

Jesus sounds," some would prefer the original "husband" to "Saviour" in the line

"Jesus! my Shepherd, Saviour, friend."

While others will deem the alteration an improvement. Again, in the well known Hymn, "Rock of Ages," (No. 221) some would object to the reading:

When my *eyelids close* in death,
When I *soar* to *worlds* unknown.

And prefer Toplady's original of—

When my *eyestrings break* in death,
When I *soar* through *tracts* unknown.

Most musical critics would, however, greatly prefer the first. It exels in euphony and in simplicity of expression; and for public use, may, therefore, be regarded as best.

There are, however, many deviations from original texts, for which no good reason can be given, and which do unnecessary violence to the author's version. As an instance of this we would note the fifth verse of Newton's Hymn—"When Israel by divine command," (No. 251); and the alteration in the third verse, with the intrusion of the entire fourth, in Kelly's fine Hymn, beginning—"From Egypt lately come." Other like alterations, which are not improvements, might be noted, but, after all, this Book sins less in this respect than any other that we know. While it is not perfect, it may yet be regarded as on the whole, the best that has yet been provided for congregations of the Scottish type. It restores many fine Hymns to their long lost pristine beauty and it restrains the fair license of alteration within tolerable bounds.

Another feature of this Book which should commend it to acceptance is, that it contains the large proportion of 53 translations from the Psalms, by quite a number of notable authors. There are 20 by Bonar, 8 by Watts, 4 by Montgomery, 3 by J. D. Burns, 2 from Brady and Tate, 2 by Lyte, and 2 by Grant. There are no less than five different versions of the 148, taken from Mant, Bonar, Hemans, Blackie, and Montgomery. Such favorites, too, as the 46, 67, 62, 34, 24, 84, 51, 110, 8, and 19, are among the number, and all are presented in a variety of lively and vigorous metres, which, while retaining the fine poetry of the originals, are yet highly literal; only a few are metaphrastic. A wider range might have been given to this department, and it might with advantage have been set apart by itself, or had a special index. A few translations of great beauty and power might also have been taken from the Cleveland Psalter of Churton; and any number of simple literal and fluent versions from the recent anonymous translation published by Bagster and Sons. It is good to see attention drawn to this subject. The glory and the beauty of the Psalms have too long been concealed under the rugged garb in which they have been clothed by Rouse. It may be hoped that by a united effort of all the Presbyterian Churches of Britain and America a new metrical Psalter may yet be prepared and published for universal use. This, with the Hymns we now possess, and those that from time to time might appear as the offspring of sanctified genius, would form a body of songs of praise adequate to satisfy the wants of the Church as long as she is militant, and until she becomes triumphant above.

The Messrs. Nesbit have spared no pains, and seem careless of profit in the beautiful forms in which this Psalter and Hymn Book is published. All the editions are worthy of praise. The octavo, with the music, is beautiful. The smaller edition, with both the common and the sol-fa notation, is a gem; and the two small editions without music, are all that could be desired. The prices are 5s., 3s. 6d., 1s. 6d., and 1s. sterling, which, when compared with similar Books published in this country, are very moderate.

The attention of other churches is being drawn to this Hymnal. Already it has been adopted by the Presbyterian Church in Australia. It may not be perfect, and, doubtless, might be improved; but yet no Hymn Book in modern times has met with such general approval and acceptance as this one has, at the hands of both churches and reviewers.