

the Protectorate—the work could have been more poetically correct, while just as true to the original. Dr. John Brown, of Waddington, in concluding an article on the metrical Psalms says:—"And even its diction originally composed in the best style of the period, owing to the astonishing improvement made in the English language, evidently requires considerable improvement." Surely the age in which Milton "winged his daring flight from heaven to earth, through chaos and old night," and Dryden united poetry and music in a melodious flow of verse, which has never been surpassed, even by Pope, in the English language; surely it must be said such an age was not deficient in poetic culture or genius. Notwithstanding Dr. Brown's assertion to the contrary, the present version of the Psalms was not composed in the best style of the period. Obviously, it was not from a lack of talent, or poetical judgment, or taste, that the Psalms were so imperfectly rendered. What, then, was the cause? The student of British history knows that the year 1649, when Rous' amended version of the Psalms was adopted by a commission of the General Assembly of the Church of Scotland, was a period of great religious, political, and social upheaval. The antagonistic forces ranged on opposite sides, were not much more different from each other in religious and political opinions, than they were in the use of their mother tongue. The Presbyterians and Independents, after years of oppression, were triumphant, and, it need not be wondered at if they abhorred in the excess of their zeal, the very garments defiled by the flesh. Genius had too often sacrificed the graces and elegancies of poetry in the service of the devil, to please a corrupt and dissolute court, for our stern Presbyterian forefathers to use even the work of a profane master-hand as a model. Undoubtedly they erred, but it was on virtue's side; and happily the day has gone by when the elegancies and polish of language will be in danger of rejection, because they have been used so often in the devil's service.

A critical review of the new book of Psalms will not be attempted. It will be sufficient to make a few quotations from well-known Psalms, so that the reader, who has not yet been favoured with a copy, may form some idea of its value, or may be stimulated by a laudable curiosity to procure one as soon as possible.

Judging of its value as a singing medium, the varied rhythm is certainly not one of its slightest claims to the favour of the public. Two different metrical versions of each Psalm, and occasionally three, ought to satisfy the most radical of innovators, and those lovers of novelty who