

canticles. Of course Mr. Morrison can plead precedents for the above-given series of "curious facts." Does not Shakespeare make Hamlet talk of Wittenberg three hundred years before it was founded? Did not Tintoretto, in his famous picture of "The Israelites gathering manna in the wilderness," arm his Israelites with blunderbusses? Did not Berengheli paint one of the "Three Magi" in the act of presenting the model of a Dutch seventy-four as his offering? And who can complain if the present writer, following the example of these illustrious men, allows himself an occasional license? He errs, however, a little on the side of boldness, when he styles St. Jerome "the earliest of Greek hymn-writers," p. 245; when he depicts (p. 232) the dying Grotius (A. D. 1645) requesting that the hymn of Heber (born A. D. 1786) on the Trinity should be repeated to him; and when he represents the "immortal" William III as doing anything at all in the year 1818.

But these are lesser matters; it is when we come to examine the versions here given of the hymns, that we are driven to compassionate the publisher who has lent his honored name to a work that, if suffered to go abroad, will bring contempt upon Canadian scholarship.

Of each of the 28 hymns in this volume there exists either the Latin original, or a Latin version of unexceptionable excellence. Of the "Te Deum," the "Dies Irae," the "Veni Creator," the "Urbs Syon aurea" we have the originals; of the remaining 24 we have in this work, one, "Rock of Ages," exquisitely rendered by Gladstone; two fairly done by Dr. Rand, and two, passably translated by a "gifted hymnist" who (p. 21) makes "malo" rhyme with "dabo." Nineteen remain, translated by an unnamed author; and these—what can we say of them? Let our readers judge for themselves.

On page 81, for

"O may my soul on Thee repose,
And may sweet sleep mine eyelids close,"

we have this:

"Quiescat Te mi anima,
Et somnus cludat lumina!"

On page 108, for

"Other helpers have I none,
Hangs my helpless soul on Thee, etc.,

we have:

"Aliud non auxilium
O relinque ne solum
Verto Te miserrimus
Attamen carissimus."

Again, page 123, for,

"Let every creature rise and bring
Peculiar honors to our King,"

we have:

"Calore cuncti sub solis
Ferantque aptos honores."

On page 32, for,

"O'er every foe victorious
He on His throne shall rest,
From age to age more glorious
All blessing and all-blest,"

the author says, in a jaunty way: "We, in accordance with our custom, would look at this hymn *through* a mediæval dress, same measure—" and here is the "mediæval dress, same measure," a rag of it at least:

Undique victor throno
Sedebit inclytus,
Omni terra et homo
Beans et beatus."

Again, page 186, for

"Come near and bless us when we wake,
Ere through the world our way we take,
Till in the ocean of Thy love
We lose ourselves in heaven above."

we are asked to accept the following as the
"Latin version, same measure."

"Salvator! adsis Tu mane,
Periculis feram ante,
O semper in Te quiescam
Ad seculorum seculum!"

Mr. Morrison's work needs a little revision.

R. G. SUTHERLAND.

"An Account of the Battle of Chateauguay," by W. D. Lightfoot, M. A. Montreal: Drysdale & Co., 1889: 8vo., pp. 32; 25 cts.

In these days, when what should be national spirit, is in danger of becoming merely provincial, the publication of this admirable study needs no apology. The lecture was delivered before the "Chateauguay Literary and Historical Society"; a society organized at Ormstown, Que., to foster Canadian patriotism by encouraging the study of Canadian history and Canadian literature. Mr.