

# The Canterbury Dictionary of Hymnology (CDH): Past, Present, and Future

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Editor's note: This plenary address given at the Annual Conference of The Hymn Society in the United States and Canada, Loyola University, New Orleans, Louisiana, July 13, 2015, is being published simultaneously in THE HYMN ([thehymnsociety.org](http://thehymnsociety.org)) and on The Society's website, where the links are active.

This lecture on the development of *The Canterbury Dictionary of Hymnology*<sup>1</sup> (CDH) is presented in three components:

- Past: Attempts in the United Kingdom and North America to create a successor to [A] *Dictionary of Hymnology* (DOH) 1892, rev. 1907.
- Present: A review of CDH's salient features: representative and unique entries for North American audiences, biographies, hymnists, authors, composers, and sources.<sup>2</sup>
- Future: Can the CDH find true happiness in the myriad of digital hymnic resources and the fast-changing face and pace of congregation song?

## Past

In the spring of 1939, the then-named Hymn Society of America (HSA), founded in 1922 (hereafter, The American Society) and The Hymn Society in Great Britain and Ireland (HSGBI) founded in 1936 (hereafter,

<sup>1</sup>While this lecture focuses on the CDH and North American hymnody, it is important to be aware of the *Dictionary's* substantial coverage of hymnic developments before Cristoforo Colombo/Christopher Columbus (1451-1506), Jacques Cartier (1491-1557), and others who "discovered the New World," for example, Hebrew hymnody, New Testament hymns, Armenian hymns, Chinese Nestorian hymns, medieval hymns and hymnals, the Latin hymn, and Marian hymns. It also includes substantive entries of non-Western hymnody: African Hymnody, Asian and Asian American Hymns in US Hymnals, Caribbean Hymnody, Chinese Christian Hymnody, Ethiopian Hymnody, Indian Christian Hymnody, Indonesian Hymnody, Japanese Hymnody, Korean Hymnody, Maronite hymnody (Syriac and Arabic), South American Hymnody, Syriac Hymnody, and Taiwanese Hymnody.

<sup>2</sup>HSUSC members have free access to the CDH. In this print article, an asterisk [\*] following a surname indicates there is a biography in the CDH.

The British Society) entered into an agreement<sup>3</sup> to jointly produce a supplement to *Dictionary of Hymnology*, John Julian\* (1839-1913),<sup>4</sup> editor (London: John Murray, 1892; rev. ed., 1907).<sup>5</sup> This joint effort and subsequent independent attempts by the societies spanned a century, yet failed to produce the desired supplement, revision, or successor, until the CDH.

The first section of this paper traces the attempts of the two societies to replace the DOH or produce a supplement. First, this brief review of the development of the DOH.

<sup>3</sup>The agreement was made just prior to the beginning of World War II in Europe. In the United States, in April 1939, The New York World's Fair opened in the space that is now Flushing Meadows-Corona Park, whose present chief occupant is JFK International Airport. Incidentally, for organ buffs, two exhibits of the Fair were devoted to the future of the pipe organ: one housed Richard Oliver Whitelegg's (1890-1944) famous 18-rank diapason chorus, including 3 mixtures, that is now incorporated into the organ of Trinity United Methodist Church, Youngstown, Ohio.

On Easter Sunday in 1939, 75,000 attended Marian Anderson's (1897-1993) open-air concert at the Lincoln Memorial in Washington, D.C. Anderson had been denied the right to sing at Washington's Constitution Hall by the Daughters of the American Revolution. Her Lincoln Memorial performance raised awareness of racial discrimination in the United States.

Two Hollywood sepia-tone screen classics premiered that year: "Gone with the Wind" in Atlanta, Georgia, and "The Wizard of Oz" in Oconomowoc, Wisconsin. Modern jazz was previewed in Coleman Hawkins's (1904-1969) masterful three-minute improvisation on "Body and Soul" (Bluebird, reissue 5717-2-RB) on tenor saxophone and, of special interest to C. Michael Hawn,\* FHS, the accordion classic "Beer Barrel Polka" topped the pop chart.

Publications on hymnody include George Pullen Jackson,\* *Down East Spirituals and Others* (New York: J. J. Augustin, 1939), and Waldo S. Pratt,\* *The Music of the French Psalter* (New York: Columbia University Press, 1939).

A variety of hymns was composed and published, including "Victory in Jesus/I heard an old, old story," words and music by Eugene M. Bartlett,\* Harry T. Burleigh\* arranged the chorus of the African American spiritual, "The angels changed my name," as the setting of "In Christ there is no east or west," for *The Hymnal* 1940; and for the same hymnal, F. Bland Tucker\* composed "Father, we thank you who has planted," a paraphrase of the second century Greek *Didache*.\* The Lutheran Church, Missouri Synod, published the second edition of *Himnario Ev. Luterano* (St Louis: Concordia, 1931).

<sup>4</sup>Julian provided commentary on his own hymns, but did not include his biography. See Appendix 2 for a biography of Julian.

<sup>5</sup>*Dictionary of Hymnology*, rev. ed., 1907. (Dover two-vol., repr., 1957) is available at Christian Classics Ethereal Library (CCEL). Commentary and biographies from the DOH are included in [hymnary.org](http://hymnary.org) coverage of many hymns.

John Julian's interest in hymnological research and commentary apparently stemmed from a perceived need to more accurately identify sources and provide commentary for texts by a new school of English hymn-writers appearing in the more than 200 collections<sup>6</sup> marketed to parish churches by different factions in the Church of England. Not the least were the hymns in the widely used *Hymns Ancient and Modern for Use in Services of The Church*,<sup>7</sup> which had a remarkable 4,550,000 in print in seven years. The first edition contained 273 texts, including 110 hymns taken from the Latin and other languages or just under one-half the total. Sources, authors, and composers were not included anywhere in the volume, but were cited in the indexes of the later editions.

Around 1870, Julian began tracing the sources and accuracies of translations from Latin, Greek, and German, commenting on the texts, writing biographies of authors and translators of the hymns, and indexing the hymnals that included them.<sup>8</sup> At some point he extended his task to include "every hymn published in any recognized Hymn Book in the English language."<sup>9</sup> In 1879 he submitted a proposal for an 800-page commentary to John Murray III (1808-1892), publisher, whose non-fiction list included David Livingston's *Missionary Travels* (1857) and Charles Darwin's *Origins of the Species* (1859), *Dictionary of Christian Biography* (1877-1887), and *Dictionary of Christian Antiquities* (1876-1880).

When it became apparent that Julian's proposal would take upwards to twenty volumes, he and the publisher decided on a one-volume format consisting of hymn commentaries, biographies, published collections and hymnals all cross-referenced and indexed. Julian, with others, spent the next thirteen years writing, updating, editing, verifying, correcting, and alpha setting-up the complicated and intricate entries page by page, column by column, leading to the first edition.

The long-anticipated volume<sup>10</sup> received a number

<sup>6</sup>See Nicholas Temperley\* "the deluge of hymns," in his magisterial *Music of The English Parish Church*, two vols. (Cambridge, UK: Cambridge University Press, 1979), vol. 1: 297-302.

<sup>7</sup>London: Novello and Co., 1861, full music edition. A words-only edition appeared the previous year. For commentary on all editions see CDH entry, "*Hymns Ancient and Modern*."

<sup>8</sup>Julian's research was intended to counter inaccurate, incomplete, and anecdotal coverage in existing commentaries on hymns and their authors. The first to trace and document authors with dates of their publication was written by self-taught Baptist bookseller Daniel Sedgwick,\* *A Comprehensive Index of Names of Original Authors and Translators of Psalms and Hymns, with the dates of their various works, chiefly collected from the original publications* (London: D. Sedgwick, 1860, 2<sup>nd</sup> ed., 1863). It is thought that most hymnists, including Julian, leaned heavily on his work. Julian calls him "the Father of English Hymnody" (DOH, 1037). See Appendix 2 for some titles of the many commentaries on hymns, including Isaac Kaufmann Funk's and Adam Willis Wagnall's 1891 catalog.

<sup>9</sup>A model format appears to be Edward H. Blicherstef's (1825-1906) commentary on the 400 hymns and 24 doxologies in his *Hymnal Companion to The Book of Common Prayer* (London: S. Low, Marston, Searle, & Rivington, 1870, rev. 1877, 1890).

<sup>10</sup>See Appendix 2 for an advertisement by publisher John Murray.

of critical, favorable reviews, including, "Dictionary of Hymnology" in *The Saturday Review*,<sup>11</sup> "A Dictionary of Hymnology" in *The Athenaeum*,<sup>12</sup> and "The Treasures of Christian Praise" in *The Critic*.<sup>13</sup> The former, more scholarly and detailed, includes a demur of William Rawson Stevenson's (1823-1889) essay, "Missions, Foreign," DOH, pp. 738-759 (now considered groundbreaking global-hymnody coverage), "we have no hesitation in condemning the waste of valuable space squandered on this production, which, however otherwise interesting, is hymnologically worthless." The latter review, with more general coverage, declares the DOH "the Fujiyama among the lesser heights in the ranges of hymnological literature." However, it fails to mention limited coverage of North American hymnody.

The scope of the DOH is included the title page of the first edition:

*Dictionary of Hymnology: setting forth the Origin and History of Christian Hymns of all Ages and Nations, with special reference to those contained in the hymn books of English-speaking countries, and now in Common Use; together with biographical and critical notices of their authors and translators, and historical articles on national and denominational hymnody, breviaries, missals, primers, Psalters, Sequences, &c., &c., &c.*

The first edition (see image below) contained three million words, two million by the editor, and one million by the contributors.<sup>14</sup> It included twelve pages of introduction and acknowledgments, followed by commentary on 30,000 hymns of the 400,000 hymns in 200 languages reviewed, and 5,000 biographies. In all there were 1,616 pages of body text, including 215 pages of indexes, set in fonts varying in size from 4 to 8 point, in a B5 page, a little larger than a 6 x 9 page.<sup>15</sup> It was published by the aforementioned John Murray.

Julian's magisterial and detailed coverage is exemplified in his commentary on Charles Wesley's\* "Hark, how all the welkin rings" (487). Alterations and selection of stanzas were made by George Whitefield\* in his *Collection*,<sup>16</sup> including changing the first line to "Hark, the herald angels sing." Nahum Tate\* and Nicolaus Brady\* in their *A New Version of the Psalms of David*<sup>17</sup> constructed a

<sup>11</sup>(London) April 23, 1892: 484-485.

<sup>12</sup>(London) No. 3358, March 8, 1892: 303-304. Advertisements for the DOH appearing in 1892 editions of *The Athenaeum* include endorsements and quotations from other reviews.

<sup>13</sup>(New York) May 7, 1892: 261-262.

<sup>14</sup>The title *Dictionary* that formerly designated an alpha-organized volume containing the etymology, spellings, definition of words, and their usage, was expanded in the nineteenth century to include reference books for arts and crafts, science, and religion. Julian's DOH parallels the development of George Groves' (1820-1900) *Dictionary of Music and Musicians* (London: Macmillan, 1879, 1880, 1883, and 1889).

<sup>15</sup>I gave my copy of the 1908 printing to the Pitts Library, Emory University. The binding was cracked, the boards of the cover were slightly curved making the volume look like a small loaf of dark bread.

<sup>16</sup>London: William Strahan, 1753.

<sup>17</sup>London: Richard Hett, 1782.



refrain using the first two lines of st. 1. Julian's detailed review of these changes and versions of the text is an example of his thoroughgoing coverage throughout the DOH, much of which has been reduced and redacted for inclusion in countless commentaries, lectures, sermons, and "research," more than occasionally without attribution. Julian's commentary also demonstrates the DOH's nearly consistent lack of commentary on the music of Christian hymns. For example, Wesley's Christmas hymn was sung to EASTER HYMN and other 77.77 tunes until it was matched to MENDELSSOHN (with refrain),<sup>18</sup> which established the abiding form of the hymn and the preferred musical setting.<sup>19</sup>

<sup>18</sup>In 1856, William H. Cummings (1831-1915) created the hymn tune from the first twenty measures of the second movement, "Lied," of Felix Mendelssohn's \*Festgesang\* (Gutenberg Cantata), op. 68, no. 7 (1840).

<sup>19</sup>The DOH includes sparse commentary on the musical settings of psalms and hymns, avoids providing biographies of composers, yet provides some sources of the music. A notable exception is Julian's discussion of the interaction of music and dance, including appropriate bibliography, in his entry, "Carols," 205-213. In Julian's time, commentary on the music of Christian hymns was essentially the province of the musically trained who could write acceptable prose, for example, John Heywood (1841-1915), who published commentary and opinions on church music, especially congregational song in the periodical *The Choir and Musical Record*, and gathered them in one volume *Our Church Hymnody: An Essay and Review* (London: Simpkin, Marshall, and Co., 1881). One of the first musical companions to a specific collection was by William Cowan (1851-1929) and James Love (1858-1928), *The Music of the Church Hymnary and the Psalter in Metre: Its Sources and Composers* (Edinburgh: H. Frowde, 1901). The volume includes an alpha listing of tunes with their sources and composers, Anglican chants listed alpha by composer, special settings and amens listed by selection number, chronological listing of sources

Julian and others spent the next fifteen years preparing the *Revised Edition, with Supplement*, consisting of 1,768 double-columned pages, comprised of the first edition's 1,521 pages, Appendix I and Appendix II of the First Edition, plus a "New Supplement," a "Supplemental Cross Reference Index to Parts I and II (i.e., the two Appendices) and the New Supplement," with a corresponding "Index of Authors and Translators." It took thirty-seven years in all<sup>20</sup> to complete this monumental work dealing with every aspect of hymnody known from its ancient beginnings through the first seven years of the twentieth century. There were reprints in 1908, 1915, and 1925, indicating a steady demand. A two-volume version of the 1907 edition was published by Dover (New York) in 1957.

## What were the compelling reasons for producing a supplement?

### THE BRITISH SOCIETY'S PERSPECTIVE

One of the founding and organizing principles of the British Society (founded 1936) was to produce a revised edition or a supplement to the DOH, as summarized in "The Society and its aims": "The first task to which the specialists of the Society are to address themselves is the preparation of a Supplement to Dr. John Julian's great *Dictionary of Hymnology*."<sup>21</sup> The compelling reasons for revision were that 1907 edition was permanently out-of-print, and coverage was needed to account for the three-decade proliferation of hymns and hymnals.<sup>22</sup> Further study by Millar Patrick,\* editor of

of tunes in *Church Hymnary*, and biographies. Commentary on musical settings and biographies of composers appear in Charles W. A. Brooke's (d. 1926) *Companion to Hymns A&M* [Ancient & Modern] [old edition] (London: Sir Isaac Pitman and Sons, 1914); and James Moffatt (1870-1944) and Millar Patrick,\* *Handbook to The Church Hymnary* (London: Oxford University Press, 1927), with "Introduction" to the music by G. Wauchope Stewart (fl. 1898-1914) and commentary on tunes by William Cowan (1851-1929). Further, DOH editors and contributors tended to avoid commenting on prevailing controversial issues in the music of hymnody, particularly musical tastes, congregation and the choir, congregation vs. the choir, and secular invasions of church music. Julian's coverage of Ira Sankey,\* 994, 1698, is remarkably unprejudiced, given the propensity of most late-nineteenth-century hymnists on both sides of the pond to relegate that composer/singer/song leader to an unpleasant afterlife.

<sup>20</sup>While there were numerous reviews of DOH, including the three previously cited, along with countless citations and published excerpts, there appears to have been no thorough study. The sole residue of Julian's work appears to be the John Julian Archives, British Library, London, which, according to the catalog description, includes over 2,000 hymnals, mainly British with some American. Material dates from the eighteenth and early nineteenth centuries, with a few seventeenth-century examples. There are also eleven volumes of hymnal broadsides and press cuttings, 1794-1917, with an index and manuscript notes. The materials were gathered by John Julian and presented initially to Church House, London, which in 1949 donated them the British Museum library that is housed in the British Library. Notes related to the DOH are held in the Music Collection.

<sup>21</sup>*Bulletin* 1 (Oct. 1937): 3.

<sup>22</sup>For example, DOH, rev. 1907, only provides two paragraphs

the *Bulletin*, and others, discovered enough flawed and outdated information in the two editions to a call for a full revision which led to an invitation to the American Society to consider jointly producing a revised edition.

## THE AMERICAN SOCIETY'S PERSPECTIVE

The rationale for a supplement to DOH from an American perspective, was included in studies totaling 66 pages<sup>23</sup> written by William Walker Rockwell,\* church historian and librarian, Union Theological Seminary, NYC, and first Fellow of the Society (1942). He describes in remarkable detail the DOH's failings, including the scant coverage of North American hymnody (notably no mention of Canadian hymnals and hymn writers) in the 1892 edition (5½ pages),<sup>24</sup> two additional pages were added in the 1907 revision,<sup>25</sup> and relatively little commentary on American hymns and their writers.<sup>26</sup> Rockwell calls for extended coverage of hymnic developments in the United States since Louis F. Benson's magisterial<sup>27</sup> *The English Hymn* (1915).<sup>28</sup> Rockwell's

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of general coverage of *The English Hymnal* (Oxford, UK: Oxford University Press, 1906) along with commentary on a few of its hymns. While a number of studies of strands of British hymnody and hymnal companions were published just prior to DOH, rev. 1907, the only general history of English hymns did not appear until C. S. Phillips,\* *Hymnody Past and Present* (London: SPCK, 1937).

<sup>23</sup>“Suggestions Concerning the Proposed Revision of Julian's *Dictionary of Hymnology*, A Report to the Executive Committee of The Hymn Society of America” (Jan. 1938), twenty pages, plus a four-page supplement; and “New Topics and Points of View That Might Be Considered in Planning the Proposed Revision of Julian's *Dictionary of Hymnology*, A Second Report to the Executive Committee of The Hymn Society of America” (Feb. 1938), 42 pages.

<sup>24</sup>Which was sufficient according to one British reviewer who commented, “it effectively surmises all, or nearly all, that can be told of Transatlantic hymnwriting from the year 1706 onward” (*The Saturday Review* [London] April 23, 1892): 484.

<sup>25</sup>While Louis F. Benson\* is not mentioned in the 1892 edition, his work as editor of the *Presbyterian Hymnal*, 1895, is cited in the 1907 revision. Benson, in his monumental 624-page *The English Hymn* (New York: Hodder and Stoughton, 1915) only cites Julian 21 times, often critical, mostly by passing reference.

<sup>26</sup>Most of these were by Frederick M. Bird (1838-1908), an American Lutheran pastor, celebrated hymnologist, hymnal editor, columnist, who wrote a number of uneven entries for DOH (1892). He is thought to have held the largest hymnal collection in the United States which in 1888 was given to Union Theological Seminary, New York City (see “Frederic Mayer Bird Papers, 1846-1910,” Burke Library, Union Theological Seminary). Bird became an Episcopal priest and served as chaplain and professor of Psychology, Christian Evidences, and Rhetoric at Lehigh University, Bethlehem, Pennsylvania. Paul Westermeyer,\* FHS, in his excellent entry on “Lutheran hymns and hymnals, USA” closes his brief coverage of Bird with a one-liner: “Lutherans lost Bird to the Episcopal Church.”

<sup>27</sup>Benson was the first to trace the published hymnody of African American churches (*The English Hymn*, 305-307). Paul R. Powell's,\* FHS, “Louis F. Benson, the 1895 *Presbyterian Hymnal* and Twentieth-Century American Hymnody” (Ph.D., Drew University, Madison, NJ, 1998) includes a biography and a critical study of Benson's works. The CDH includes Benson's biography and an entry on the Benson Collection, Princeton Theological Seminary Library, Princeton, NJ.

<sup>28</sup>This appears less urgent due to recently published studies of US hymnody including Edward S. Ninde's (1866-1935) *The Story of the*

annotated list of recommended entries includes hymns in liturgy, publishing of hymns, choir schools, the music and musicians of hymnody. And he convincingly makes the case and visions an encyclopedia, rather than a dictionary, of hymnology. Rockwell's largely neglected essays constitute the most complete analysis of and statement on the then-present status and future of US hymnological studies.<sup>29</sup> Nevertheless, it did not alter the American Society's plans to co-publish a revision of the DOH with the implicit understanding it would include an undefined major coverage of American hymnody.

## WORKING TOGETHER, BRIEFLY

In the spring of 1939, Millar Patrick,\* the British Society's editor, traveled to Canada and the United States “in the interest of the projected extension of Julian's *Dictionary of Hymnology*.”<sup>30</sup> During his visit to the American Society in New York City that Society unanimously approved a proposal<sup>31</sup> for co-publishing a revised DOH. Patrick reported on his trip, including the agreement, to the British Society meeting in Kings College, Cambridge, July 10-14, 1939, which apparently approved the project.<sup>32</sup> Patrick and Henry Wilder Foote

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*American Hymn* (New York: Abingdon Press, 1921), several hymnal companions, including Robert G. McCutchan's\* *Our Hymnody* [*The Methodist Hymnal*, 1935], (New York: Abingdon, 1937), and more significantly, Henry Wilder Foote's\* then forthcoming general history, *Three Centuries of American Hymnody*, (Cambridge, MA: Harvard University Press, 1940; repr. Hamden, CT: Archon Books, 1961) in preparation since his lectures on “American Hymnody” delivered in the Harvard Summer School, 1936. For the bibliography of early to mid-twentieth-century hymnic publications see Paul A. Richardson's\*, FHS, CDH entry “Hymnological research, USA\*.” Rockwell does not mention recent coverage of Canadian hymnody by Alexander MacMillan,\* *Hymns of the Church. A Companion to The Hymnary of the United Church of Canada* (Toronto: The United Church Pub. House, 1935, repr. 1965), that includes brief coverage of nineteenth- and early- twentieth-century hymnwriting in Canada, from Frederick George Scott\* to Charles Venn Pilcher,\* 297-302.

<sup>29</sup>The aforementioned absence of substantive sourcing and commentary on the music of hymnody in the DOH, and Benson's and Foote's research and commentary led the American Society to undertake a project to publish the tune name, sources, and composers of 2,600 tunes it had identified in 27 recent US and Canadian hymnals. After some attempts by J. Vincent Higginson (1895-1995), chair, to publish this, the Society referred members to an index prepared by Emery C. Fritz (1893-1959) of some 3,600 inclusions of tunes in the 27 hymnals (THE HYMN 5:2 [April 1954]: 67).

<sup>30</sup>*Bulletin* 8 (July 1939): 3.

<sup>31</sup>This proposal was included in the *Bulletin* 8 (July 1939) and in the minutes of the American Society's Executive Committee for May 9, 1939. Both versions included an important disclaimer: “It shall be understood that The Hymn Society of America Incorporated, itself shall not become financially responsible for the cost of the undertaking.”

<sup>32</sup>The HSA Executive Committee minutes for May 9, 1939, include a proposal, which it is not clear the British had seen or approved, to produce a two-volume work; volume one consisting of the uncorrected 1892 first edition; volume two would include the 1907 supplement and additional material reflecting developments in the UK and North American since 1907. Each volume would be approximately the size of the 1892 edition.

Jr.,\*<sup>33</sup> FHS, were named editors of a revised DOH by their respective societies. World War II began six weeks later and conversations were suspended.

Foote apparently worked on the project during the war years (1939-1945). Using the broad ecumenical content of Rockwell's critique of the DOH and his own *Three Centuries of American Hymnody*, he compiled a list of 167 essays to be commissioned for inclusion in the proposed supplement.<sup>34</sup> A number of essays were completed,<sup>35</sup> some of which were sent to the British Society. Upon learning the proposed Julian supplement would not include any US essays, Foote gave the typed script of his 270-page magisterial "American Unitarian Hymn Writers and Hymns"<sup>36</sup> to several libraries.<sup>37</sup> Foote also wrote a 29-page essay on "The Task of the Hymn Book Editor." Page 16 of his edited manuscript contains this interesting insert:

Editors may be tempted to make some alterations . . . In this he is only following the practice of many generations of hymn book editors, but the problems involved are so various, so complicated, and often so controversial that the reader is referenced to a separate essay on the subject entitled "The ethics of hymn tinkering."

In 1948 the British Society, under new leadership including Erik Routley,\* editor of the *Bulletin*,<sup>38</sup> apparently without consulting the American Society, began to consider going its own way. Routley laid out the plan in his essay "Julian" appearing in the July 1949 issue of the Society's *Bulletin*.<sup>39</sup> In summary, it calls for a study

<sup>33</sup>It is not clear when the Executive Committee named Henry Wilder Foote Jr.\* the American editor. A list of the Executive Committee in THE HYMN 4:4 (Oct. 1953), 130, includes "Henry Wilder Foote, D. D. Cambridge, Massachusetts (Julian Revision)."

<sup>34</sup>See Appendix 6 for the titles/subjects of the proposed essays. The list does not include Native American hymnody, which Foote gives two pages in his *Three Centuries of American Hymnody*. It appears that Foote and Higginson, the latter the author of The Hymn Society paper *Hymnody in the American Indian Missions*, were unaware of William Rawson. Stevenson's (1823-1889) previously cited entry "Missions, Foreign" (Julian, 1892, 1907) 739, which traces hymnic developments essentially in the vast British empire, including the translation, transliteration, compiling and publishing of Euro-Anglo-American hymns for native peoples in Greenland, Labrador, and Western Canada in the nineteenth century: including hymns in Cherokee, Creek, Seneca, Ojibwa, Choctaw, and Dakota. The article, based on correspondence between the author and missionaries, also traces activity in Mexico and Central and South America. According to the author, Southern Baptists, who were active in Brazil, did not answer their mail. See Appendix 2, page 23, for a reviewer's opinion of Stevenson's work.

<sup>35</sup>The essays were set aside when the project was re-defined as an index of hymnals published in North America. Most of the essays are held in The Society's archives in the Ohio State University Library, Lima, Ohio, Tina M. Schneider (b. 1973), archivist. Some commentaries in *hymnary.org* include excerpts from the essays.

<sup>36</sup>Cambridge, MA: n.p., 1959.

<sup>37</sup>The title page is included in Appendix 7.

<sup>38</sup>Editor's note: The British Society's journal is called *Bulletin*; the American Society's journal is called THE HYMN.

<sup>39</sup>Routley's closing paragraph is a classic "Don't call us, we'll call you": "Our friends in America will, we hope, be interested in these matters. We hope they will feel able to co-operate with us in the later

of the DOH 1892 and 1907, to ascertain from British perspectives what needed to be updated and revised, and to help determine the content of a supplement. The remaining pages would be given over to North American entries.

## AMERICAN SOCIETY'S REACTION

Not surprisingly the leadership of the American Society expressed concern<sup>40</sup> and sent their executive secretary, Reginald L. McAll (c. 1879-1954) to visit the British Society meeting in Manchester College, University of Oxford, July 18, 1951, for clarification of exactly what US coverage would be included in a supplement. He was assured that there would be significant inclusion of American hymns, authors, and hymnals which came by way of a resolution prepared by supplement editor, Leslie Henry Bunn (1899-1971),<sup>41</sup> and unanimously approved by the executive committee: the Julian Revised "shall include all the hymns contained in the twenty-seven current books of Canada and The United States." It was pointed out that this definition confirms the policy of including those evangelistic songs<sup>42</sup> found in the twenty-seven books, thus making it possible to secure consistency in this respect throughout the *Dictionary*.

Henry Wilder Foote Jr. continued to receive and edit the commissioned essays until 1954 when John Murray V (1884-1967), publisher, put a cap on the number of pages for a revised DOH, which ruled out including a significant amount of new American material. Foote resigned as editor the next year<sup>43</sup> and was replaced by Leonard

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stages of the work; probably their distance from us will make it unlikely that they will be called in for the preliminary hack-work which I have been describing. But they may be assured that we shall consult them at every stage and rely on them for their indispensable help in our adventure. Erik Routley, "Julian," *Bulletin* 48 (July 1949): 97.

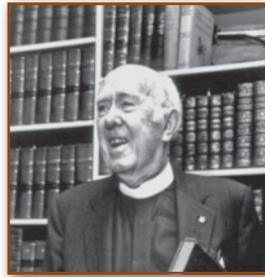
<sup>40</sup>See letter from Ruth Ellis Messenger,\* FHS, to Leonard Ellinwood, Dec. 4, 1949, in Appendix 5, expressing concern about the amount of American content in a *Supplement*, having been informed the previous year by Erik Routley,\* new editor of the HSGBI *Bulletin*, about plans for that Society to maintain editorial control of the project.

<sup>41</sup>McAll mentions that Erik Routley, editor of the *Bulletin*, attended the meeting. Bunn's resolution, which was unanimously approved, appears to run counter to Routley's views regarding American participation as "late in the process" expressed in his aforementioned "Julian" article. See Appendix 4, Reginald L. McAll, "HSA Executive Secretary visit to HSGBI" (THE HYMN 2:1 [1951]: 29-30).

<sup>42</sup>In this context *evangelistic songs* is a euphemism for *gospel songs*, an anathema and the root cause of hymnological colic for many members of the British and American Societies. It was the central issue in an ecclesial-worship cultural war that continued on both sides of the pond into the 1980s, when uneasy truces were made. In time, those truces gave way to capitulation to the many faceted offerings of the religious pop music industry. But that's another story!

<sup>43</sup>Other contributing factors to his resignation include commitments to other projects. Between 1956 and 1960, Foote had an extended exchange with Ellinwood about the contents of the dictionary. Foote's Feb. 15, 1956, detailed letter to Ellinwood was in response to a long letter from Ellinwood (Nov. 30, 1955) that posed many questions about the dictionary's content and editorial process. Foote usually refers to the project "to be published" or "hope to be published." Foote says he hopes the North American dictionary will include every hymnal

Ellinwood (1905-1994), distinguished music historian, hymnologist, *de facto* editor of *Companion to The Hymnal 1940*,<sup>44</sup> and Head of the Humanities Section of the Library of Congress Subject Cataloguing Division in the Library of Congress.<sup>45</sup> In his “Guest Editorial: *A Dictionary of American Hymnology*,”<sup>46</sup> Ellinwood cites a *Prospectus* for a *Dictionary of American Hymnology* prepared by The Society’s Executive Committee which he apparently used to set the course for a freestanding DAH. He offered his version of the origin of the joint publishing conversations,<sup>47</sup> not surprisingly from a librarian’s perspective.<sup>48</sup> Ellinwood, who was a full-time librarian, realized he lacked the time and editorial assistance to edit the essays in hand<sup>49</sup> and those to come, as well as oversee indexing all the hymnals and songbooks published in Canada and the United States, (except for those in non-Roman script and privately published collections) beginning with the *Bay Psalm Book* (1640).



Ellinwood, c. 1988

published in the United States, listed by denomination, with a separate list of commercial hymnbooks.

<sup>44</sup>*The Hymnal 1940 Companion* (New York: Church Pension Fund, 1949, 1951, 1956).

<sup>45</sup>The Society’s intention to continue with plans for jointly publishing a revised DOH is seen in the editor’s column announcing Ellinwood succeeding Foote as chair of the DOH supplement and mentions essays on US denominational hymnody ready to forward to HSGBI editor Leslie H. Bunn (THE HYMN 7:1 [Jan. 1956]: 3).

<sup>46</sup>THE HYMN 7:3 (July 1956): 73, 78.

<sup>47</sup>Ellinwood either ignored or was unaware of Rockwell’s critique, the joint-publishing agreement, and the British Society’s assurance to include coverage of twenty-seven US and Canadian hymnals.

<sup>48</sup>Quoting Ellinwood: “A decade or so ago, in casual conversation, the thought was expressed that to really live up to its name The Hymn Society of America ought to embark on an extensive lexicographical project which would provide a ready answer to the many vexing questions about hymns with which every librarian is assailed almost daily. Surely a national society in this prosperous land could provide the basic reference tools in its own subject field! Unfortunately, it gradually became apparent that limitations set by the publisher would prevent the Revised Julian from including much more American material than those few hymns which have found their way into English hymnals. Consequently, about two years ago, the suggestion was made at a meeting of the American Committee on the Revision of Julian’s *Dictionary of Hymnology* that we consider the preparation of an American dictionary, which would complement the Revised Julian in such a way that between the two resultant volumes the entire field, both native and foreign, would be thoroughly covered. The first public notice of this suggestion, in The Hymn Society’s Summer Newsletter, 1955, brought several prompt and interested responses from our English colleagues. For a progress report, primarily on indexing hymnals see “Julian Revision Committee,” *The Hymn Society Annual Report, Thirty-Fifth Annual Meeting* (May 11, 1975).

<sup>49</sup>*Hymnary.org* sources for biographies; hymn commentary, and essays appear to consist of excerpts from the draft entries in the aforementioned DNAH; general articles, commentary on hymns, and biographies from the DOH; the *Psalter Hymnal* [1987] *Handbook* (Grand Rapids, 1998), and new material hymns and biographies contributed by the staff and knowledgeable persons, including biographers’ family members and associates.

Ellinwood, assisted by Elizabeth Lockwood (ca. 1905-1990) and a host of volunteers, untiringly spent three decades entering the appropriate data on IBM punch cards, 700 boxes in all.<sup>50</sup> The indexing of hymnals was halted in 1978. A microfilm version of the cards, some 179 reels, was produced in 1983.<sup>51</sup> Upon Ellinwood’s retirement in 1984, Mary Louise VanDyke,\* FHS, and volunteers completed the indexing of a total of 4,876

hymnals.<sup>52</sup> Paul R. Powell, FHS, supervised keying the data, leading to the publication of a CD-ROM in 2003. In 2009 the content of the CD-ROM was added to *hymnary.org*.<sup>53</sup> The indexing continues.

## BRITISH SOCIETY’S REACTION

The British Society’s attempts, under three editors spanning four decades, to produce a supplement to, or replace, the DOH<sup>54</sup> was given the death knell by Bernard S. Massey,\* editor of the *Bulletin*, when he declared the project was “beyond contemplation, let alone completion.”<sup>55</sup> Thus, the British efforts appeared to have ended.

<sup>50</sup>Data was entered directly on the cards with the intention of punching it in at a later date. That computer technology became outdated and the data was never entered.

<sup>51</sup>Leonard W. Ellinwood, project director and ed., Elizabeth Lockwood, assoc. ed., *Bibliography of American Hymnals: Compiled from the Files of the Dictionary of American Hymnology: A Project of The Hymn Society of America, Inc.* (New York: Hymn Society of America, 1983). Microform, 179 reels. Leonard W. Ellinwood, project director and ed., *First Line Index, Dictionary of American Hymnology: A Project of The Hymn Society of America, Inc.* (New York, 1984). Microfiche, 21 sheets. Index edited by Mary Louise VanDyke (New York: Hymn Society in the United States and Canada, 1997-2004).

<sup>52</sup>Mary Louise VanDyke adds the following to the record: There are two people who need to be recognized. To my knowledge neither Don VanDyke nor David Goldberg are given mention anywhere. When over a million cards from D.C. were dumped on the back driveway of First Church during a heavy rainstorm it was Don VanDyke who carried them inside, down the stairs, unpacked them, and properly organized them. The advice and help of Oberlin Library Technician David Goldberg was invaluable; he researched the best platform for digitizing all the data on the cards and set it up for us. Then, when packages of five heavy boxes of IBM cards went out to volunteers all over the country, it was Don who boxed them up, addressed, and mailed all of them for us. And David helped Paul Powell and me write the instructions that went out to volunteers for inputting the data. David and Don stayed with the project to the end. (Mary Louise VanDyke e-mail to Carlton R. Young, April 3, 2016.)

<sup>53</sup>See, Tina Schneider, “*Dictionary of North American Hymnology* Overview and History” and “*Dictionary of North American Hymnology: A Brief History and a Glimpse Forward.*” This site also includes pdfs of articles about the development of the DNAH.

<sup>54</sup>J. Richard (Dick) Watson\* sets forth the tortuous trail in the “Editors’ Introduction” to the CDH, linked off the CDH home page. For example, when work ceased in 1971, it consisted of typed up entries on 720 hymns and 112 authors, covering hymnbooks up to and including the Anglican *Hymn Book of 1965*. That work is included in the Pratt Green Collection, Durham University Library Special Collections Catalogue, Durham, UK.

<sup>55</sup>*Bulletin* 13:5, no. 190 (Jan. 1992): 99.

## Enter Dr. Watson!<sup>56</sup>



Watson, 2016



Caricature by Caroline Mortlock, a Durham undergraduate, 1983. Used by permission.

The project was revived in 2001, when J. Richard Watson,\* newly retired Professor of English literature, University of Durham, and preeminent hymnologist, began work on a handbook for Canterbury Press containing 1,000 hymns by 500 authors. Watson obtained research grants for travel, including attending the three Societies' (HSUSC/HSGBI/IAH [Internationale Arbeitsgemeinschaft für Hymnologie]) Halifax, Nova Scotia, Canada, Conference, 2003, where he recruited authors, including C. Michael Hawn,\* FHS, who has contributed twenty entries on African hymnody. Watson employed a research assistant, Emma Hornby,\* then a graduate student at the University of Durham, now reader in music, University of Bristol, and co-general editor of CDH; Jeremy Dibble,\* professor of music, University of Durham, was named music editor. Watson moved the project significantly beyond Euro-Anglo traditions and repertoires by naming Colin Gibson,\* Australasian editor; Margaret Leask,\* Canadian editor, (2002-present); Bert Polman,\* US editor (2005-2011), succeeded by Carlton R. Young,\* FHS (2011-present).

By 2009 the project had progressed beyond the proposed handbook towards the long-expected successor to the DOH. Watson, in consultation with Colin Gibson, placed the project with Canterbury Press.<sup>57</sup> Thus the title, *Canterbury Dictionary of Hymnology*. Watson also obtained numerous grants from an impressive number of foundations and charitable organizations, as shown

<sup>56</sup>Watson's dedication, skilled and flexible management, and determination to maintain Julian's global perspectives rescued a project that was doomed to be yet another, probably final, failed attempt to supplement Julian, into a living and vital contribution to the store of knowledge and a magisterial resource for generations. Further, he guided its release from the limitations of print and brought it into the digital age. It is no exaggeration to state, as I have on several occasions, that the appearance of *The Canterbury Dictionary of Hymnology* moves English-language hymnological research and commentary from the post-Julian era to the Watson era.

<sup>57</sup>The present online format was designed by webmaster, James Jirtle, an American graduate student, who converted hundreds of pages of hard copy to a digital format which were closely read by the editors.

on the CDH home page.<sup>58</sup> Writers with special expertise were commissioned to update Julian and supply hundreds of new entries and biographies. Regarding the former, it took the best part of a year to complete the 6,000-word update and revision of "Latin hymns." Watson's own 1,000 skillfully-written, carefully-researched commentaries and biographies uniquely combine his literary skills and theological insights.<sup>59</sup>

The CDH presently contains 2 million words, over 4,600 individual entries prepared by more than 300 authors from over 30 countries. Its content is renewed twice a year. The official launching of CDH took place October 22-23, 2013, in Bristol, UK.



CDH editors, Bristol, UK, October, 2013

## Present

In June 2011, I accepted Dick Watson's invitation to assume the US editorship, an invitation prompted by the inability of my distinguished predecessor, the late Bert Polman,\* to continue as US editor. My first major task was to assist the general editors in updating Dr. Polman's 200 draft bibliographies and hymn commentaries,<sup>60</sup> and

<sup>58</sup>CDH Homepage: <https://hymnology.hymnsam.co.uk/>

<sup>59</sup>Dick Watson's commentaries often raise issues which may spark the reader's ire and/or imagination. For example, in the commentary on Georgia Harkness's\* classic "Hope of the world," based on the theme of the Second Assembly of the World Council of Churches, Evanston, Illinois, 1954, "Christ the hope of the world," Watson reiterates the topic of intense debate at the Assembly, which continues today, is "Christ, the hope of the world" also "the hope of non-Christian peoples?"

<sup>60</sup>I researched using my modest library, Nicholas Temperley's, FHS, magisterial Hymn Tune Index, companions to recent denominational hymnals, web searches, downloading and comparing commentary and sources from two or more independent sites, including the CDH, *HathiTrust*, Archive, and [hymnary.org](http://hymnary.org). The HSUSC site links to back issues of THE HYMN in *HathiTrust*. Deborah C Loftis's,\* FHS, *The Hymn Index*, 2 vols., 1949-1981, and 1982-1997, is invaluable in searching back issues. Two suggestions based on CDH authors infrequent use of citing or quoting from THE HYMN or Papers of the Society: 1) Deb's index needs to be updated into a third volume with all volumes linked from The Society's home page. 2) The Society's home page also needs to include instructions on accessing issues of THE HYMN through ProQuest and EBSCO. I use The British Library English Short Title Catalogue (ESTC) to verify editions and the Library of Congress Names ([id.loc.gov/authorities/names.html](http://id.loc.gov/authorities/names.html)) to verify the spelling and dates of persons, publications, sources, and places. I regularly access a dozen or so academic, municipal, and national libraries. Contributors'

to work with authors to complete entries commissioned by Polman and the general editors. My second task was to identify additional entries and biographies.<sup>61</sup> I was greatly assisted by two Pauls<sup>62</sup> (neither with names which are preceded with *saint*); Deb Loftis,\* FHS; David Music,\* FHS; and Michael Hawn,\* FHS.<sup>63</sup> I organized my task into six categories:

1. Hymn texts
2. Hymns, musical settings
3. Biographies
4. Denominational and other religious groups' hymnic histories
5. General articles, surveys
6. Other

Authors and editors of recent and in-progress publications and projects,<sup>64</sup> their students and colleagues,

.....  
 copy is verified by checking each citation against at least two sources for accuracy of titles, dates, editors, and publishers. Along the way, more than occasionally, I find additional information to run by authors, who often respond with more information. While some entries go through one or two revisions, others may take ten or more. The edited entries are forwarded to Dick Watson who gives a close read (and usually improves), and then posts on the CDH site.

<sup>61</sup>I spent the first two months revisiting general histories of US hymnody published in the twentieth century, including the bibliographies and first-line indexes in Louis Benson's *The English Hymn*; Waldo Seldon Pratt, *Musical Ministries*, 3<sup>rd</sup> ed. (New York: Fleming H. Revell, 1914), especially 163-198, "A history of English Hymnody;" Henry W. Foote's,\* FHS, impressive but largely ignored, *Three Centuries of American Hymnody*, and the massive first attempt to combine historic contexts, commentary on the words, music, and biographies, the not-always-reliable two volumes of *American Hymns Old and New*, Albert Christ-Janer (1910-1973), Charles W. Hughes (1900-1990), and Carleton S. Smith (1905-1994), (New York: Columbia University Press, 1980). In addition I read standard textbooks and surveys, for example the late William J. Reynolds's,\* FHS, *Survey of Christian Hymnody* (New York: Holt, Rinehart, and Winston, 1963), 5<sup>th</sup> ed., Paul A. Richardson,\* FHS, and Millburn Price (b. 1938), (Carol Stream, IL: Hope Publishing Co., 2010); David Music's,\* FHS, detailed bibliography and commentary, *Christian Hymnody In Twentieth-Century Britain and America: An Annotated Bibliography* (Westport, CT: Greenwood Press, 2001); and recent hymnal companions, including the one-of-a-kind three-volume *Companion to The Hymnal 1982*, ed. Ray Glover\* (New York: Church Hymnal Corp., 1990, 1994), and Paul Westermeyer's,\* FHS, *Companion to the Evangelical Lutheran Hymnal [2006]*, (Minneapolis: Augsburg Fortress, 2010).

<sup>62</sup>Paul A. Richardson,\* FHS, and Paul Westermeyer,\* FHS.

<sup>63</sup>Four out of five are Southern Baptists. Notably, the half-century contributions of Southern Baptist hymnic scholars and their students are foundational for most recent research in US hymnody.

<sup>64</sup>For example, C. Michael Hawn,\* FHS, whose column "History of Hymns" was inherited from William J. Reynolds, FHS, features 550 commentaries on a wide-range of hymns, authors, and composers in theological and cultural perspectives; Paul Westermeyer, FHS, who survived writing the 946-page *Companion* to ELW in just over a year; Joseph Herl (b. 1959), fresh from covering the worship wars in early Lutheranism, now editing the forthcoming *Historical Companion to The Lutheran Service Book [2006]*, and Carl P. Daw Jr.,\* FHS, recently freed from the hymnic albatross named *Glory to God: A Companion* (Louisville, KY: Westminster John Knox, 2016). And special word of recognition and thanks to Nicholas Temperley,\* FHS, who, with others, especially Joseph Herl, spent twelve years creating *The Hymn Tune Index* (HTI), the most comprehensive hymnological source developed since Julian. Incidentally, it is also a splendid resource for tracing the sources of hymns, authors, and variants of first lines. It's available to

librarians and archivists<sup>65</sup> have been especially helpful in tracking down and verifying sources. Of the invitations sent to 64 very busy authors, only two declined.<sup>66</sup> As of this date I have in progress one major entry and a bundle of biographies.

US entries, on a variety of topics which may run from a few paragraphs to several thousand words, attest to the diversity and complexity of US denominational hymnody: for example, Anne Yardley's (b. 1950) 5,800-word "Universalist, Unitarian Hymnody, USA;" David W. McCormick's (b. 1928) 11,500-word "Presbyterian Hymnody and Hymnals, USA;" Paul Westermeyer's 9,000-word "Lutheran Hymns and Hymnals, USA," and Alan J. Hommerding's (b. 1956) 6,500-word "Roman Catholic Hymnody, USA."

Some entries are devoted to non-English Euro-American hymnody, for example, Geoffrey M. Twigg's (b. 1951) 6,000-word entry on the Swedish-language "Evangelical Covenant Church Hymnody and Hymnals."

Other entries relate to the diverse musical styles and languages in US religious song: "Asian and Asian American Hymns in USA Hymnals" by Lim Swee Hong (b. 1963); "African American Hymnals" by Melva W. Costen\*; "Latin American Hymnody, USA" by Diana Sanchez-Bushong (b. 1960); and "Native American/First Nations Peoples of North America: Their Christian Hymns" by S T Kimbrough Jr.\*

Many entries explore special topics or historical contexts and developments: for example, Sandra Jean Graham's 4,400-word "Fisk Jubilee Singers" (complete with a portrait of the Singers in 1876, their names and dates); and "Ephrata Cloister Hymns" by L. Allen Viehmeyer (b. 1942) and Hilde Binford (b. 1961), which includes the following page from the manuscript hymnal written in 1746, and dedicated to Ephrata founder, Conrad Beissel (1691-1768).<sup>67</sup> This is one of several very rare examples of Ephrata calligraphic art.

.....  
 every hymnic creator, consumer, commentator, editor, minimal and maximal, and it's free! No subscriptions, no commercials!

<sup>65</sup>I requested and received scans of items in Pitts Library, Emory University; Bridwell Library, Perkins School of Theology, Southern Methodist University (SMU) (Tim Binkley [b. 1963], archivist); The Newbury Library, Chicago; and The Sibly Library, Eastman School of Music, Rochester, NY, that has an extensive streamed and downloadable collection of American Music along with a large hymnal collection. As an emeritus professor of Emory University I can access their libraries' extensive digital resources. Robert Canham, secretary of the British Society has been very helpful in supplying scans of early issues of their *Bulletin*.

<sup>66</sup>See Appendix 3 for a list of current members of The Hymn Society in the United States and Canada who were contributors to *The Canterbury Dictionary of Hymnology*, as of July 2015.

<sup>67</sup>Beissel also contributed the first music treatise to be published in the United States; it includes the compositional guidelines that he followed and commentary on performance practice.



Page from the Ephrata manuscript dedicated to Conrad Beissel

There are multiply entries on publishing congregational song, for example, David Music's,\* FHS, and Paul A. Richardson's,\* FHS, 9,000-word "Publishing and Publishers, USA" that surveys published hymnody from the *Bay Psalm Book* (1640), to electronic publishing. Their coverage is amplified by brief entries of a variety of publishing houses, for example "GIA Publications, Inc." by Michael Silhavy;<sup>68</sup> and "Lorenz Corporation" by Carlton R. Young,\* FHS, that along with Hope Publishing Co. (entry forthcoming), are the oldest remaining US family-owned music publishers.

Commentary on historically significant collections and hymnals are also featured, for example, the entry on the first collection published in Colonial America for use in Anglican worship, "John Wesley's (1703-1791) *Collection of Psalms and Hymns*,"<sup>69</sup> by Robin Knowles Wallace (b. 1952) and Carlton R. Young,\* FHS; and seminal volumes such as B. F. White (1800-1879), and Elisha J. King's (1821-1844) shaped-note collection, *The Sacred Harp*,<sup>70</sup> by Clark Kimberling;\* Philip Schaff's (1819-1893) seminal anthology *Christ in Song*<sup>71</sup> by Dick Watson; Asahel Nettleton's\* *Village Hymns for Social Worship*<sup>72</sup> by Paul H. Hammond (b. 1945); and more

<sup>68</sup>GIA editors, Michel Silhavy (b. 1963), Robert (Bob) Batastini,\* FHS, and J. Michael Raley (b. 1952); and authors Peter Cutts,\* C. Michael Hawn,\* FHS; Loh I-to,\* FHS; Paul A. Richardson,\* FHS; and Paul Westermeyer,\* FHS, have made significant contributions to hymnic scholarship and bibliography. In my view, *New Songs of Celebration* (Chicago: GIA, 2013), gen. ed. C. Michael Hawn,\* FHS, is the most important general volume on congregational song to appear in the last quarter century. Contributors include James Abbingtion,\* FHS; John L. Bell,\* FHS; Emily R. Brink,\* FHS; Kathleen A. Harmon (b. 1944); Lim Swee Hong; Deborah Carlton Loftis,\* FHS; David W. Music,\* FHS; Greg Scheer (b. 1966); and Pablo Sosa.\*

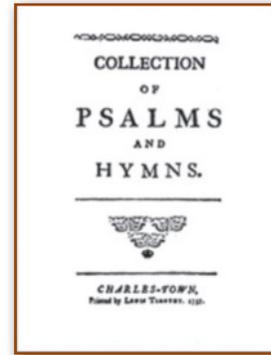
<sup>69</sup>Charlestown, SC: Lewis Timothy, 1737.

<sup>70</sup>Philadelphia: S. Collins, 1844.

<sup>71</sup>New York: Randolph, 1869.

<sup>72</sup>Hartford, CT: Goodwin and Co., 1824.

recent and still controversial *Lutheran Book of Worship* (LBW)<sup>73</sup> by Jonathan Wessler (b. 1984). My goal is to include an entry on each of those collections considered pivotal in its generation and beyond.



John Wesley, 1737

Other entries deal with the diversities of contexts in which hymns are written and sung: for example, Marty G. Bell's (b. 1957) 3,800-word "Great Awakenings, USA" and the 11,800-word study on the development of recent "Christian Popular Music, USA," by Monique M. Ingalls (b. 1981), Andrew Mall (b. 1978), and Anna E. Nekola (b. 1974). The latter includes a major section on the music recording industry.

The crafts for creating congregational song, hymn writing, and composing tunes, are explored by John Thornburg, FHS, and Lim Swee Hong, respectively.

Coverage of the pedagogy of hymnody includes entries on schools of church music and seminaries whose curricula have or had a strong emphasis on congregational song and whose libraries have significant hymnological holdings: for example, "Perkins School of Theology, SMU" (entry in progress); "Boston University School of Theology" by Carl P. Daw Jr., FHS; "Southern Baptist Theological Seminary School of Church Music" by Paul A. Richardson, FHS; and "Union Theological Seminary School of Sacred Music, New York City" by Paul Westermeyer, FHS. This coverage also includes Carol Doran's\* forthcoming essay on "The Teaching of Hymns."

There are major entries on the unique contributions of US hymnody, for example: "Camp Meeting Songs" by Richard H. Hulan, "The Gospel Hymn" by Harry Eskew, "Southern Gospel Music" and "Singing School" by Stephen Shearon (b. 1955), "African American Spiritual" and forthcoming entry "African American Urban Gospel" by Melva Costen, and "The Social Gospel Hymn, USA" by Eileen M. Johnson\* and Daniel C. Damon,\* FHS.

Other entries consider hymns in choral and organ literature, for example, Ryan Luhrs's (b. 1982) 1,000-word "Hymn Anthem," which uniquely<sup>74</sup> considers choral settings of hymns, words and music; "Organs and Hymnody, USA" by Benjamin A. Kolodziej (b. 1976),

<sup>73</sup>Minneapolis: Augsburg, 1978.

<sup>74</sup>*Grove Dictionary of Music Online* only mentions "The Hymn Anthem" in its extended "Anthem" entry.



and was probably responsible for John Julian\* receiving an honorary Doctor of Humane Letters (1896). Harris's songs were among the first containing African American dialect to be published by mainline evangelical publishers, Hope Publishing being one of them. For example, "Pilot, lan' de boat"\* was widely performed by male quartets.

CDH editors and authors often untangle decades, sometimes centuries, of accumulated, confusing and misleading information about the sources and variants of widely sung hymns. One example is "We gather together to ask the Lord's blessing," usually sung near or on Thanksgiving Day in the United States to KREMSEK; this entry is one of several that include musical examples. The CDH account is the first to trace the development of this hymn by Viennese composer/conductor Eduard Kremser\* that begins with his setting for male choir and orchestra (1878?). In 1894, Theodore Baker\* translated, arranged, and published choral and strophic settings of Kremser's work. The entry also traces the variants and alternative texts<sup>78</sup> and the propagandistic use of this hymn by both sides in both World Wars. This coverage is helpful in preparing program notes for festivals, liturgies, and concerts, and contributes to understanding how hymns function in non-liturgical contexts.

This entry, as most, includes citations referenced in the main text, "Further Reading and Sources." The latter often link to archives, libraries, or sites with downloading potential. Again, this is the advantage of a cyber-product, over a print product. Just click and you're there, or sometimes getting there will lead to another, and another; soon cyber-curiosities may overtake common sense!

CDH is a dynamic evolving source, whose editors welcome comments, updates, and corrections by completing and sending the change-request form found at the end of the entry in question. Editors review these requests and publish updates on a regular basis.

## Future

I preface these closing thoughts with an excerpt from Tina's 2014 interview with Dick Watson, when she asked "where do we see the CDH in 2020?" Dick's answer, made on behalf of the editors and authors, was "that it has attained a reputation as the most reliable, complete, and up-to-date guide to the whole topic of global hymnody. We would like to think that it will by then have become both familiar and indispensable."<sup>79</sup>

1. The CDH will continue to contrast as well as complement *hymnary.org* and THE HYMN. If the latter goes digital the relationship could become

<sup>78</sup>Research involved re-reading William S. Smith's essay, "Let's hear it for Valerius," THE HYMN 54:4 (Oct. 2003): 8-17, included in the *HathiTrust* scans of back issues of THE HYMN linked off the Society's home page under "Resources/The Hymn," and checking Deb Loftis's *The Hymn Index*, 2 vols., 1949-1981 and 1982-1997. In addition, the editors contacted experts in early seventeenth-century Dutch songs and mid-nineteenth century Austrian/German biography and bibliography.

<sup>79</sup>Tina M. Schneider, "The Canterbury Dictionary of Hymnology: An Interview with the Editors," THE HYMN 65:3 (Summer 2014): 8.

more complementary (see point 7, below).

2. The CDH will increasingly be used by researchers in one or more or combinations of these disciplines: church history; histories of the Americas: North, Central, and South; publishing; learning theories; liturgy; choral music; music therapy; sociology; biography; ethnomusicology; architecture; and communications.
3. The CDH is significantly moving beyond Julian's strict focus on "Christian hymns" and includes three entries on Jewish hymnody and hymnals: "Jewish Sabbath hymns," 11,000-word entry by Neil W. Levin; "Hebrew hymnody," 1,500-word entry by Edwin Seroussi; "Jewish hymnals and hymnody, USA," a 3,100 entry by Anne Yardley; and John H. Baron's (b. 1936) biography of Eric Werner, distinguished and controversial musicologist, ethnomusicologist, liturgiologist, and author of *The Sacred Bridge*.<sup>80</sup>
4. The CDH will expand its coverage to include the prayers, praise, and proclamations of followers of Muhammad, Krishna, Confucius, and Buddha, religious verse or hymns, read, accompanied by instruments, and/or sung.
5. The CDH will be the primary source for evaluating and informing the move of the traditional strophic hymn, carols, spirituals, and gospel songs into the uncharted waters of same-gender marriage, parenting, family, creation and science,<sup>81</sup> the shift from reading-centered to listening-centered communication, and its return to a new reading-centered language formed by social media, such as Facebook, Twitter hashtags, and selfies.<sup>82</sup>

<sup>80</sup>*The Sacred Bridge* (vol. 1: New York: Columbia University Press, 1959; vol. 2: Ktav Publishing House, 1984).

<sup>81</sup>One of the first hymns to link the vastness of space to the intimacy of Christian community: based on Job 9:7, 9: [God] speaks to the sun and it does not shine; he seals off the light of the stars. He is the Maker of the Bear and Orion, the Pleiades and the constellations of the south.

And have the bright immensities  
Received our risen Lord,  
Where light years frame the Pleiades  
And point Orion's sword:  
Do flaming suns his footsteps trace  
Thro' corridors sublime,  
The Lord of interstellar space  
And conqueror of time?

Matthew 18:20: For where two or three gather in my name, there am I with them.

The heav'n that hides him from our sight  
Knows neither near nor far;  
A little candle sheds its light  
As surely as a star.  
And where his loving people meet  
To share the gift divine,  
There stands he with unhurrying feet;  
There heav'nly splendors shine.

Howard Chandler Robbins (1876-1952), found in *Common Praise*, 1998; *The Hymnal 1982*; and *Seventh-day Adventist Hymnal*, 1985.

<sup>82</sup>See Oxford Dictionary's Language matters blog, e.g., Joe Reed's "How social media is changing language"

6. The CDH will expand its coverage of the music and music-making components of hymnwriting, hymn singing, and hymn education.
7. Long-term research goals: A final observation is prompted by another remark made by Dick Watson during Tina’s interview:

“the study of hymns is still way behind the study of other literary genres such as the epic or the lyric. There are reasons for this: library collections relating to hymns and hymn writers are scattered all over the world, and are only now providing information about holdings and catalogues online.”

At the present time the CDH and The [American] Society are only related as its members serve in editorial and research/writing capacities. I suggest we need a conversation as to how that relationship might become consultative and cooperative, for example, the dual commissioning of long-term research in the under-examined areas of North American hymnody. The expected quality of this research is exemplified in S T Kimbrough’s 14,000-word CDH entry on “Native American/First Peoples of America: Their Christian Hymns.”<sup>83</sup>

There is precedent for this relationship when papers and continuing lectures<sup>84</sup> presented to the British Society are adapted for inclusion in the CDH.

.....

<sup>83</sup>One is prompted to ask why The [American] Society’s research arm never prioritized these “first peoples” hymnic traditions and bibliography beyond an apparently singular substantive work, J. Vincent Higginson’s *Hymnody in the American Indian Missions*, Paper XVIII (New York: HSA, 1954), a subject area, not unlike the gospel song, whose histories and repertoires stretch across the Americas, Alaska and the contiguous states, Canada, Mexico, Central America, and South America.

<sup>84</sup>A given lecture-topic which is continued at succeeding meetings of the [British] Society.

The long-term goals of the *Canterbury Dictionary of Hymnology*, to paraphrase Dick Watson’s words, are to become more, reliable, inclusive, current, and global. I suggest these goals complement the three-fold intent of the Society to serve the needs of present and perspective members:

- who believe congregational song is an integral component of worship;
- who believe that the writing and singing of new texts and tunes needs to be promoted;
- who value learning about the origins of the words and music they sing.<sup>85</sup>

Carlton R. Young, FHS  
 The Owl’s Nest  
 Nashville, Tennessee  
 Eastertide, 2016



.....

<sup>85</sup>The Hymn Society in The US and Canada, <http://www.thehymnsociety.org/#!about/c10fk>

## APPENDIX I

### “Resolutions of The Hymn Society of America”

*Bulletin* 8 [HSGBI] (July 1939), ed. Millar Patrick: 3-5

#### RESOLUTIONS OF THE HYMN SOCIETY OF AMERICA

Dr Patrick, the Society's Editor, visited Canada and the United States in April and May, in the interest of the projected extension of Julian's *Dictionary of Hymnology*. The chief purpose of the visit was to confer with the Hymn Society of America on that subject, with a view to securing agreement as to the scope of the work to be undertaken, and the plans for carrying it through.

A report on the whole matter will be presented to the Society at Cambridge. In this place it will be enough to say three things: that the welcome given to the Editor was of the extraordinary warmth for which American hospitality is justly famous; that the conferences proceeded throughout with entire cordiality and unbroken agreement; and that at a memorable garden-party at the lovely home of Miss Emily S. Perkins, foundress of the American Society, at Riverdale-on-Hudson, on 6th May, opportunity was taken of the specially large attendance of members to pass the undernoted Resolutions on the recommendation of the Executive. These were adopted with complete unanimity. It may be added that subsequently, at a luncheon given to welcome Dr Patrick by the Chapter of the Society in Philadelphia, a resolution, not in the programme, was spontaneously proposed, and carried with acclamation, pledging that branch to do all in its power, financially and in other ways, to support and further the venture.

Here follow the Resolutions:

“The Hymn Society of America has already signified its desire to co-operate in the work to be done, and your Committee recommends that the Society here and now delegate to its Executive Committee, with authority, this special work as follows:

“1. To decide with the British Society what is the most satisfactory plan for revising and supplementing the Dictionary, as may prove feasible, and to arrive at the preliminary estimate of the expense involved.

“2. To select an American editor and in conference with him to choose assistant editors who shall constitute an American editorial board, this board charged with securing writers and having the power to plan, arrange for, and accept articles on American topics; but the articles themselves shall be subject to review by the general editor, the Rev. Millar Patrick, D.D., of Edinburgh. The general policy of planning articles shall be worked out in co-operation with Dr Patrick, in order to secure consistency of standards and of treatment.

“3. To plan for and gather and edit the best and latest information concerning hymnody in the United States of America, with particular reference to securing adequate space-allotments for the treatment of American hymn-writers and of hymnic tendencies and practices which prevail in America, whether they originated here or not; the purpose being to assure an adequate representation in the new volume of Julian for American hymnody in its varied aspects.

“4. To set up a finance committee to receive and solicit funds for the expense of the editorial staff and for the proper share of the cost of printing and publishing a new and much enlarged edition of this standard work of reference.

“5. It shall be understood that the Hymn Society of America, Incorporated, itself shall not become financially responsible for the cost of this undertaking.”

OLIVER HUCKEL, *Chairman of Committee.*

REGINALD L. M'ALL, *Chairman, Executive Committee.*

## APPENDIX 2

### *Julian Biography & Advertisements for DOH*

**J**ohn Julian, (1839-1913)<sup>1</sup> was raised a Wesleyan Methodist and served as a local preacher<sup>2</sup> until 1864 when he was dismissed from the ministry for “unworthy conduct in reference to a matrimonial engagement” (presumably a breach of promise). He entered the University of Durham preparing for Church of England priesthood (1864-66), was ordained deacon 1866 and priest 1867. He served parishes in Yorkshire, Liverpool, and Lancashire before becoming vicar of Wincobank, Sheffield (1876-1905), where he conducted most of his research. His several honors include Honorary Canon of York Cathedral (1901) and Doctor of Humane Letters (h.c.) from Howard University, Washington, D.C. (1896).

Carlton R. Young

N° 3348, DEC. 26, '91

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**HYMNS AND HYMN WRITERS.**

---

1 vol. (1,616 pp.), medium 8vo. 2l. 2s.

**A DICTIONARY OF  
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Setting forth the ORIGIN and HISTORY of  
CHRISTIAN HYMNS of all AGES  
and NATIONS,

With Special Reference to those contained in the  
Hymn Books of English-speaking Countries, and  
now in Common Use; together with Biographical  
and Critical Notices of their Authors and Trans-  
lators, and Historical Articles on National and  
Denominational Hymnody, Breviaries, Missals,  
Primers, Psalters, Sequences, &c.

Edited by JOHN JULIAN, M.A.,  
Vicar of Wincobank, Sheffield.

The delay which has occurred in the appearance of this work and the causes which have produced that delay seem to call for some explanation.

The Editor first began a methodical study of the subject in 1870, and in 1878 the work was undertaken for publication by Mr. MURRAY.

It was at first intended to annotate every Hymn published in any recognized Hymn Book in the English language in alphabetical order of first lines, and thus to form a volume of about 300 pages; further progress, however, proved that this method involved endless repetition, and would require 30 volumes instead of one. The first design was accordingly abandoned in favour of that which has since been carried out. Hymns which have a history are dealt with in separate articles; Biographical Notices of Hymn Writers are given; and minor Hymns are grouped in three Biographical Lists, a complete Cross Reference Index of first lines enables the reader to trace any hymn with the utmost facility.

Special articles on NATIONAL AND DENOMINATIONAL Hymnody constitute a new and valuable feature in the work.

THE LANGUAGES AND DIALECTS dealt with number nearly TWO HUNDRED, including GREEK, LATIN, SYRIAC, GERMEN, FRENCH, ITALIAN, WELSH, DUTCH, SWEDISH, DANISH, &c.

Most of the great Libraries of Europe have been either visited by the Editor or the Assistant Editor in the course of their researches, or direct information has been supplied therefrom by the Chief Librarians.

Some 10,000 MSS. have been consulted, very few of which have been used for Hymnological purposes before.

The number of Hymns annotated is about 30,000; the number of AUTHORS, TRANSLATORS, &c., recorded over 5,000.

The tracing out of the *Melodies* and *Arbitrary Claps* made in many favourite hymns, for denominational, metrical, musical, and other purposes, has of itself been a most serious task—

e.g. Seventeen changes in the first four lines of “*For-  
lover of my soul*,” have been recorded and accounted for; and many other examples might be given.

A mass of information, hitherto inaccessible to the Student of Hymnology, has been collected from many private sources, and the accepted histories of a large number of hymns, including some of the most popular, have been proved to be erroneous.

The Editor has been in communication with upwards of *One Thousand Correspondents* in all parts of the world. The delay thus caused has in some instances been very great. A year and a half elapsed in one case before an answer was received to a line of inquiry; whilst delays of six and nine months were of common occurrence.

As regards the more mechanical part of the preparation of this Dictionary, it may be interesting to note that—

I. Of the 3,000,000 words and figures which the volume contains, more than 2,000,000 have been written originally or in revision by the Editor himself.

II. Upwards of 2000. have been spent on postage alone.

III. Sixteen different kinds of type have been employed—the total number of types set in the process being 14,507,000, or about 9 tons weight.

IV. Every line of the book has been revised in proof from 5 to 10 times.

V. If this Dictionary had been printed in the same type and on the same paper as the *Speaker's Commentary*, it would have exceeded in size the *Old Testament* portion (10 vols.) of that great work. It is also equal to more than vols. I. and II. either of Dr. Smith's “*History of the Bible*” or “*Dictionary of Christian Biography*.”

JOHN MURRAY, Albemarle-street.

John Murray, publisher, ad for DOH

## HYMNOLOGY.

845

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The Praise Service of the Early Church.  
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History of Poitiers and the Earliest Hymns.  
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The Venerable Bede.  
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Hermannus Contractus.  
Peter Damiani.  
Hilbert and His Hymn.  
Bernard of Clairvaux.  
Abelard.  
Bernard of Cluny.  
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Thomas of Celano.  
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*By mail, 22 cents extra.*

Funk & Wagnalls (New York) Catalog, 1891

<sup>1</sup>Adapted from Gordon J. Giles (b. 1966)/JRW (J. R. Watson, b. 1934), with John Lenton (nda), “John Julian,” *Canterbury Dictionary of Hymnology*, used by permission. Additional material by CY (Carlton R. Young, b. 1926).

<sup>2</sup>Probationer minister, a “Preacher on Trial” in the Leeds Third Circuit (1861), the Kington Circuit (stationed at Leominster, Herefordshire, 1862), and Buxton (1863).

## APPENDIX 3

### Members of The Hymn Society in the United States and Canada who are contributors to *The Canterbury Dictionary of Hymnology* as of July 2015

Christopher Anderson	Alan Hommerding	Bert Polman (1945-2013)
Donald Anderson	Richard H. Hulan	Paul Powell, FHS
Larry Ball	Kenneth R. Hull	Paul A. Richardson, FHS
Josette Blais-Jol	Kenneth W. Inkster	Diana Sanchez-Bushong
Mary Louise Bringle	Eileen M. Johnson	Tina Schneider
James Hart Brumm	Clark Kimberling	Scott Shorney
Melva W. Costen	S T Kimbrough Jr.	Michael Silhavey
Esther R. Crookshank	Timothy E. Kimbrough	Rebecca Slough
Virginia Cross	Daniel Landes	Chelsea Stern
Dan C. Damon	Margaret Leask	Paul Stott
Carl P. Daw Jr., FHS	Lim Swee Hong	Tom Strickland
Randall Debruyn	Deborah Carlton Loftis	John Thornburg
John Derksen	Ryan Luhrs	Robin Knowles Wallace
Andrew Donaldson	Loretta Manzara, CSJ	Brian Wentzel
Carol Doran	William McConnell	Paul Westermeyer, FHS
Harry Eskew, FHS	David McCormick	Becca Whitla
John Ferguson	Dean McIntyre	Mel Wilhoit
Ray Glover	Hugh D. McKellar (1932-2012)	Carlton R. Young, FHS
Fred K. Graham, FHS	David W. Music, FHS	
C. Michael Hawn, FHS	Jonathan Nelms	

## APPENDIX 4

Reginald L. McAll, "Notes from the Executive Secretary," letter about his visit to HSGBI meeting beginning on July 18, 1951, from *THE HYMN* 2:3 (Oct. 1951), 29-30. L. H. Bunn assures. Routley not mentioned.

Next came the report and discussion on the Revision of Julian's *Dictionary of Hymnology*. The new editor, Mr. Bunn, gave a detailed progress report, during which he outlined certain principles of procedure, including the showing of sample pages of indices he was preparing. These were the main Index, the Index of Persons, and an additional Index of first lines for certain classes of hymns. The importance of including American hymns was strongly urged by Mr. Bunn. Only a few had been listed, even in the edition of 1907. At this point I was asked for an opinion on such a policy, it being taken for granted that in the preparation of American material, i.e., from Canada and The United States, the hymnists of these countries must bear the responsibility.

Before giving a direct answer I outlined our present project of a Tune Index covering American hymnals, as conceived by Rev. Emery C. Fritz and prepared in consultation with members of our Executive Committee. Complete approval was expressed on its method of selection—the inclusion of the major books now in use throughout North

America, numbering twenty-seven. The following resolution was passed unanimously: "that Julian Revised shall include all the hymns contained in the twenty-seven current books of Canada and The United States." It was pointed out that this definition confirms the policy of including those evangelistic songs found in the twenty-seven books, thus making it possible to secure consistency in this respect throughout the Dictionary.

Thus, the British Society has called for unstinted cooperation of The Hymn Society of America in the preparation of the revised Julian. I indicated that there would be no doubt as to the response from the Executive Committee of our Society.

Mr. Bunn was then asked to describe a project for selecting notable articles that had appeared in past Bulletins of the British Society with a view to their publication in book form. I read a brief survey of the contribution of America to English hymnody, prepared by Rev. George Litch Knight; it was much appreciated and especially timely in view of the forthcoming celebration, in 1952,

of thirty years' work by our Society. My own remarks concerned the twin subjects of "Leadership and congregational singing at the organ" and "Elements of consecration in the organist himself." Recordings of the hymns sung at the New York City Presbytery Rally in December, 1950, were played. Great interest was shown in these and the two anthems sung by the Jersey City Choral Society, as conducted by Judson Rand. The hymn records were considered noteworthy in view of the absence of "dragging" by the congregation.

Two further reactions must close the account of this meeting. The welcome accorded this writer, as the representative of The Hymn Society of America, demonstrates an increasing unity between the two Societies. We in America may well rejoice in the high quality of the leadership in Great Britain. Among those who were present at Oxford are included England's best hymnologists, two of its leading hymn writers, and one eminent choral conductor. Knowledge of hymn music and its rendition by the organist was evidenced on every side.

Reginald L. McAll

## APPENDIX 5

# Officers and Executive Committee & Letter to Ellinwood from Messenger

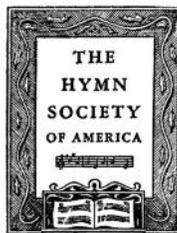
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MISS CLEMENTINE MILLER, Columbus, Ind.  
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MRS. BLANCHE K. THOMAS, Mount Vernon, N. Y.  
REV. PHILIP S. WATTERS, Carmel, N.Y. (*Hymnic Appraisal*)  
CANON EDWARD N. WEST, D.D., New York, N. Y.  
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(*Chairman, Ohio Chapter*)  
MRS. HENRY WILLARD, Phoenix, Ariz.  
(*Chairman, Phoenix, Ariz. Chapter*)  
MRS. ARTHUR E. WRIGHT, New York, N. Y.

REGINALD L. McALL, Mus.D., *Exec. Secretary*  
(*Hymn Festivals*)  
2268 Sedgwick Avenue, New York 53, N. Y.

Dr. Leonard Ellinwood  
2504 41st St.  
Washington 7, D.C.

720 West End Ave.  
New York 25, N.Y.

Dear Dr. Ellinwood:

Owing to Miss Caroline Parker's retirement from her editorial office at the Fleming Revell Co., and also her withdrawal from active participation in Hymn Society affairs, Mr. Knight has asked me to take over her correspondence with the Contributing Editors of The Hymn.

I am delighted to have the opportunity to write to you in this connection although somewhat remote from medieval Latin hymns which were the subject of our previous correspondence. With this letter I am sending you a copy of the first issue of The Hymn which will give you an idea of what we are trying to do. The January issue will be devoted to the 300th anniversary of the Scottish Psalter with the leading article by Dr. Millar Patrick. The April issue will be concerned with American hymnody. Mr. William W. Reid will write the leading article on Frank Mason North whose anniversary is approaching.

The subject of the Revised Julian has not yet come before the Society. Last summer while in England, I had an opportunity to learn first hand the plans of the British Society from Mr. Routley and Mr. Frost. The July Bulletin of their Society contained full information on this subject. It seemed fairly clear to me at Oxford and later, when I read the Bulletin, that the new Julian will be a British project.

When Dr. Patrick visited this country prior to the war a series of conferences took place on the problem of Julian. At that time, the need for articles on American hymns was stressed. Nothing further was done during the war. In view of the fact that American cooperation will not be sought until the initial stages of evaluating the present edition of Julian have been completed, I doubt whether an aggressive attitude can be assumed by our Society. We are marking time just now.

We learn from Dr. Sydney Cooke, Chairman of the Program Committee, the welcome news that you have consented to address the Society on January 9th or 10th. If convenient for you, my sister and I would like to have the pleasure of your company at dinner before the meeting. Dr. Cooke and Mr. Knight will join us and I hope Dr. and Mrs. Rockwell. Mr. Knight is eager to talk with you about your article for The Hymn and there are other subjects of interest to us all. I regret that I do not know whether you will be accompanied by Mrs. Ellinwood. If so, I should like very much to have her with us. I apologize for this informal invitation but trust that you will understand how happy we shall be to make your acquaintance.

My crowded schedule at Hunter College has not permitted me to enjoy The Hymnal Companion as yet. I am looking forward to it.

December 4, 1949

Sincerely yours,

*Ruth E. Messenger*

**APPENDIX 6**  
*Henry Wilder Foote Jr.*  
*167 proposed entries for US Supplement*

Abolition/Anti-Slavery	Evangelical Congregational Church	Performance practices
Advent Christian	Evangelical Covenant Church	Pillar of [sic] fire
Afro-American	Evangelical United Brethren	Plagiarism
Amana Inspirationists	Fellowship of the Universal Design of	Plymouth Brethren
A.M.E.C.	Life	Presbyterian
Amen	Folk hymnody, American	Primitive Baptists
American Tract Society	Foursquare Gospel	Primitive Methodist
Amish (Ausbund)	Free Methodist	The <i>Psalmodikon</i>
Anabaptist (Ausbund)	Free Will Baptist	Psalmody
Anglican (Celebration) Communities	Friends, Society of	Psalmody to hymnody
Apostolic Christian Church	General Convention of the	Psalmody to hymnody, Southern
Asian American	Christian Church	Presbyterian
Assemblies of God	German-American hymnody	Psalters, historical
Associate Reformed Presbyterian	German Baptist Brethren	Reformed Church in America
Baha'i	German Reformed Church	Reformed Episcopal
Ballads as hymns	Gospel songs, gospel music, Southern	Reformed Mennonite
Baptist	Gracing the tune	Reformed Presbyterian
"Best" and "worst" American hymns	Harmony Society	Refrains
Biographies (McCutchan), Julian	Hawaiian	Reorganized Church of Jesus
correspondence	Holiness (Pentecostal)	Christ of Latter-day Saints
Black Baptists and their hymnals	Holograph manuscripts	Revisions, Revising
Black churches	Huguenots	Revolutionary hymnody
Brethren	Hutterites	Roman Catholic
Brethren in Christ	Hymnal collections/collectors	Rosicrucian Fellowship
Buddhist hymns	Hymnals with music	Salvation Army
Byzantine churches	Hymnology, American	Scandinavian hymnody
Campmeeting songs, early	Islamic hymnody	Seventh-day Adventist
Canadian	Japanese hymnody	Seventh Day Baptists
Canticles, liturgy/mass (metered as	Jehovah's Witnesses	Shakers
hymns)	Jewish	Shape-note books and singing
Children's	The Kingdom, Inc.	Singing schools, early American
Christian and Missionary Alliance	Language changes	Slovak
Christian Endeavor Society	Latin-American	Social responsibility, hymns of Southern
Christian Reformed Church	Latin and Greek hymns	Baptist
Christian Science	Liberal Catholic Church	Spanish-American, Evangelical
Church of God (Anderson, IN)	Liberal Church of USA	Special hymnals
Church of God (Cleveland, TN)	Lining Out	Spirituals
Church of God (Guthrie, OK)	Lutheran	Spiritualists
Churches of Christ	Melodic worship	Structure-metre
Churches of God in North	Mennonite/Mennonite Brethren	Swedenborgian
America (Winebrennerian)	Meter	Swedish Methodist
Communal groups	Methodist	Temperance
Congregational	Methodist Protestant Church	Tempo, time values
Copyright	Metrical Psalmody in America	Texts, history
John Henry Craton Collection	Misattributions	Texts, theology
Disciples of Christ (Christian),	(United) Missionary Church	Tunes, evolution of
New Lights	Moravian hymns	Unitarian hymn writers and hymns
Doxologies	Mormon	United Brethren in Christ
Dutch Reformed	Native American	United Church of Christ
Eastern Orthodox	Nazarene	Unitarian
Editing hymnbooks	North American Baptist Conference	Unity
Elderly and Impaired, hymns for	Norwegian	Universalist
Ephrata	O antiphons, translation of	Washington Cathedral
English (Scot) hymnody, British	Old Order River Brethren	Welsh-American
Episcopalian	Oriental-American hymnals (Syrian,	Wends
Esperanto	Syriac, Chinese)	Wesleyan Church
Ethics of hymn-tinkering	Orthodox Liturgy	Zoarites
Evangelical and Reformed	Orthodox Presbyterian	
Evangelical Association	Pentecostal denominations hymnals	

## APPENDIX 7

### American Unitarian Hymn Writers and Hymns

Compiled by Henry Wilder Foote for  
the Hymn Society of America for  
publication in the Society's proposed  
Dictionary of American Hymnology

-o-o-o-o-

#### Contents:

- (1) Historical Sketch of American Unitarian Hymnody.  
(Pages 1 - 11)
- (2) Catalogue of American Unitarian Hymn Books.  
(Pages 12 - 36)
- (3) Alphabetical List of Writers.  
(Pages 37 - 39)
- (4) Biographical Sketches, with Notes on Hymns.  
(Pages 40 - 247)
- (5) Index of First Lines of Published Hymns.  
(Pages 248 - 270)

Cambridge, Massachusetts  
January, 1959

- - - - -

I gratefully acknowledge the assistance of the Misses  
Ruth and Orlo McCormack in the preparation of this  
compilation.

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H.W.F.