

of the music, or by the substitutionary hireling of a proud formalist.

The great body of Presbyterians in Nova Scotia,—indeed over all Christendom,—who use David's Psalms, use, in connection with them, Paraphrases of select portions of Scripture, or Hymns composed on distinct Scriptural topics. Now, as the firm conviction is submitted, with all deference, not to the dogmatism but to the reasonings, of those of the contrary part, that the *special* claims of the Songs of Zion must either be abandoned, or their *exclusive* claims maintained, the hope is entertained, that so soon as men of intelligence and piety find themselves shut up to the investigation of the topic, they shall be led to see the necessity of abandoning, or removing out of the way, a beautiful monument it may be, upon the wall, because it is found to interfere with the range of shot from guns, leveled for the defence of the city. Stranger things have happened, than that an attempt to supersede, or *elbow out*, the Songs of Zion, should eventually procure for them a more unrestricted liberty of the house of worship. That Hymn Books, having no claim to inspiration, attempting a foreible or a fawning entrance among Presbyterians, in being ejected, may carry Paraphrases with them, is a "consummation devoutly to be wished."

The introduction and general use of Watts' compositions never secured that general and interested attention to the momentous change involved, which might have been expected. What Watts never intended, when he inscribed, "*The Psalms of David Imitated*," upon his title page, his admirers and advocates have done; and by a most unwarrantable ruse, or equally unjustifiable inattention and ignorance, they claim for Watts a welcome, simply as a more elegant *versifier* of an inspired collection of songs.

In justification of the present appearance, it may not be out