

Young, the Busy, the Doubting, the Mourner, and the Sinful. Part II. is entitled the Pilgrimage, and there is a supplementary portion of five discourses on various topics. Our notice shall conclude with the mention of the volume entitled the *Voices of the Prophets* (9), which a note tells us was the completion of a set published in order to raise funds for rebuilding the Dean's Parochial Schools. There is an introduction on the understanding of Scripture in general; and then six discourses on Faith, which we think were published in *Good Words*; five on Prayer; and five on Human Life. All are interesting, each is valuable. The generation that listened to these sermons is now passing away—unless, indeed, they are reproduced in present-day pulpits, which would not be a bad thing—with due acknowledgment. We may, therefore, hope that this edition will renew the interest that must have been taken in them, and trust that the good they have done will be continued for many a generation to come.

*A Key to the Psalms* (10). It is many a day since we have seen a more suggestive book than this on purely Scriptural lines. We say advisedly "suggestive," for much as it gives of what is fresh, important, and intensely interesting to the true student of the Word, that which it *suggests* to him is even more. To many it will open a new world of beauty, force, and exegetical comment quite in addition to that which it actually displays, not in the Psalms only, but also in all the other poetical books of the Old Testament, and in many of the so-called prose books of the New, which, on examination, will be found to be largely very literal Greek translations of what in their essential structure are plainly Hebrew or Syro-Chaldaic poems. The work is worthy of truly evangelical, open-minded, and original Biblical scholars; and such certainly are its author, the late Rev. Thomas Boys, M.A., and its editor, the Rev. E. W. Bullinger, D.D. The second title of the book explains its contents, *A tabular arrangement by which the Psalms are exhibited to the eye according to a general rule of composition prevailing in the Holy Scripture*. In a word, this "general rule of composition" is shown to be a most elaborate parallelism of thought or construction throughout a whole poem, either by way of alternation, introversion, or a combination of both. Rabbi Azariah De Rossi and Lowth (who learnt this from the erudite Jew) applied these principles to verses or short passages of Scripture; and Bishop Jebb carried the study further by showing in his *Sacred Literature* that