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#### EDITORIAL.

The death of Dr Maurice Frost occurred so soon after the publication of our last issue that we thought it right to issue a supplement to it in the form of a brief tribute to our Joint-Chairman. We trust that all our members received a copy of this. We will add nothing here to what we wrote there; except perhaps this: that if we were unduly despondent at the thought of losing from our fellowship the last of the great line of learned hymnologists, we may be cheered by the thought that Mr John Wilson is still with us. If anybody stands in the Frost succession, it is he, and the article to which this issue is chiefly devoted is evidence for that judgment. We are particularly happy that it is in this issue that we are able to print it.

This issue, indeed, has the strange and not unpleasing distinction of being a 'Charterhouse' issue, in that alongside Mr Wilson's article we are able to share with our readers a correction

of a long-held editorial conviction, which is also owed to Mr Wilson, and a textual conjecture about a line of Isaac Watts that comes from one of his learned colleagues.

Charterhouse is a place of pilgrimage for those who like to track down hymnological associations. In the entrance to the Music School you will see, among other interesting and curious things, a reproduction of Basil Harwood's manuscript of the tune THORNBURY, the original being in the School library. From Charterhouse came the *Clarendon Hymn Book* (1936), which remains one of the best examples of editing and printing in the literature; R. S. Thatcher (composer of the only reputable tune to 'O Son of Man, our hero strong and tender') was music director there, and the author of those words, Frank Fletcher, Head Master. Thomas Fielden, who appears in the *Clarendon* book as a zealous if undistinguished hymnodist, directed the music there, and his successor, Mr Wilson, is himself Walford Davies's nephew and trustee of many remarkable Walford Davies papers, and many valuable and much-sought Walford Davies copyrights.

#### KENNETH LLOYD PARRY, 1884-1962

Kenneth Parry, Congregational Minister, Vice-President of our Society and from 1949 to 1960 Joint-Chairman, died at Bristol on January 20th, less than a month after the death of his distinguished colleague, Dr Frost. So both those who occupied our Chair at the 1960 Cambridge Conference have been taken from us, and our highest responsibilities have abruptly been passed to a new generation.

Nothing could have been more felicitous than that Frost and Parry should be colleagues in the Chair. No two men, both being distinguished and delightful Christians, could have been more different in endowment and manner. Frost's gentle and authoritative scholarship was a ground bass to which Parry's energy, zest, business-like clarity, and Celtic enthusiasms played a graceful and inspiring descant.

Frost was a man of the country, Parry, all his working life, of the town. Parry held charges in Oxted, Colchester, Manchester and Bristol, and in Bristol he became one of the well-known figures of that great city, there being few public matters (especially educational) in which he did not exert a characteristically trenchant influence. He was Moderator of the Free Church Federal Council in 1956-7, Chairman of the Congregational Union of England and Wales in 1941-2, and Acting Principal of Western College (the college in Bristol where candidates for the Congregational ministry are trained) for two busy years during the Second World War. And he was editor in chief of *Congregational Praise* and of its *Companion*.

He was uniquely qualified to be an editor. Music was in his

Welsh blood, for his grandfather was John Ambrose Lloyd, composer of many hymn-tunes in a somewhat anglicized Welsh style. (Parry indeed was an anglicized Welshman, for his birthplace, as well as his university, was Liverpool, and he never ministered in Wales.) Just as this made him a keen amateur musician, so his experience in the ministry—to which he brought not only a theologian's but also a scientist's equipment—made him a great lover and a fine judge of the words of hymns.

Nobody would have called Parry a scholar in his own right in hymnology. He was rather a practising hymnologist. He knew as well as any of us just what hymns are supposed to do, and what happens when they are (or are not) sung.

We remember him for his incisive, sometimes impatient, always humorous and cheerful approach to his life and his work. Like Frost, Parry was great company, and full of profound and penetrating human understanding. His views were always clear, and always expressed strongly. He was known among his fellow-Congregationalists as a fighter. Indeed, he was peculiarly opposed to pacifism of all kinds. He was a first-rate preacher, and none of us who heard him in Sheffield Cathedral in 1954, at the service where the Society honoured the memory of James Montgomery, will forget the warmth, the broad vision, and the faithfulness of his exposition of one of his favourite texts, 'But thou art holy, O Thou that art enthroned upon the praises of Israel' (Ps. 22.3: margin).

His love of hymns was deep and also infectious. He had a special affection for the *Oxford Hymnal*, and would, at a conference or whenever any other opportunity presented itself, snatch up a copy, dash to the piano, and lovingly play S. S. Wesley's ORISONS, or WINSOTT, and swing round on the stool and say 'There's a great tune!'—and you felt that this wasn't so much a statement of opinion as a prophecy.

Death came to him swiftly and peacefully. A coronary thrombosis carried him off in a couple of days; up to the moment of its attack, he had been full of life and all the business of those years of retirement during which he remained as active as he had been during his years of regular ministry. Much bereaved himself (he twice lost a wife, and a son fell in the Second World War), he was to the end a great lover of life and of men. He leaves a united and gifted family, to whom we offer all our sympathy. But what he has left us in memories and in service, is matter for the highest thanksgiving. He did us honour by being what he was, and we rejoice in every recollection of him.

## JOHN WILSON

The two metrical psalters of 1561 were provisional collections of rather more than half of the psalms, and their publication followed a period when events had been moving fast. The news of Queen Mary's death in November 1558 had come as a signal of hope and challenge to the Reformers, and within a month William Kethe was sent from Geneva to discuss policy with the other exiled communities 'in sundry places of Germany and Helvetia'. He soon returned, and early in 1559 the main body of English took their leave of the Genevan authorities and set out for home. A handful, however, stayed behind for important reasons, 'to witt, to finish the bible, and the psalmes both in meeter and prose, which were already begon'. The leader of this rearguard was the scholarly William Whittingham, later Dean of Durham, and the 'bible' was the famous 'Geneva Bible'—the most popular English version of Queen Elizabeth's reign and a wonderful monument to the scholarship, enthusiasm, and spiritual power of the Genevan colony<sup>1</sup>. The 'psalmes in prose' were published separately in February 1559 and dedicated to the newly-crowned Elizabeth. The 'psalmes in meeter' were, of course, the growing 'Anglo-Genevan' psalter, editions of which had already appeared at Geneva in 1556 and 1558; and this reference makes it likely that Kethe was one of those who stayed

<sup>1</sup>See pp. 186–192 of *A Brieffe discours off the troubles . . . at Franckford*, published anonymously in 1575, but almost certainly written by Whittingham. For other details of the English colony at Geneva, see Charles Martin, *Les Protestants Anglais réfugiés à Genève*, Geneva, 1915; and C. H. Garrett, *The Marian Exiles*, 1938.

[illegible]

## THE 'OLD HUNDREDTH', 1561

The paraphrase appears on three pages of the unique British Museum copy of *Foure score and seven Psalmes of David*, 1561—the last of the ‘Anglo-Genexan’ psalters. The attribution to William Kethe is at the foot of the first page, which is a left-hand page in the book. (Actual height of page, 4 inches.)

behind, since the main feature of the next psalter—that of 1561—was a group of 25 new paraphrases from his pen, the Old Hundredth among them. Back at home, early in 1559, the Elizabethan Settlement was being hammered out, and in June the Church of England was once again by law established. In Scotland, where the Protestant cause was aflame that summer after the return of John Knox, a further year of struggle lay ahead.

Whittingham and his companions at Geneva, having eventually worked 'for the space of two yeres and more day and night', saw their new Bible safely through the press in April 1560, and then they too returned home. It is helpful to realise that the English congregation at Geneva had never numbered much above 200, and that after May 1560 it had ceased to exist. No book published in 1561 could have been intended for the use of English worshippers in that city.

#### *The Two 'Anglo-Genevan' Sources*

Coming now to the sources themselves, we look first at the book already mentioned, known from its pedigree as the 'Anglo-Genevan' psalter of 1561. Of this there were two quite separate editions (or, more accurately, printings) within the year, and the relationship between these must be considered. The only known copy of one of them was formerly in the Britwell Court Library, and is now in the British Museum. The only known copy of the other is in the library of St Paul's Cathedral. By the kindness of Mr A. R. B. Fuller, Librarian of St Paul's and a fellow-member of our Society, it has been possible to study these two treasures side by side. For reasons that will become clear, we begin with the British Museum copy (shelf-mark C.36.bb.4), whose full title reads thus:

Four score and seuen | Psalmes of Dauid in English | mitre  
by Thomas sterneholde | and others: conferred with | the  
Hebrewew, ad in cer-|teine places corre-|cted, as the sēse | of  
the Pro-|phet requi-|reth | (: ) | Whereunto are added the  
Songe of | Simeon, the ten Commandements | and the  
Lords Prayer. | James. v. | If any be afflicted, let him  
pray: | and if any be merie, let him | sing Psalmes. | M.D.Lxj.

There is no indication of printer or place of publication, but the book is in black-letter type and was probably printed in this country. (The printer is sometimes said to have been John Day, but this is only a surmise.) The general appearance is attractive, and this little psalter must have been intended for public or private use in Great Britain, and perhaps especially in Scotland, where the national Reformed Church was finally established in August 1560, and where the Genevan form of worship was already finding favour.

In the facsimile accompanying this article the three pages containing the Old Hundredth are reproduced, and the complete text is seen to be as follows:

#### Psalmes. c. W. Ke.

¶ He exhorte all to serue the lord, who  
hathe chosen vs, and preserued vs, and  
to entre into his assemblies to praise  
his Name.

All people that on earth do dwel,  
Sing to the Lord with chereful voyce:  
Him serue with feare, his praise forthe tel:  
Come ye before him and reioyce.

iiij The lord, ye knowe, is God in dede:  
Without our aide, he did vs make:  
We are his folke: he doeth vs fede.  
And for his shepe he doeth vs take.

iiij Oh, entre then his gates with praise:  
Approche with ioye his courtes vnto  
Praise, laude, and blesse his name alwayes  
For it is semely so to do.

v For why? the Lord our God is good:  
His mercie is for euer sure:  
His trueth at all times firmly stooode  
And shal from age to age indure.

Note, first, how easy it is to overlook the psalm's title and Kethe's initials, so oddly placed at the foot of the first page. The 'Psalmes. c.' above the paraphrase is not a title but a running headline, such as is found on every other page. Note also the prose 'summary' of the psalm, taken verbatim from the version in the new Geneva Bible, with which, as we shall see, the paraphrase is closely linked. And note the stanza-numbers (*iii, iv, v*), which are references to the corresponding verses in that Bible—a reminder of the Reformers' insistence on precise scriptural authority. The Geneva Bible, like its French contemporary, divided Psalm 100 into five verses, while in England the official 'Great Bible' version, as pointed for the Prayer Book, gave it in four. Similar differences occur in other psalms, and in every case Kethe follows the Genevan numbering. Among smaller details in the facsimile, we may note that the running-together of 'We are' is a printer's slip, and that there is no stop after 'courtes vnto' because the printer left himself no room for one. In general, the punctuation shows care.

The edition of this psalter in the library of St Paul's Cathedral is essentially the same book; but it is now set in ordinary roman type, and is bound up between the Genevan *Forme of Prayers* and the *Catechisme*, whose titles state that they were printed at Geneva in 1561 by Zacharie Durand. There is no reason to doubt that the psalter was printed there too. Its title-page (reproduced on page xliv of Frere's *Historical A. & M.*) agrees with that of the British Museum copy, except that 'ten' is misprinted as 'then', and 'merie' as 'mercie'. These mistakes are a foretaste of what is to come, for the book has an abundance of errors. In the Old Hundredth, however, there is only one significant difference. The psalm is now headed (not at the foot of a page) 'Psalm. C. Tho. Ster.', implying that the author was Thomas Sternhold who had died about 12 years earlier. Some of the same typographical minutiae are again found—the 'We are' is run together, and 'courtes vnto' is without a stop, though the printer here has room for one. There are no differences in spelling, and none in the tune.

#### *Which 'Anglo-Genevan' edition came first?*

Calling the British Museum copy the 'black-letter' one for short, and the St Paul's copy the 'Genevan', let us now compare them in rather more detail. The black-letter book has only a normal sprinkling of minor misprints. The Genevan one has not only plenty of these, but also many crude mistakes that might easily have been made by a foreign printer working without a competent English proof-reader. (The last English exiles, as the dates show, had left Geneva at least seven months before the book appeared.) It is clear, however, that one book is meant to be a copy of the other. The question is, which is copying which? And why does the Genevan book attribute the Old Hundredth to Sternhold, whose paraphrases were never written in long metre, and who had died some years before the Geneva Bible was even thought of? There are two possibilities. Either—as most writers have assumed—the inaccurate Genevan book appeared first, and the black-letter one was a later and corrected reprint; or else the black-letter book was first, and the Genevan one was a careless imitation of it. We have to distinguish, if we can, between these alternatives.

The errors in the Genevan book include wrong notes, words missing or wrong, single letters omitted, and many extraordinary mis-spellings; and it is among the mis-spellings that the most interesting clues are found. Here we can recognise a whole class of errors that relate the two editions in a special way, by their association with particular letters of the alphabet. They show, in fact, a frequent misreading of certain black letters by a Genevan type-setter who did not understand the words he was looking at.

If the facsimile is examined (as, for example, in the word *courtes*), it will be seen that there is not much to distinguish a *t* from a *c*, and when the type is worn the distinction almost vanishes. In the Genevan book we find frequent confusion of these two letters. The black-letter word *with* will appear in the roman type as 'wich'; and conversely *which* may appear as 'whith'. Similarly we find *paths* as 'pachs', and *turnedst* as 'curnedst', and so on. The facsimile also shows the chance of confusion between *e*, *r*, and *t*; and this happens too. *Warre* turns into 'watre', *heart* into 'heare', and *wilt* into 'wile'; and even, in one case, *ceast* becomes 'craft'. There is trouble also with some of the taller letters, so that *Ebrue* becomes 'Ehrue', *lord* becomes 'tord', and *ouerflooe* becomes 'ouerfioe'.

The occurrence of such things on page after page leaves little doubt that the Genevan printer had the black-letter edition in front of him and was trying to copy it as best he could. Indeed his copying is so slavish that even the poor inking of a letter deceives him. In Psalm 16 the black-letter word *namely* has an *m* with its right-hand stroke badly inked. In the Genevan book the word appears as 'nan ely'. In Psalm 33 the word *thankfull* has a very pale *f*, and Geneva gives it as 'thanke ull'. And to clinch matters we need only turn to the book's index, which in the black-letter edition is correctly headed: 'A Table of the Psalmes, declaring aswel the nombre as also in what leafe to finde the same, The first nombre declareth the psalme, the secōde the leafe'. A typical entry looks like this:

c. All people that      cix.

In the Genevan edition the heading is repeated word for word; but it now makes nonsense because all but seven of the book's pages are unnumbered. There cannot be a 'second number', and the corresponding entry is simply:

All people that.      c.

It was perhaps with relief that the Genevan printer, at the very end of his book, added just one word that was not in the black-letter text before him—the word 'FIN'.

As regards the authorship of our paraphrase, then, there is no reason to think that the Genevan printer had any authority for his insertion of Sternhold's name. Almost certainly, when he came to Psalm 100, he failed to see the inconspicuous attribution to Kethe, and mistook the running headline for the heading of the psalm. Then, being at a loss for an author, he took a chance with the name of Sternhold, which was on the title-page and on more than half of the psalms so far. He was quite capable of a muddle of this kind; for when he came to Psalm 107, with its cross-reference to the tune of 119, he entitled it 'Psalm 119' and told his readers to use the tune of 107.

In short, we are bound to conclude that as a 'source' for the Anglo-Genevan psalter of 1561 the edition in the library of St Paul's Cathedral has no independent status at all. It is an uncorrected imitation of the edition in the British Museum, and its attribution of the Old Hundredth to Sternhold is without significance. The evidence suggests that sometime in 1561 the Genevan printer Durand, when reissuing the *Forme of Prayers* and *Catechisme*, acquired a copy of the new black-letter psalter in time to borrow its contents, but without time or opportunity to have his work checked.

*The Version in Day's Psalter of 1561*

We come now to the last of our sources, the so-called 'English' psalter of 1561 entitled *Psalmes of David in Englishe Metre . . .*<sup>1</sup> Of this the only known copy is in the library of the Society of Antiquaries in London, to whose librarian I am grateful for the opportunity of studying it. The book was printed in London by the well-known printer John Day, 'dwelling ouer Aldersgate', and sold 'at his Shop under the Gate'. The date 1560 occurs on the title-page, but the colophon is decisively dated 1561, implying that the book was not published before March 25th in that year<sup>2</sup>. This psalter contains 83 psalms, with metrical versions of the canticles, creeds, etc., and is bound up with one of the earliest copies of the Elizabethan Prayer Book and Homilies (1560), and with a Bible of 1553. Its contents show that it was intended as a companion to the Book of Common Prayer, just as the successive Anglo-Genevan psalters were linked with the rival 'Form of Prayers' adopted at Geneva. In Day's book the Old Hundredth appears anonymously, and no other paraphrase by Kethe is included. The text is as follows. (The transcription on p. 44 of *Julian* is not quite accurate in detail.)

¶ Iubilate deo omnis terra. Psalm. C

¶ He exhortheth al to serue the lord who hath made vs, & to enter into his courts and assemblies to prayse his name

All people y<sup>t</sup> on earth do dwel,  
sing to y<sup>e</sup> lord, with chereful voice.  
Him serue w<sup>t</sup> fear, his praise forth tel,  
Come ye before him & reioyce.

<sup>1</sup>The lengthy title is given in full on pp. 11-12 of Dr Maurice Frost's *English & Scottish Psalm & Hymn Tunes*, 1953.

<sup>2</sup>This was the legal New Year's Day. It is unfortunate that *Julian* gave the date misleadingly as '1560-1', which seemed to make Day's psalter the earliest source for the Old Hundredth. Editors of hymn books have naturally followed him; but there is no evidence that Day's book preceded the black-letter Anglo-Genevan book of 1561.

- 3 The Lord ye know is God in dede,  
with out our aide, he did vs make:  
We are his folck, he doth vs fede,  
and for his shepe, he doth vs take.
- 4 Oh enter then his gates with prayse,  
approche with ioye, his courtes vnto:  
Praise, laude, & blesse his name alwayes,  
for it is semely so to doe.
- 5 For why? the Lord our God is good,  
his mercy is for euer sure:  
His trueth at all tymes firmly stood,  
and shall from age to age indure.

The tune is exactly as before, and the abbreviations in stanza 1 were needed to accommodate the words under their notes. Apart from some differences in spelling and punctuation—common enough in the 16th century—this version of the paraphrase agrees with the Anglo-Genevan one; but in the summary we now find 'who hath made vs' instead of the more Calvinistic 'who hathe chosen vs, and preserued us'. Whether this was a deliberate change, or whether it shows that Day had access to some other copy, is hard to say; but it is significant that Day reproduces the stanza-numbering of the Geneva Bible. The fact that no author is indicated could again mean nothing more than a failure to see the 'W. Ke.' in the black-letter edition. Two other psalms in Day's book are without authors' names.

We know from contemporary reports that by the winter of 1559-60 there was frequent congregational singing of metrical psalms 'after the Genevan fashion' in London and elsewhere, and this popularity was an incentive both to versifiers and to publishers. For Psalm 100, Kethe's paraphrase was first in the field at a time when versions in long metre were rare. Only a few months later John Day (or perhaps John Hopkins as editor) dropped it from *The Whole Booke of Psalmes* of 1562—the first complete English psalter—preferring instead the common-metre version 'In God the Lord be glad and light'. But in the 1564 edition 'All people' returned in a supplement; and then, to satisfy everybody, both versions had their place in the body of the book from 1565 onwards. Kethe's version also appeared in the first complete Scottish psalter of 1564, which incorporated the whole contents of the Anglo-Genevan book of 1561, taken (as small details show) from the black-letter edition and not from the Genevan one.

*William Kethe's Text*

When he sat down to write his paraphrase, Kethe undoubtedly had before him the version of the 100th Psalm in the new Geneva Bible. This version is introduced by the summary already mentioned,

and has several of the marginal notes that were an important feature of the book. The psalm itself appears in the first edition (1560) as follows:

- 1 Sing ye loude vnto the Lord, all the earth.
- 2 Serue the Lord with gladnes: come before him with ioyfulnes.
- 3 Know ye that euen the Lord is God: he hathe made vs, & not we our selues: *we are* his people, and the shepe of his pasture.
- 4 Enter into his gates with praise, & into his courtes with reioycing: praise him *and* blesse his Name.
- 5 For the Lord is good: his mercie *is* euerlasting, and his trueth *is* from generacion to generacion.

From his work at Geneva Kethe would also have been familiar with the current French version beginning:

Tous *habitans* de la terre chantez à haute voix au Seigneur;

and this, we may guess, gave a hint for his opening line 'All people that on earth do dwell'. In his third line, 'serue with feare' seems to be an individual touch; and in his fourth, 'reioyce' follows the Genevan 'with ioyfulnes' and not the Prayer Book's 'with a song'. In lines 9 and 10 the ideas of 'gates with praise' and 'courtes with ioye' are taken directly from the Geneva Bible, and so is 'the Lord . . . is good' in line 13. The 12th line—'For it is semely so to do'—is not obviously biblical; but it may have been suggested by the marginal note to verse 4—'he sheweth that God wil not be worshiped, but by that meanes, which he hathe appointed'.

In a recent issue of this *Bulletin* (No. 92, p. 64), the Revd C. E. Pocknee raised the question of the commas in the line:

The Lord, ye knowe, is God in dede;

These commas are present in the Anglo-Genevan source, and also in the complete Scottish psalter of 1564, but not in the early psalters published by John Day. We may note, however, that Day was sometimes careless about commas; several of his earliest editions have 'We are his folke he doth us feede', and that of 1572 has 'Prayse laud and bless'. On general grounds too, where a choice is necessary, we may reasonably regard the black-letter Anglo-Genevan psalter, and not Day, as the best source for the Old Hundredth. With so much of its new material written by Kethe

himself, the book seems to be very much his own, and he may well have been directly concerned in its publication on his return from Geneva<sup>1</sup>.

Editors, therefore, have good authority for printing these commas; but neither with nor without them does the line have the original imperative of the Hebrew—'Know that Jehovah is God'. The Geneva Bible began the verse with 'Know ye . . .', and Kethe was content to paraphrase this as a direct statement (meaning 'ye know full well') and not as an imperative. The Scottish emendation of 1650—'Know, that the Lord is God indeed'—restored the scriptural emphasis, which had been well brought out by Calvin in his commentary on this verse: 'The prophet, not without reason, recalls the world from its accustomed vanity, and commands them to recognise God as God'.

The 1650 Scottish book also changed Kethe's 'serve with fear' into 'serve with mirth', again with scriptural authority. Still another change, that of 'folk' into 'flock', is found as early as 1572 and may have started as a misprint; but this, though widely accepted for a long time, was a less convincing alteration. 'We are his folk' rightly interprets the 'people' of the psalmist, while 'flock' makes the subsequent reference to 'sheep' seem redundant.

Several of our leading hymn books now follow Kethe's wording exactly. Others adopt one or more of the changes, but are not always correct in their ascriptions. (*CP* attributes an altered version to Kethe *simpliciter*, and the ascription in *BBC* is a muddle.) The familiar doxology is a 19th century addition, and editors who include it might perhaps make this clear.

<sup>1</sup>According to Hutchins's *History of Dorset*, 3rd edn, vol. iv (1873), p. 84, Kethe in 1561 became one of the two rectors of Child Okeford near Blandford. Later he served as an army chaplain. A sermon he preached at Blandford in 1571 was published, and a copy is in the British Museum.

## 'JESUS SHALL REIGN'

### A Matter of Punctuation.

In many hymn books, 'Jesus shall reign' appears in four verses, which correspond to verses 1, 5, 6 and 8 of Part 2 of Isaac Watts's version of Psalm 72. It thus appears in *EH*, *A & M*, and *SP*. But other books, including most of the non-anglican books and the *Clarendon Hymn Book*, insert Watts's fourth verse. This, with the original fifth, gives the following sequence:

4. For him shall endless prayer be made  
And praises throng to crown his head;  
His name like sweet perfume shall rise  
With every morning sacrifice;
5. People and realms of every tongue  
Dwell on his love with sweetest song;  
And infant voices shall proclaim  
Their early blessings on his name.

It will be noted that we here print a semi-colon at the end of the fourth verse, where all contemporary hymnals print a full-stop.

This we do on hearing from Mr R. L. Arrowsmith, a senior Classics Master at Charterhouse, a suggestion that this is the true reading. It appears in certain editions of Watts, including that of 1801 (in Mr Arrowsmith's possession), but not including all the earliest. The first edition of 1719 prints a full-stop.

However—the case Mr Arrowsmith makes is this: that by reading a semi-colon at that point, we avoid a disagreeable transition from the future to the present tense. We are then singing, as it were, 'People and realms of every tongue (shall) dwell on his love' . . . . and infant voices shall proclaim. . . .

It is true that in the following verse, 'Blessings abound', and the seventh—that most excellent verse which so few hymnals now include—

Where he displays his healing power  
Death and the curse are known no more;  
In him the tribes of Adam boast  
More blessings than their father lost

—the present tense is established decisively. But it is one thing to write in the present tense throughout two verses, and another to write in the course of eight lines three futures, one present and one future.

Watts appears, then, to be preserving the future tenses in his first, third and fourth verses (the second, beginning with the word

'Behold' could be held to be a variant future form), while in his fifth, sixth and seventh he moves to the present (the 'realised future', as it were) and in the eighth to the imperative.

There is an excellent case, then, for returning to the semi-colon. It is much more probable that Watts's printer was careless with a mark of punctuation than that Watts himself should not write smoothly.

But of course when you have got over that hurdle, what in the world are you going to do with the theologically impossible expression 'For him shall endless prayer be made'? This, a proper thing to hope for in the case of any king of historic Israel, is intolerable when sung of Christ. The *Clarendon Hymn Book* alters to 'To him', which seems, if the verse be retained, a decent emendation. For our part, we find more to be sorry for in the dropping of verse 7 than to be glad of in the retention of verse 4. But if it be retained, it should certainly begin with 'To', and, we think, end with Mr Arrowsmith's semi-colon.—*Editor*.

## THE OLD HUNDRED AND FOURTH

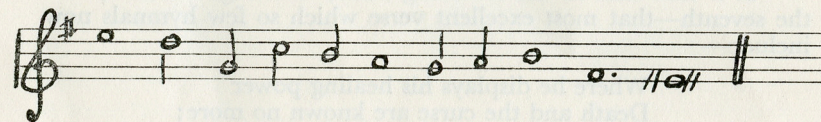
### A Recantation

In *The Music of Christian Hymnody*, pp. 36 and 202, and the *Companion to Congregational Praise*, p. 12, it is stated that the arrangement in the 1868 and following editions of *Hymns A & M* of OLD 104TH is rhythmically nearer to the original than that in *EH*, *SP* and other books derived from the Vaughan-Williams tradition.

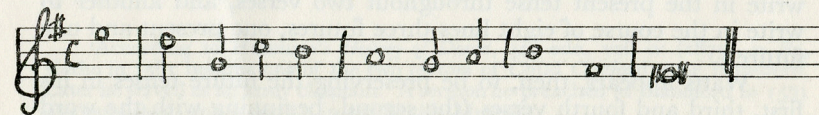
It appears that Routley may have to recant after all.

The argument went as follows:

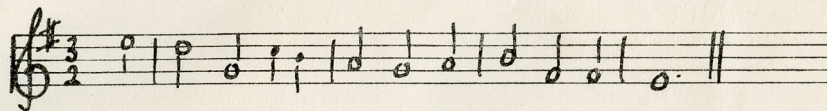
Ravenscroft appears to have written this:



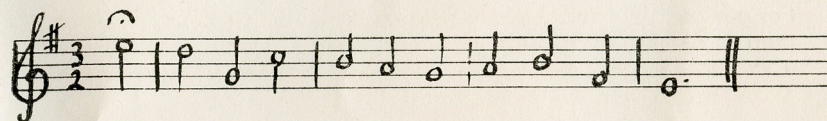
Routley interpreted the final line as a 'swing into iambic rhythm', and judged that the accents fell as follows:



Therefore, he said, the *A & M* translation preserves the accents—though not, of course, the note-values, which are in any case impracticable for singing to these words:



On the other hand, Vaughan Williams in *EH* wrote the last line in a manner which throws the accent forward from the sixth note to the fifth:



Routley's argument is overthrown, it now seems, by the dot after the penultimate note in the original, which he appears to have treated as though it were a printer's error or a bit of dirt. If the last line is indeed to be thought of as in iambic rhythm and duple time, then Ravenscroft has asked, Britten-fashion, for a five-time bar here, which is improbable. The following interpretation of the tune makes the accents go throughout in threes:



If this is right (and it was Mr John Wilson who pointed this out to the editor), then the government of *A & M* falls and *EH* is reinstated.

Of course, it still doesn't fit the words of 'O worship the King'; or indeed of the psalm which Ravenscroft was setting.

And V.W. was definitely wrong about the first line of ANGELS' SONG. . . .

ERIK ROUTLEY.

**May we remind our members that their subscriptions are now due? It will greatly help our Treasurer if members will send their subscriptions promptly. For their convenience we enclose a form and an addressed envelope.**