

than versified dogma, whilst nearly all are more or less suffused with doctrine. There are exceptions to this, but the great bulk of the hymns included are more or less doctrinal.

3. There is a great lack of really poetic hymns. The general style is, as Dean Stanley once remarked, "pedestrian." The vision and faculty divine of the poet has not been regarded as a qualification of the hymnist, but rather as the reverse. I do not know of a single *popular* Church of England hymnal that, taken as a whole, could be described as poetic, or that any one would care to read for its intrinsic beauty. The poetic hymnists are for the most part conspicuous by their absence. At least a score of such could be named who are not represented in hymnals of the Establishment.

4. Little use has been made of the hymns of America. Few, indeed, have been drawn from this source, and those by no means the best, and some even of these have been cruelly mangled. America is gradually accumulating a magnificent store of hymns—deeply religious, very tender and poetic; some of these are by her greatest poets. These richly deserve consideration. An ideal collection cannot be formed without a large infusion of such Transatlantic hymns. Many an old hymn which has nothing but association and age to favour it might well be displaced to make room for finer hymns from this source.

The Church of England has followed Nonconformists in *adopting* hymns for use in her worship. The time will probably come in which she will follow them by the inclusion in her hymnals of hymns by men whose productions are as conspicuous for their poetry as for their doctrinal decisiveness, whose doctrine, indeed, is fired and fused, as is the case with most of the Psalms, by their poetic inspiration.

The last quarter of a century has seen a marvellous development in the hymnody of the Establishment; the next will probably witness a still further development in the direction I have named.

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