

THE PROVINCIAL.

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THE ENGLISH EDITORS.

BY NED BREXTON.

But few people form an adequate idea of the Herculean labors of the writers of the London Press—still less can they correctly estimate the astonishing facility with which the articles published in the British Metropolitan Journals are produced—or the inexhaustible vigor and perspicuous flow of language which characterize them as belonging to the highest species of composition in the world. The unreflective reader peruses the “leader” of a morning paper or an article in the “Quarterly,”—he feels, even without reflecting on the subject, the surprising force and clearness of the diction—the vast and comprehensive, all-enlivening power of the reasoning—the unflagging vigor and energy indicative of the application of deep and unremitting thought to every expression employed—the total absence of tautology in language, and of everything bordering on the obscure—these things strike him, without his feeling them—further than by his reading the article in the *Times* or *Chronicle*, with a degree of pleasure which will not suffer him to lay down the paper until he has finished. But when we analyze those elaborate and polished writings, and observe their wonderful accuracy, eclipsing even the most perfect essay of Addison, and surpassing in their stupendous style, the labors of that Literary giant—Samuel Johnston—when we reflect that the productions of the latter were written with care and without their immediate publication being necessary—subject to the author’s revision for months previous to their appearance before the public—and perfected, by the final reading and revision of some of the greatest scholars of the day—it is then we are struck with the vast superiority of the “leaders” of the London Journals—written rapidly, and, carried to the composing room, sheet by sheet, as fast as written,—over the writings of the best and greatest of those whose style is held up in the schools as the model of chaste and classic composition. Contrast the two: the one,