it is impossible to say ; but it was being followed within the last forty years in Scotland.

This, too, had its counterpart in the early Church, for we learn from Isodore of Seville, that in the sixth century in Spain one of the " Seven Prayers of the Sacrifice " was the Lord's Prayer " with a comment on each clause ".

Bishop Frere's work will be welcomed by all interested in liturgics. It should do much to break down the prejudices of those who, according to the author, pose noisily as catholic but are really anarchist, as well as of others who think nothing correct unless it is framed by themselves and hammered on their own anvil.

We unhesitatingly commend this book to all who are interested in the history of Christian Worship ; as also to those who seek its beauty and dignity.

THE WORSHIPPING COMMUNITY. By H. C. L. Heywood, M.A., Fellow and Dean of Gonville and Caius College, Cambridge. (London. The Faith Press. Paper, 1/6 ; Cloth, 2/6.)

Increasing attention is being given in all quarters to the devotional side of the Church's life. In these six lectures, delivered in Cambridge in 1936, and now published at the request of some who heard them, the lecturer insists that

there should be greater emphasis placed by Christians on their membership of a society whose primary duty and privilege it is to worship God through Jesus Christ our Lord. The Church, to the lecturer, is no human institution, and its nature is essentially corporate. There is no room for the solitary Christian. The Eucharist is the centre of that community's life and is more than a memorial. It is the great act of worship, the Offering of the whole Church. The book is packed with learning, and though at times the author is a little difficult to follow, the lectures amply repay careful reading.

WHAT MEAN YE BY THIS SERVICE? By the Very Rev. S. C. Carpenter, D.D., Dean of Exeter. (London. A. R. Mowbray & Co., Ltd. 3/6.)

The sub-title of this learned treatise explains its meaning: "The Holy Communion in the Life and Thought of the Church". It was first published in 1917, and this second edition has been carefully revised. An appendix dealing with the 1927 revision of the Prayer Book has been added. To Dr Carpenter the Sacrament of the Lord's Supper is central to our Christian Faith, and the chief object in any church is the "altar or Lord's Table". He traces the history of the ordinance from Apostolic times, and deals carefully with the changes which were made in England at the period of the Reformation. Like many of his fellow-churchmen he thinks that it has been a mistake to make Matins at or about eleven o'clock in the day the chief Sunday service. Doubtless this has played its part in keeping the great majority of English church people from becoming communicants.

It is impossible in a short review to do full justice to Dr Carpenter's work. The book is well worth reading.

THE PARISH COMMUNION. A BOOK OF ESSAYS. Edited by A. G. Hebert, S.S.M. (London. S. P. C. K. 7/6.)

This is a very interesting volume of Anglican essays, dealing with the problem of getting church members to attend Holy Communion. As is well known, the proportion



of communicants in the National Church in England is small compared to that in Scotland. This work represents one of the many efforts which have been made to secure a better practice.

The writers are all opposed to the practice which prevails in many Anglo-Catholic churches of having "High Mass" say at 11 a.m., with a large congregation, but with few communicants; the latter being encouraged to communicate at an earlier hour. It is pointed out, that such services cannot be called "Catholic" in the proper sense, as all communicants present ought to complete the offering of worship by partaking at the Holy Table. The writers insist that the Communion Service should be, as in Scotland, a congregational service and not simply one for the specially devout. The situation is further complicated by the demand, in which all the writers agree, that the communicants should come fasting; but from clergy of the city and the country alike testimony is given that such obstacles can be overcome.

Though written regarding the conditions in the Church of England, there are many things dealt with in a way which ministers of the Church of Scotland will find helpful.

THE CEREMONIES OF THE ROMAN RITE DESCRIBED. By Rev. Adrian Fortescue. Sixth Edition, further revised throughout and augmented by the Rev. J. O'Connell. (London. Burns, Oates, & Washbourne, Ltd. 15/-.)

Should the day ever come when a book describing the Ceremonies of the Scottish Rite is produced, it may be confidently prophesied that such a volume will not be one quarter of the size of this. First published in 1915, it soon took its place as the chief of all the "Directories" among English-speaking Roman Catholics, and so valuable has it proved that it is now in its sixth edition.

Dr Fortescue, the original author, was one of the foremost liturgical scholars in the Roman Church, and, so far as one can judge, the parts contributed by Dr O'Connell are up to the standard set by his predecessor. There is a wealth of information in the volume, and while some of it, to quote Dr Fortescue, "can hardly be more agreeable to read than a railway guide", it repays careful reading. To those who think that Roman Catholic worship is the same in all places, it comes as a surprise to find the learned author deploring

“that excessive and uncanonical Romanizing which . . . follows the easier path of copying every thing done in that city”. Evidently in the Roman Church one should not always do as the Romans do.

Another interesting point unknown to most Protestants, and which many ultra-Protestants would like to see copied, is the silencing of the organ in Advent and in Lent. During these seasons as a regular rule—there are certain exceptions—all singing is unaccompanied and no voluntaries are played.

This book is one which cannot be neglected by any person who wishes to study liturgiology seriously. It should be on the shelves of all College libraries. The printing and format are alike excellent.

THE MYSTERY OF SACRIFICE. A MEDITATION ON THE LITURGY. By Evelyn Underhill. (London. Longmans, Green, & Co. 2/6.)

Dr Underhill is already well-known to many through her writings on mysticism and worship ; and her reputation is maintained to the full by this little work of Eucharistic Devotions. It is based on the Order for Holy Communion in the Book of Common Prayer. In five chapters she deals with the principal parts of that Order ; the Preparation, the Oblation, the Intercession, the Consecration, and the Communion. Each of these chapters is filled with suggestions for prayer and meditation on holy things. To some, the Collects and Prayers attached to each section will be even more valuable. These have been drawn chiefly from such ancient liturgies as the West Syrian, Roman, Maronite, Chaldean, and Coptic. This is an excellent little work, whose worth will be recognised, not only by Anglicans, but by others whose forms of worship are not according to the Book of Common Prayer.

THE HIGHWAY OF PRAISE : AN INTRODUCTION TO CHRISTIAN HYMNODY. By J. R. Fleming, D.D. (London. Humphrey Milford. Oxford University Press. 3/6.)

Dr Fleming was for some years the secretary of the Pan-Presbyterian Alliance and was one of the best known



ministers in the Presbyterian world. He was a great lover of music and an authority on hymnody and kindred subjects. He died on the 28th of December full of years and honour, only a few weeks after this book was published.

In his Preface, Dr Fleming tells us that he has tried to erect some sign-posts along the Highway of Praise, and he has succeeded admirably in his task. He starts from "Dim Beginnings" and we travel with him on a pleasant journey to the "Hymn World of To-day". Thereafter, we have well written chapters dealing with such subjects as "Hymns for the Young", "Service Hymns and Anthems Clear", "Instrumental Aid", wherein the author opens to us treasures both old and new.

Altogether this is an excellent little manual of Hymnody ; we bespeak for it a wide circulation.

WILLIAM MCMILLAN.

"ADVENTURES IN LIGHT AND COLOR : AN INTRODUCTION TO THE STAINED GLASS CRAFT. By Charles J. Connick, Master Craftsman. (Random House, New York ; G. G. Harrap, London. P. xv., and 428. £3 3/-.)

This *magnum opus* differs from previous books on Stained Glass in carrying immense learning in an easy, familiar, and even humorous style. It is a labour of love, the by-product of creative craftsmanship in action. Mr Connick, "the Douglas Strachan of America", takes the reader into his confidence and leads him, step by step, into the mysteries of the craft. Each of his 17 chapters is divided into sections, with such intriguing titles as :—"Harps in the Wind", "A Playground for the Sun", "Through a Glass Darkly", "A Great Singing Symbol", "Colour and Music". Historically, we trace Stained Glass to its origins, visit a 12th century workshop, see the glory of Chartres and observe the decline of the craft through naturalism in the later Middle Ages. The pictorial tendency is further advanced in Sir Joshua Reynolds' "efforts" in New College Chapel, Oxford. In the fullness of time we reach Mr Connick's pet aversion—the American "Opalescent Glass" of the late 19th century, which spread like the plague across a continent (a specimen was gifted to Dunfermline Abbey some years ago but was not put in, finding its way eventually to the Public Baths—perhaps the most

suitable place). La Farge, followed by Tiffany, started the train of mischief by inventing a kind of opaque glass by which "every picture tells a story"—but shuts out the light like a blanket. "Art Glass" was shamelessly commercialised. Salesmen appeared at the heels of the undertaker with designs from Hoffman's Bible pictures, Christmas card angels, family portrait suggestions and luscious landscapes that ignored architecture. All this "caught on", though Mr Connick remembers one chairman of a church committee who was candid enough to declare, "Well, I'd rather have glass the way God made it"! The space allotted to this craze might perhaps have been cut down in the English edition, with the happy result of reducing the high cost of the volume. But we must realise fully the degradation of public taste in order to appreciate the herculean labours of Mr Connick as a deliverer. He had to overcome much prejudice against antique glass which was considered *archæological* ("Stained glass attitudes", "Too bad they couldn't draw—a child could do better"). The "Lost-Art" legend had to be exploded. By his own creative work he has made it clear that stained glass windows are "children of light"; patterned colours are symbols, like sounds in music or like flowers or jewels in sunlight; "if (you) realistic art prefer, then go to a photographer"! "We are sun-worshippers", he said to a Roman Catholic bishop. "So was St Francis of Assisi" was the reassuring reply.

There are useful chapters on "How to look at Stained Glass", and "How to share a Glassman's Holiday". Diagrams and sketches make clear the various "disturbances in the path of light" that prevent us from realising that "stained glass windows are better than they look". We learn what to look for, and are thus delivered from the vagaries of guides and couriers. There is a detailed list of the glass best worth seeing on the Continent, in Britain, and America (in Scotland the only name of note is Strachan; the American list might have been shortened to advantage in the English edition).

"Books for a Glassman's Library" (ch. 17) cover the entire field in relation to poetry, religion, history, and civilisation in every aspect. There are 42 magnificent coloured plates, 96 collotype plates, and numerous cartoons which are well worth possessing in themselves. One could only wish that more of the author's own stained glass had been reproduced in colour, *e.g.*, the Epic Windows in Princeton University Chapel to Dante, Malory, Milton, and Bunyan.



The lower section of the Dante window, by its V-shaped descending lines and predominating purple, represents the *Inferno*; above that, the *Purgatorio* is suggested by green for spiritual growth, ruby and blue for the Divine wisdom and love; finally, the lines converge inward in an ascending movement of triumphant aspiration in the *Paradise*. In the Bunyan window, the wealth of incident, much more familiar than that of the *Divine Comedy*, is well brought out by the contrasting brilliance of worldly riches and the sober hues Bunyan admired. Each incident has a quotation below. Thus, Christian enters the House of the Interpreter, who holds a candle ("I will show thee"). After many adventures, he finds himself with Hopeful in the dungeon, with Giant Despair outside ("For he sometimes, in sunshiny weather, fell into fits"); but they escape ("I have a key in my bosom called Promise").

Mr Connick's work in *grisaille* illustrates the compatibility of stained glass with financial restriction, the free admission of sunlight and "story-telling" (rightly understood).

White panes, leaded in a gracious design and centralised about a burnished medallion of gold and scarlet, draw the eyes to the incident, depicted far more effectually than windows entirely filled with figures. Thus in Kenyon College, Ohio, we can trace the adventures of Philander Chase, the pioneer-bishop of the early 19th century. We see him on horseback with lantern, against a patterned background of mountains and trees; driving across the cracking ice of the Great Lakes; preaching to settlers and Indians; and finally founding a Kenyon College—a log cabin.

The Hall windows in the new buildings of the same college indicate a lighter treatment (suggestive for Church Halls). The theme is Literature. Piers "plows and harrows God's acre"; Chaucer's pilgrims ride to Canterbury; Malory's Arthur draws Excalibur from the mere; "Robinson Crusoe", "Treasure Island", and "Gulliver's Travels" find a place along with "The Ancient Mariner" and "The Angel Israfel". We can even witness the dissolution of Dr Holmes' "one-hoss shay", with its message that over-rigid theologies collapse in the long run, though they may serve many generations!

Mr Connick has not only written a most valuable, readable book; he is "a Master Craftsman" himself.

ANDREW L. DRUMMOND.

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“PRAYERS FOR EVERYDAY”. By the Rev. J. G. Grant Fleming, D.S.O., M.C., M.A., East Church of S. Nicholas, Aberdeen. (Allenson & Co., Ltd. 6/- net.)

It was almost inevitable that such a book should come from Mr Fleming's pen, for “during the past two years Daily Service has been resumed in S. Mary's Chapel, East Church of S. Nicholas, Aberdeen”, and the author no doubt found it desirable to have a Manual of his own.

The book is what its title claims for it. The first part contains complete Orders of Service for 30 days (5 weeks); thereafter follow eighteen Orders for special occasions in the Christian Year; and the book closes with five additional Services, including Orders for Holy Communion, Baptism, and Marriage. The material for the most part is drawn from familiar sources.

While the author is to be congratulated on his industry and thoroughness, his book is hardly of the type to have more than a limited appeal. One feels, moreover, that the selection of material is somewhat arbitrary: the Sacramental Services will not commend themselves as sufficient; and many will object, as Mr Fleming himself foresees, to his suggested Order of Service, though not for the reasons he mentions. Finally, we feel that footnotes (however much they are to be deplored in general) would be an advantage here in place of the listed index of sources inconveniently given at the end of the volume.