

make their theories first, and then strive to manipulate the facts so as to square with them.

The history of the new criticism in England is remarkable. Its supporters are to be found in both Universities. But they speak with bated breath. The freedom with which Wellhausen picks to pieces the Hexateuch and the Book of Chronicles, the scorn with which he flings charges of deliberate falsification against the compiler of the latter volume, disappear in their passage across the seas. In England the Old Testament is treated with some respect. The charges of deliberate falsification vanish. The language of the critics is less arrogant and more reverent, and the conclusions are very considerably toned down. All that we find asserted is that there is a general consent among critics that the Pentateuch is a composite work, and that criticism has established the fact that the mode of composition among the Hebrews was largely compilation. The discrepancies which undoubtedly exist are cited as evidence of the growth of the Mosaic institutions from their germ in the days of Moses to their fully developed condition under the exile. The Pusey House, in the person of Mr. Gore, is willing to accept this theory of development, and to admit that the account in Chronicles may have been "idealized," whether in the interests of the sacerdotal class, as his authorities would tell him, or not, does not appear. But there are not wanting indications that the way is not quite so smooth for the new theories as has been supposed. Just as the Tübingen school was compelled, in support of its violent theories in regard to the New Testament, to deny the genuineness of most, if not all, of the literature of the sub-Apostolic age, so some later critics have been driven to the sweeping assertion of the post-exilic origin of nearly the whole Psalter, in spite of the immense historic and linguistic difficulties of the theory, including evidences of literary growth so obvious that they cannot be overlooked even by the most superficial student of the Psalter in its English dress. Here, at least, the common consent of critics cannot be assumed, and it may safely be predicted that this short cut