THE

BOOK OF PSALMS,

IN AN

ENGLISH METRICAL VERSION.

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IN AN

ENGLISH METRICAL VERSION,

Founded on the basis of the authorized

BIBLE TRANSLATION,

AND

COMPARED WITH THE ORIGINAL HEBREW;

WITH NOTES

CRITICAL AND ILLUSTRATIVE.

BY THE

RIGHT REV. RICHARD MANT, D.D. M.R.I.A.

LORD BISHOP OF DOWN AND CONNOR.

Enimvero quid est, cur Homeri, Pindari, Horatii scriptis celebrandis omnique laude cumulandis toties immoramur; Mosem interea, *Davidem*, Isaiam, silentio præterimus? *De Sac. Poes. Heb. Præl.* ii.

Compare *the Book of Psalms* with the odes of Horace and Anacreon, with the hymns of Callimachus, the golden verses of Pythagoras, the chorusses of the Greek tragedians, * * *, and you will quickly see how greatly it surpasses them all, in piety of sentiment, in sublimity of expression, in purity of morality, and in rational theology. *Apology for the Bible.*

There are no songs comparable to the songs of Zion. *Milton.*

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INTRODUCTION.

HIGHLY as the Psalms are generally esteemed in the character of devotional exercises, it may be doubted whether they hold that rank in the character of poetical compositions to which they are intitled. Yet their excellence in this respect is unquestionable: so that of the Psalms in particular may that be affirmed, which the greatest of our poets hath affirmed generally concerning "those frequent songs throughout the Law and the Prophets," that "not in their divine argument alone, but in the very critical art of composition, they may be easily made appear over all the kinds of lyrick poesy to be incomparable." At the same time I am persuaded, that a due perception and feeling of such excellence is signally conducive to their effect in the higher department of religious and moral improvement, for which after all they were composed, and without which they are no better than "sounding brass or a tinkling cymbal." With these impressions I undertook, and with the same impressions continually more and more deeply and firmly fixed, I have prosecuted and completed the following version, which I beg leave to introduce to the reader with a few expository observations.

Of the poetical character of the Psalms there can I apprehend be entertained no reasonable doubt: the sentiments, the imagery, the diction, the structure, in a word all the constituents of poetical composition, meet us at every turn. Whether or not they were composed in metre, has been a question amongst the most distinguished Biblical criticks. However this question may be decided, a metrical form is so closely associated with our ideas of poetry, that, except in such a form, the Psalms are not in a condition to assert their full claim to poetical excellence. For this reason the form of the present work has been chosen.

But in speaking of the Psalms as poems, it should not be forgotten, that under that general denomination a great variety of species is comprehended. The word "Psalms" is derived to us from the Greek translators, who thus rendered the Hebrew title, תהלים, which, according to a remark of Bishop Lowth in his 29th Prælection on Hebrew poetry, might with much greater fitness have been rendered by the Greek word ὑμνοι or "hymns." No single term however could have adequately expressed the miscellaneous character of this collection, in which odes, elegies, idylls, and ethical and dramatical pieces, are comprised; most plainly distinguished from each other, as compositions; and having, as compositions, no common bond of connexion, except the general character of poetry which belongs to each. "The Psalms," observes Bishop Horsley, "are all poems of the lyrick kind; that is, adapted

to musick; but with great variety in the style of composition. Some are simply Odes. An Ode is a dignified sort of song, narrative of the facts, either of publick history or private life, in a highly adorned and figured style. Some are of the sort called Elegiack, which are pathetick compositions upon mournful subjects. Some are Ethick, delivering grave maxims of life, or the precepts of religion, in solemn, but for the most part simple, strains. Some are Ænigmatick, delivering the doctrines of religion in Ænigmata, contrived to strike the imagination forcibly, and yet easy to be understood. In all these the Author delivers the whole matter in his own person. But a very great, I believe the far greater part are a sort of Dramatick Ode, consisting of dialogues between persons sustaining certain characters."

This variety in the sorts of composition appears to call for a variety in their several forms. Indeed it is the opinion of some learned writers, that such variety exists in the Hebrew Psalms themselves. For Rabbi Azarias, a learned Jew of the 16th century, quoted with approbation by Bishop Lowth in his Preliminary Dissertation on Isaiah, observes, that "all the verses that are found in the sacred writings, such as the Song at the Red Sea, of the Well, of Moses, of Deborah, of David, of the Book of Job, the Psalms, and the Proverbs, all of them have an established order and measure, different in different places, or even sometimes different in one and the same Poem: as we may perceive in reading them an admirable propriety and fitness, though we

cannot arrive at the true method of measuring or scanning them." And then, adverting to the grounds of this difference, he proceeds, "It is not to be wondered, that the same song should consist of different measures: for the case is the same in the poetry of the Greeks and Romans; they suited their measures to the nature of the subject, and the argument: and the variations, which they admitted, were accommodated to the motions of the body and the affections of the soul. Every kind of measure is not proper for every subject: and an ode, a panegyrick, or a prayer, should not be composed in the same measure with an elegy." Upon this principle I have acted in the following version: and accordingly, as well for the purpose of suiting the style to the sentiment, as for avoiding monotony and introducing an agreeable interchange, I have judged a considerable variety of metres to be requisite; and have diversified my stanza, according as the nature of the Poem seemed to indicate the adoption of a sedate and equable, a loftier or more animated, a more solemn, tenderer, or more plaintive strain.

I have just observed, that it has been a question amongst the learned, whether or not the Psalms were originally composed in metre. Supposing the question to be decided in the negative, it by no means follows that they were composed in a style, which, according to our usage of the term, should be denominated prose. Unquestionably their form is far removed from a prosaick style, and their construction is palpably and strictly poetical. Their

characteristick is denoted by the term "parallelism," which is thus explained by Bishop Lowth in his Preliminary Dissertation on Isaiah. "When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction; these I call parallel lines; and the words or phrases, answering one to another in the corresponding lines, parallel terms."

Parallel lines, thus defined, the same illustrious critick reduces to three sorts. | 1, Parallel lines synonymous; that is, which correspond one to another by expressing the same sense in different, but equivalent terms; when a proposition is delivered, and is immediately repeated, in the whole or in part, the expression being varied, but the sense intirely or nearly the same; of this the 1st and 2d verses of the 21st Psalm are an example. | 2, Parallels antithetick; when two lines correspond with one another by an opposition of terms and sentiments; when the second is contrasted with the first, sometimes in expressions, sometimes in sense only; as in Psalm xx. 7, 8; xxx. 5. | 3, Parallels synthetick or constructive; where the parallelism consists only in the similar form of construction; in which word does not answer to word, and sentence to sentence, as equivalent or opposite; but there is a correspondence and equality between different propositions, in respect of the shape and turn of the whole sentence, and of the constructive parts; such as noun answering to noun, verb to verb, member to

member, negative to negative, interrogative to interrogative; as in Psalm cxlviii. 7—13.

This characteristick, as belonging not merely to the Psalms, but generally to the Poetical Books of the Old Testament, was laid down, applied, and illustrated with admirable judgment and taste by Bishop Lowth in his Prælections on the sacred Poetry of the Hebrews, and in the Preliminary Dissertation prefixed to his translation of Isaiah; whither the reader is referred for further observations, especially on the arrangement of parallelisms in couplets, triplets, and stanzas. Meanwhile as to the general principle itself I would observe, that it has been subsequently adopted and acted upon by several of our most distinguished Biblical scholars in their translations of different parts of the Old Testament, such as Dr. Blayney, Archbishop Newcome, and Bishop Horsley; the last in his translation of the Psalms: and it has recently undergone a full investigation and discussion in Bishop Jebb's able work on sacred Literature; who contends with great ingenuity and erudition for the first sort of parallels being denominated "cognate" rather than "synonymous," as better expressing the relation borne to each other by the parallel clauses.

This general principle ought always to be borne in mind, even by a metrical translator of the poetical parts of the Old Testament. I do not mean, that every parallelism should in such a translation be literally and punctually marked: but, whilst in many cases a high degree of precision in this respect

is necessary, in all so much regard should be maintained for the principle, that a feature, which is really the *characteristick* of the original, may not be desired or sought in vain in the copy: if it be, to whatever other excellence such a copy may have pretensions, it has none to that peculiar praise, by which it ought, as a translation, to be distinguished; the praise, I mean, of exhibiting in some sort a fair representation and likeness of its original. Dr. Bentley's answer to Pope, in reference to his translation of the Iliad, is in every one's memory: and the grounds of it are sound and good. The reader, who has recourse to a translated work, has a right to expect that he shall be enabled to form an acquaintance, so far as through the medium of another language an acquaintance can be formed, not with the translator merely, nor with any indifferent person whose manner the translator may capriciously choose to imitate, but with the original author himself. "It is incumbent on every translator," as Bishop Lowth has admirably observed, "to study the manner of his author; to mark the peculiarities of his style, to imitate his features, his air, his gesture, and, as far as the difference of language will permit, even his voice; in a word, to give a just and expressive resemblance of the original. If he does not carefully attend to this, he will sometimes fail of entering into his meaning; he will always exhibit him unlike himself; in a dress, that will appear strange and unbecoming to all that are in any degree acquainted with him. Sebastian Castellio stands in the first rank for critical abilities and theo-

logical learning among the modern translators of Scripture: but by endeavouring to give the whole composition of his translation a new cast, to throw it out of the Hebrew idiom, and to make it adopt the Latin phrase and structure in its stead, he has given us something that is neither Hebrew nor Latin: the Hebrew manner is destroyed, and the Latin manner is not perfectly acquired; we regret the loss of the Hebrew simplicity, and we are disgusted with the perpetual affectation of Latin elegance. This is in general the case; but chiefly in the poetical parts." And, after confirming this judgment by a specimen, the same discriminating and elegant critick adds, "Flatness and insipidity will generally be the consequence of a deviation from the native manner of an original, which has a real merit, and a peculiar force of its own; for it will be very difficult to compensate the loss of this by any adventitious ornaments. To express fully and exactly the sense of the author is indeed the principal, but not the whole, duty of the translator. In a work of elegance and genius he is not only to inform: he must endeavour to please; and to please by the same means, if possible, by which his author pleases. If this pleasure arises in a great measure from the shape of the composition, and the form of the construction, as it does in the Hebrew poetry beyond any other example whatsoever, the translator's eye ought to be always intent upon this: to neglect this is to give up all chance of success, and all pretension to it. The importance of the subject, and the consequent necessity of keeping closely to

the letter of the original, has confined the translators of Scripture within such narrow limits, that they have been forced, whether they designed it or not, and even sometimes contrary to their design, as in the case of Castellio, to retain much of the Hebrew manner. This is remarkably the case in our Vulgar Translation: the constant use of which has rendered this manner familiar and agreeable to us. We have adopted the Hebrew taste: and what is with judgment, and upon proper occasion, well expressed in that taste, hardly ever fails to suggest the ideas of beauty, solemnity, and elevation." To these judicious remarks of our great Hebrew critick I shall add no more upon this point than the bare statement of the fact, that with sentiments, such as are here expressed, the following version has been framed: so that, although I do not pretend to have given a close rendering in each and all of its *parallels;* for such would hardly be consistent with any other principle of translation than that of a literal version, and a literal version I do not hold necessary to fidelity of interpretation; yet thus much I have endeavoured to effect, that the mind of the reader may be possessed by the impression, that the general characteristick of the Hebrew style is maintained, and that he is perusing "one of the songs of Sion" rather than an effusion of the Grecian or Latian muse.

For the same purpose I have had regard to that remarkable brevity and terseness of expression, which, although not strictly a characteristick, as is

the case with parallelism, is a striking feature of Hebrew poetry. Different considerations sometimes render it necessary for a metrical translator to spread the idea of his author over a larger space than it occupies in the original. But whatever other benefit may accrue from this proceeding, I fear it cannot be attained without some sacrifice of simplicity, energy, and spirit. I have endeavoured therefore to express myself with as much conciseness, as I have found consistent with the idioms of the two languages, and with the peculiar circumstances of a metrical Version. Happily the English translator enjoys a rich resource in "the sterling bullion" of his national tongue; at the same time that use has naturalized to his language many of the peculiarities of the Hebrew phraseology. "The Hebrew idioms," as Addison has observed, and the observation has been adopted by Archbishop Newcome in the Preface to his Version of the twelve Minor Prophets, "The Hebrew idioms run into the English tongue with a particular grace and beauty. Our language has received innumerable elegancies and improvements from that infusion of Hebraisms, which are derived to it out of the poetical passages in holy writ. They give a force and energy to our expressions, warm and animate our language, and convey our thoughts in more ardent and intense phrases, than any that are to be met with in our own tongue. There is something so pathetick in this kind of diction, that it often sets the mind in a flame, and makes our hearts burn within us." And Bishop Lowth has acknowledged

the great advantage, which he derived in his translation of Isaiah from "the habit, which our language has acquired, of expressing with ease, and not without elegance, Hebrew ideas and Hebrew forms of speaking, from our constant use of a close verbal translation of both the Old and New Testament; which has by degrees moulded our language into such a conformity with that of the original Scriptures, that it can upon occasion assume the Hebrew character without appearing altogether forced and unnatural."

I would add, that, where expansion has been deemed necessary, I have still adhered, as far as possible, to the purport of the original; and have not unfrequently derived valuable assistance from referring to the primitive import of the Hebrew term. Thus in the 17th Psalm I have expressed the verb "tried" with reference to the trying or refining of metals by fire, which is the proper signification of the Hebrew verb: in the 8th Psalm the radical idea of the original noun supplied me with a periphrasis for the "stars:" and in the 32d Psalm, where I had occasion to designate the horse by an epithet, (a sort of embellishment, by the way, by no means frequent in Hebrew poetry,) I was guided in my selection by the philological signification of the name, which is indicative of the quality, of that species of animal. After the like manner a sentiment is expressed at the close of the 9th Psalm, which, although not distinctly expressed, was probably intimated, by the original phrase. Of this practice the reader will find other instances occa-

sionally specified in the notes: and in the use of it I hope it will be judged, that, though I may have deviated from the simplicity of my author in point of expression, I have adhered in substance and spirit to his idea.

Indeed I consider it the chief part of a translator's duty, to be substantially faithful in the representation of his author's ideas; to exhibit fully and exactly those which he finds in his original, and not to exhibit those which his original does not contain. Whilst therefore I hold a certain latitude of phrase allowable, provided it fall within this limit, no phraseology appears to me fairly admissible in a translated work, whereby an author would be represented as entertaining ideas, which are not suggested by his own language in the very passage itself, or which at least are not agreeable to his known sentiments and customary style. Upon the former principle I have not scrupled, in the 89th Psalm, to render the Hebrew word תֵבֵל, which our translators render "the world," by the periphrasis "this mingled mass of earth and sea," in correspondence with the etymology assigned to it by Parkhurst: but I question the propriety of rendering it by the term "the globe," or "the ball," or any equivalent phrase, usual with the classical as well as with modern poets; because I am not aware that there is any indication in the Hebrew poets of such being the received figure of the earth, according to the ideas of their age and country. For the same reason I have preferred the term "expanse" or "vault" in speaking of "the heavens," the former idea being

distinctly expressed by the Psalmist in the 19th Psalm, and the latter obviously offering itself to every beholder, to that of "the pole," which presupposes the knowledge of a philosophical system, that does not appear to have been known to the Hebrews at the times in question.

In Hebrew poetry generally, and in the Psalms amongst other departments of it, there is no more striking feature than the perpetual fondness displayed for metaphorical language. Of many examples, indeed of the great majority, the beauty is unquestionable: in others, this taste for figurative decoration may appear to have been indulged in a degree, hardly consistent with our occidental notions of poetical grace and fitness, and verging sometimes upon the very bounds of impropriety. Still to convey the image, intended by the original poet, appears to be the duty of the translator: who must rely upon the discernment of the reader for reconciling the excessive boldness and seeming extravagance of the imagery with notions such as may be supposed familiar with the mind of the author and of the contemporaneous reader, although less suited to the circumstances of the existing state of things. An instance of this may be found in the second verse of the 27th Psalm. In the great majority of examples however the figurative language of the Psalms is as unexceptionable and as exquisite, as it is energetick and impressive: and here the business of the translator is no less pleasing than it is plain. Where the figure is of that more delicate and re-

tiring kind, which is conveyed by a certain secret connexion and relation between particular Hebrew terms and things, rather than distinctly expressed, the translator must acquiesce in the necessity, which the want of such connexion in his own language imposes; and be content to exhibit the general sentiment of the original writer, at the loss of the peculiar force and excellence of his diction. More than this, as Bishop Lowth has observed in his 8th Prælection, is not to be required of the fidelity of any, even the most accurate version: much less is it to be expected of Poetry, when she undertakes to be the interpreter, or rather the imitator, of the sacred songs.

With respect to the general sense of the sacred text as conveyed in the following version, I beg that I may be distinctly understood as not pretending to offer a version of the Psalms *new* in any other signification, than in that of the form wherein it is offered. The basis of my version is the authorized Bible translation, which has been chosen, both on account of its general accuracy, and as being more punctually correct than the more ancient one in the Common Prayer book; to the latter however recourse has continually been had, as well as to the metrical version of Sternhold and Hopkins, to the general exactness and fidelity of which, as an original translation of the Hebrew text, honourable testimony has been borne by the high authorities of Bishops Beveridge and Horsley. At the same time I have regularly compared these translations with the ori-

ginal; and have thus occasionally introduced an alteration, or rather more frequently a modification, of the sense, of which due notice is taken in the notes.

For the other assistance, of which I have availed myself, I am chiefly indebted to Bishop Lowth's Prælections on Hebrew poetry, Bishop Horne's Commentary on the Psalms, and Bishop Horsley's Translation and Notes, together with the Lexicons of Parkhurst and Simonis. Where any special use has been made of these, affecting the signification of a passage, acknowledgment has been for the most part made in the notes. For the omission of such acknowledgment on any particular occasion, I hope that this general avowal will be esteemed a sufficient substitute. With the same view, namely, that of ascertaining the just sense of my author, I have occasionally consulted Merrick's Translation, or, more properly speaking, Paraphrase of the Psalms; though for an obvious reason I avoided having frequent recourse to his Version. His annotations I am sorry that I was not able to procure.

This has been the object of some of the notes. Of others, as indeed generally of the Introductions to the several Psalms, it has been the object to point out the poetical excellence of the composition, conformably to the desire, which actuated me to the work itself, of exhibiting these songs of Sion in a manner, if it might be, not altogether unworthy of their high poetical pretensions. Various remarks for this purpose have been contributed by the au-

thors just enumerated; but most especially by Bishop Lowth in his learned, judicious, and most elegant Prælections on the sacred poetry of the Hebrews. For illustrating his general principles, and for exemplifying the several sorts of Hebrew poetry, that accomplished critick has drawn largely from the Book of Psalms. His remarks have been extracted from the body of his work; and prefixed, as occasion served, in the form of an Introduction, or annexed as annotations, to the several Psalms to which they apply. I am well aware that injury has been thus done to the illustrious author, by detaching his observations from their context, and exhibiting them without the benefit of the beautiful relation that they bear to the general course of observation, out of which they arise, and which they are designed to explain and illustrate. In apology I can only plead the necessity of the case; at the same time requesting my readers, who are not hitherto acquainted with the Prælections, to bestow an attentive perusal on the work itself: which for extent of erudition, for soundness of judgment, for elegance of taste, for beauty and energy of expression, and especially for the penetration with which it has dived into the mines of Hebrew Poetry, and for the discrimination with which it has disclosed them to the publick eye, is of unrivalled and inimitable excellence. He who would fully enjoy, and duly appreciate, the beauties of the sacred Scriptures, must be deeply conversant with the Prælections of Bishop Lowth.

To observations on the poetical character of the

several compositions I have added others illustrative of the local or temporary allusions, with which the Psalms, in common with the other parts of holy Scripture, abound. The difficulties, incident to all writings of a distant age and foreign country, belong in a signal degree to the oriental poets, and of these to none more than to the Hebrews. I have introduced notes calculated to illustrate such obscurities, and thus to make the allusions in the Psalms more obvious and intelligible: at the same time I am willing to hope that the reader may find a pleasing variety in the elucidation of national customs and of the local peculiarities of natural history. In this respect, as in others, Parkhurst's Lexicon is a valuable and entertaining work, and has contributed numerous annotations.

It may be proper to intimate, that it has not been my object in the notes to go largely into inquiries relative to the author or occasion of the different Psalms, or to discuss them in a theological point of view. A brief notice however of the former kind is generally prefixed: and an occasional reference has been made to the doctrinal argument of the composition. But this has been done rather incidentally, than in compliance with the chief purpose of my annotations: for matters of this kind I would refer to the commentators, particularly to the excellent work of Bishop Horne.

Thus much it may be useful to have premised in explanation of the plan and the conduct of the following work. I will not detain the reader any more

than by an expression of my hope, that some portion of the comfort and pleasure, which I have enjoyed in the construction of the work, may be derived from the perusal of it; and that it may thus contribute, if it please the Fountain of all good, to recommend the excellencies of a Book, concerning which, as a composition, no higher nor more appropriate commendation can be given, than that it is a body worthy of the divine Spirit wherewith it is inspired. A conviction of its excellencies, in point of manner as well as of matter, induced me to engage in my undertaking: and it would be my highest delight to believe, that in the opinion of those, whose piety, taste, and learning qualify them to be judges, I have not materially disgraced my original.

R^D. D. AND C.

Knocknagoney, Belfast,
Dec. 25, 1823.

A

NEW VERSION

OF

THE PSALMS.

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THE PSALMS.

PSALM I.

Introduction. The first Psalm is generally supposed to have been written by Ezra, as a preface to the Book of Psalms, when he collected them into one volume on the return of the Jews from the Babylonish Captivity.

It describes the blessedness of the righteous, and the misery of the ungodly, which it represents with much beauty and liveliness under images borrowed from vegetation and from the agricultural practices of the Jews.

1 HOW blest is he, who shuns the road,
By impious men perversely trod;
Nor his to stand, where sinners meet;
Nor his the graceless scorner's seat.

2 But still Jehovah's sacred roll
Detains with fresh delight his soul:
Nor morn nor dewy eve can draw
His musings from Jehovah's law.

3 He like a tree shall flourish wide,
Fast set the living streams beside:
Uninjur'd springs its vernal shoot,
And Autumn views the ripen'd fruit.

4 O, blest is he! But other meed
See for the foes of God decreed!

3. *Fast set*] The original word gives the idea of planting, or rather *settling*, as a tree or shoot thereof. It is more than simply to plant or set.

—*the living streams beside:*] In the hotter parts of the Eastern countries, says Bishop Lowth, a constant supply of water is so absolutely necessary for the cultivation, and even for the preservation and existence, of a garden, that, should it want water even for a few days, every thing in it would be burnt up with heat and totally destroyed. There is therefore no garden whatever in those countries, without such a certain supply, either from some neighbouring river, or from a reservoir of water collected from springs, or filled with rain water in the proper season, in sufficient quantity to afford ample provision for the rest of the year. Kœmpser's description of the royal gardens at Ispahan, and Maundrell's of the gardens at Damascus, give clear accounts of the oriental management in this respect. In the latter place Maundrell observes, "there is not a garden but has a fine quick stream running through it." And he thus describes the orange garden of the Emir of Beroot, anciently Berytus. "It contains a large quadrangular plat of ground, divided into sixteen lesser squares, four in a row, with walks between them. The walks are shaded with orange trees of a large spreading size. Every one of these sixteen lesser squares in the garden was bordered with stone: and in the stone-work were troughs, very artificially contrived, for conveying the water all over the garden; there being little outlets cut at every tree, for the stream, as it passes by, to flow out and water it." This, observes Bp. Lowth, gives us a clear idea of the פלגי מים mentioned in this Psalm, and in other places of Scripture: "the divisions of water," the water distributed in artificial canals, for so the phrase properly signifies. The prophet Jeremiah, xvii. 8, has an elegant amplification of the image in the text.

4. —*the foes of God*] Literally, *the rebels*, that is, the rebels against God; *the ungodly*, as in our authorized translation. The original word conveys the idea of that turbulence and restless agitation,

Like chaff, no place of rest they find,
Dispers'd before the whirling wind.

5 Afar the impious fly, unmeet
To stand before the judgment-seat:
Nor shall their face the sinners dare
Amid th' assembled just to rear.

6 For He, the Lord of all, surveys
With aspect bland the good man's ways:
But on the rebels' course shall cast
The fury of his vengeful blast.

PSALM II.

Introduction. The Author of this sublime Ode was David. The proximate occasion of it was his establishment in the kingdom of Israel: the ulterior object the establishment of Messiah's kingdom; to which indeed the general style and character of the composition, as well as several expressions in it, are much more applicable, than to that of David.

which characterise a rebellious spirit. (See Simonis's Lexicon on רשע.)

4. *Like chaff, no place of rest they find,*
Dispers'd before the whirling wind.]

The force and beauty of this passage will appear from recollecting, that the threshing-floors among the ancient Jews and other eastern nations were, as they still are in those countries, level plots of ground in the open air, and frequently on eminences, where the corn, being trodden out by oxen, was easily separated from the chaff by the action of the wind upon the latter. Thus Hesiod gives instructions to his husbandman to thresh his corn "in a place well-exposed to the wind." The image of threshing is accordingly often used by the Hebrew poets with great energy and elegance, to express the trial of the good, and the punishment of the wicked: or, as in this place, more particularly the utter dispersion and destruction of God's enemies.

6. *surveys with aspect bland*] Literally, *knoweth*. We have in general the most concern for those of whom we have the most knowledge. Hence, in the sacred books, knowing or owning any person signifies having a regard for him: and denying or disowning any one has the contrary signification.

The structure of the poem is as noble, as the prophecy contained in it is clear and important. It may be considered as spoken intirely by Messiah; or as consisting of three parts, which may be thus distinguished from each other in the following version. The first part, spoken by the Psalmist himself, comprises the six first verses, or the two first stanzas. It foretells in a very animated strain, and with a high poetical spirit, the opposition raised by Jew and Gentile against Messiah: his victory, and their confusion. In the second part, which is contained in the third stanza, and reaches through the seventh, eighth, and ninth verses, Messiah himself is introduced, announcing his appointment by Jehovah to sovereign power at his resurrection, and the result of that appointment. In the third and concluding part, the Psalmist appears to speak again in his own person; calling upon the Kings and Judges of the earth to pay due homage both to Jehovah and to his Anointed Son, and apprizing them of the tremendous consequence of their disobedience, and the blessedness of their compliance with the exhortation.

PART I.

1 WHAT thoughts the banded heathen fill?
What madness prompts the people's will?
2 Behold, the earth's proud sovereigns bring
Their marshall'd hosts; in conclave dire
The rulers 'gainst THE LORD conspire,
And 'gainst THE LORD'S Anointed King.
3 "Break we their bonds; renounce their sway;
And cast their twisted cords away."

2. —*bring their marshall'd hosts*] "Set themselves." *Bible Translation.* "Set themselves in array." *Bp. Horsley.* I understand the word in a military sense, as contradistinguished from "taking counsel" in the next clause.

3 *Break we their bonds,* &c.] These words are supposed to be spoken by the confederate powers against Jehovah and his Messiah; or THE LORD and his Anointed. The abrupt manner of their introduction is extremely animated and expres-

4 But God, who sits above the sky,
Shall laugh to scorn; THE LORD Most High
Shall all their vain emprize deride:
5 Then in his anger shall he speak,
And on his foes his vengeance wreak,
And crush them in their impious pride.
6 "Yet have I girt with royal might
My King on Zion's holy height."

PART II.

7 Hear in my cause THE LORD's decree:
"This day have I begotten thee;
Thou art my heir, my first-born Son.
8 Ask and receive thy just domain:
The heathen lands shall feel thy reign,
Earth's utmost bounds thy empire own.

sive. *Twisted cords* gives the exact idea of the original.

4. *But God, who sits above the sky,*
Shall laugh to scorn, &c.] By these and such like expressions, says Bishop Horne, which frequently occur in Scripture, we are taught in a language which we understand, because borrowed from ourselves and our manner of shewing contempt, how the schemes of worldly politicians appear to him, who, sitting upon his heavenly throne, surveys at a glance whatever men are doing or contriving to do upon earth. This is the idea intended to be conveyed; and from it we are to separate all notions of levity, or whatever else may offend when applied to the Godhead, though adhering to the phrases as in use among the sons of Adam. The same is to be said with regard to words, which seem to attribute many other human passions and affections to the Deity, as for instance those which follow in the next verse.

Milton has adopted this figure, and introduced it with fine effect in the following noble passage:

——— What can force or guile
With him, or who deceive his mind, whose eye
Views all things at one view? He from heaven's height
All these our motions vain sees, and derides;
Not more Almighty to resist our might,
Than wise to frustrate all our plots and wiles.

Paradise Lost, ii.

9 Thou with thine iron rod shalt bruise,
And break them like an earthen cruise."

PART III.

10 Now learn, ye rulers of mankind;
Be wise, ye kings: with duteous mind
And holy joy THE LORD obey.
11 The Son with signs of worship hail,
Lest, by his anger whelm'd, ye fail,
And perish from the blissful way.

9. *Thou with thine iron rod* &c.] The *rod* here is the sceptre or ensign of royal authority. The irresistible power and inflexible justice of Christ's kingdom are signified by his ruling with a *rod of iron:* the impotence of those who presume to oppose him is admirably compared to that of *a potter's vessel,* which must fly in pieces at the first stroke of the iron rod. The passage might be otherwise rendered thus:

Thou shalt thine iron sceptre raise,
And break them like a potter's vase.

In Abdiel's speech to Satan there is a beautiful allusion to this passage of the Psalmist, of which it is an excellent illustration:

——————— henceforth
No more be troubled how to quit the yoke
Of God's Messiah: those indulgent laws
Will not be now vouchsafed; other *decrees*
Against thee are gone forth without recall.
That golden sceptre, which thou didst reject,
Is now *an iron rod to bruise and break*
Thy disobedience.
Paradise Lost, v.

Milton has the same image and opposition again, though with less evident allusion to the Psalmist, in the second book; where Beelzebub says, speaking of the King of heaven, he will

——————— over hell extend
His empire, and with *iron sceptre* rule
Us here, as with his golden those in heaven.

11. *The Son with signs of worship hail,*] Literally, as in our authorized versions, *Kiss the Son:* the kiss being a mark of worship or adoration, an allusion to which we find in 1 Kings xix. 18, and Hosea xiii. 2; as to a practice well known among the heathen idolaters, who are accordingly here called upon to avert the wrath, and conciliate the favour, of the Son of God, *God*

12 If once his wrath be kindled, blest
Are they, who flee to Him for rest.

PSALM III.

Introduction. This affecting Psalm is a pleasing intermixture of complaint and petitions for relief and help, with expressions of praise and thanksgiving for former mercies, professions of secure reliance on God's protection, and of joy in the expectation of a final deliverance. It is intitled, "A Psalm of David, when he fled from Absalom his son." But, as Bishop Horsley observes, nothing in the Psalm has any particular reference to that event.

1 HOW great, O Lord, the number grows,
How deep the rancour of my foes!
In troops around they stand.
2 "Behold him," this their haughty boast;
"Behold the wretch, whose soul hath lost
His God's protecting hand."

3 But, O my God, my shield art thou:
Thy hand with glory decks my brow,
Thy hand protects me still.
4 I to the Lord my pray'r preferr'd;
My pray'r the Lord propitious heard,
Ev'n from his holy hill.

manifest in the flesh, by an acknowledgment of his divinity. At Agrigentum in Sicily was a brazen image of the Tyrian Hercules, whose mouth and chin, as described by Cicero, "were worn by the kisses of his worshippers." The kiss of adoration is still practised by the Siamese Pagans: and something of the same kind appears also to be yet in use with the Greek Church in Russia. (See Parkhurst on נשק.)

5 In peace I laid me down, and slept;
I rose, for He his vigil kept,
And He my slumber blest.
6 Tho' hostile myriads round me rise,
My soul the circling hosts defies,
Nor terror shakes my breast.

7 Rise, Lord; and help me, O my God!
To thee belongs th' avenging rod,
Which smote my foemen's face,
And brake their lawless teeth of old;
8 Again thy saving might unfold,
And bless thy Israel's race.

PSALM IV.

Introduction. This Psalm was probably composed by David about the same time as the preceding: and it breathes similar sentiments of piety and trust in God.

1 GOD of my right, to Thee I pray!
Thy hand my galling chain
Brake, when with sorrow bound I lay,
Have mercy, Lord, again!

2 My name how long will ye persist,
Ye sons of men, to wrong?

7. *Which smote my foemen's face.*] The word here translated *face,* may, says Parkhurst, when spoken of man, be sometimes rendered *cheek;* but in those passages it seems strictly to denote the *jaw-bone.*

—*and brake their lawless teeth*] It is usual with the Hebrew poets to speak of cruel and remorseless tyrants under the image of wild beasts: and that, not so much in the way of similitude, as of metaphor. A practice this, which, whilst it gives great vigour to their style, is attended by no loss of elegance or perspicuity.

How long shall falsehood charm your breast,
And slander point your tongue?

3 Know that the Lord his favour shows
To him, the Lord who fears.
When I to God my grief disclose,
The Lord my sorrow hears.

4 Plant in your soul Jehovah's dread;
Abstain from deeds of ill;
And with your heart, and on your bed,
Hold converse, and be still.

5 With offerings of a will, subdued
To God, approach his shrine:
And on the Lord, the source of good,
With stedfast trust recline.

6 "Ah! who our sorrows shall requite?"
The crowd mistrustful say.
7 Lord, upon us thy radiance bright,
Thy healing face display.

8 More joy to me thy presence yields,
Than to the owners' hearts
The prospect of their waving fields
And bending vines imparts.

7. *Lord, upon us thy radiance bright,*
Thy healing face display.] *The light of the countenance,* which is literally the phrase in this place, denotes the cheerful agreeable look of persons who are pleased, in opposition to the gloomy forbidding mien of those who are displeased. So we commonly speak of joy or pleasure *lighting up the countenance.*

9 In peace I lay my body down,
In peace I sink to rest:
Preserv'd in life by Thee alone,
By Thee with safety blest.

PSALM V.

Introduction. This Psalm is of the same general character with the two former; and was composed by David, probably under the same circumstances. It is as remarkable for its elegance, as for its devotion; and abounds with poetical imagery.

1 MARK, O Lord, the thoughts that rise
From my soul in deep-drawn sighs!
2 Hear the voice of my complaint,
Pour'd, O Lord, in accents faint;
When to Thee my griefs I bring,
Thee, my God, and Thee, my King!

3 Thou, O Lord, my voice shalt hear,
Ere the opening dawn appear.
Ere the opening morning break,
Thee, O Lord, in pray'r I seek:
And to Thee, inthron'd on high,
Lift the supplicating eye.

4 Sin, O Lord, delights not Thee;
Evil from thy house shall flee:
5 Ne'er with Thee shall folly rest;
Lawless deeds thine eyes detest:
6 Falsehood is abhorr'd by God;
Fraud and murder feel his rod.

7 But in thine abundant grace
I will seek thy dwelling-place;
And my hands with godly fear
In thy holy temple rear.
8 Fierce my foes: O, guide me right;
Smooth thy way before my sight.

9 To their lips is truth unknown:
Wickedness and they are one.
As the mansions of the dead,
Wide their ravening throat is spread:
Smooth and soft their tongues are seen,
Foul corruption lurks within.

10 Rising in thy puissant might,
Thou the impious band shalt smite.

9. *Wickedness and they are one*] *Their inward parts are very wickedness*, as in our authorized translations. The word rendered *inward-parts* signifies the inmost or most intimate part of any thing, that which, to borrow the expression of the Latin proverb, (Proximus sum egomet mihi,) is nearest itself; the midst, inwards, or entrails. (See Parkhurst on קרב, v.) It seems to be the intention of the Psalmist to identify, as it were, the persons spoken of with wickedness.

—*smooth and soft their tongues are seen,*] *They flatter with their tongues*, our translators say: but the phrase is metaphorical; it properly denotes *smoothing* the tongue, and refers to the glibness as well as the agreeableness of one's speech. (Parkhurst on חלק, ii.)

10. *Thou the impious band shalt smite.*] The passage is rendered in our translations in the imperative mood, *Destroy thou them, O God:* on which Bp. Horne has the following excellent remarks. "Concerning passages of this imprecatory kind in the book of Psalms it is to be observed, that they are not spoken of private and personal enemies, but of the opposers of God and his Anointed; nor of any among these, but the irreclaimable and finally impenitent; and this by way of prediction, rather than of imprecation: which would appear, if the original words were translated uni-

Victims of their own conceit,
They thy slighted wrath shall meet;
And their righteous doom fulfil,
Rebels to thy holy will.

11 Those who love and trust thy name,
Lord, thy praises shall proclaim,
Chaunting in their joyous mood.
12 For thy blessing's ample flood
Thou to glad the just shalt yield,
And inclose him, as a shield.

PSALM VI.

Introduction. Whatever may have been the particular occasion of this Psalm of David, it was evidently composed under a sense of the most acute suffering; which it expresses in the most plaintive and affecting supplications, finely contrasted with the abrupt apostrophe of triumph and exultation in Jehovah's mercy, with which the Psalm concludes.

1 O LORD, aside thine anger turn:
Nor let, O Lord, against me burn
Thy fury, fierce and strong.

formly in the future tense, as they might be, and indeed, to cut off all occasion from them which desire it, should be translated. The verse before us would then run thus: 'Thou wilt destroy them, O God; they shall perish by their own counsels: thou wilt cast them out in the multitude of their transgressions, for they have rebelled against thee.' The words, when rendered in this form, contain a prophecy of the infatuation, rejection, and destruction of such, as should obstinately persevere in their opposition to the counsels of heaven, whether relating to David, to Christ, or to the Church."

12. *And inclose him, as a shield.*] The word denotes a large kind of shield, such as was used to cover the whole man.

1. *Nor let, O Lord, against me burn Thy fury,*] Literally,

2 Spare, heal me, for I faint perplex'd;
3 My bones are rack'd, my soul is vex'd:
But thou, O Lord, how long?

4 Turn Thee, O Lord, my soul release!
With Thee for liberty and peace
I plead thy gracious name.
5 For who of Thee in death shall tell?
And who within the gates of hell
Thy glorious works proclaim?

neither chasten me in thy heat, that is, thy wrath or rage, which is but too well known to quicken the pulse, and *heat* the body: "in thy hot displeasure," as it is in our Bible version.

3. *My bones are rack'd*] That is, every part of my body is agitated and made to tremble: it being an ordinary figure with the Hebrews to express a thing by the names of its parts. See Ps. xxxv. 10.

—*But thou, O Lord, how long?*] I retain the abrupt and incomplete sentence of the original, which conveys more expressively than any language the intense feeling of the complainant. "Consternation and anxiety in his troubled mind," says Bp. Horne, "cause him to fly for refuge to the hope set before him. But hope deferred maketh the heart sick! He is therefore beautifully represented as crying out, with a fond and longing impatience, 'But thou, O Lord, how long?' His strength is supposed to fail him, and the sentence is left imperfect."

5. *Hell.*] That is, the invisible state of the dead. In this view the Hebrew word שאול seems nearly to answer to the Greek "Hades," by which the Seventy almost constantly render it, namely, *the invisible place;* and to our English word, "Hell," which, though now scarcely used but for the place of torment, yet being a derivative from the Saxon hillan or helan, *to hide,* or from holl, *a cavern,* anciently denoted the *concealed,* or *unseen place* of the dead in general, as is manifest from the version of Psal. xlix. 14; lv. 16; lxxxviii. 9; lxxxix. 44; in King Henry the Eighth's Great Bible, which is retained in our Liturgy; and so it ought to be understood in other places of that Translation. (Parkhurst, on שאול.)

6 I pant with groans: all night I weep:
My couch the tears incessant steep,
And o'er my bedding roll.
7 Mine eye, with premature decay,
Sinks, through my foes, and wastes away,
For anguish of my soul.

6. *I pant with groans:*] Our translations render the phrase, *I am weary of, or with, my groaning.* The version above seems to give more fully the sense of the original. "Proprie, *hiare, hiascere, hiante ore* fatisci." (Simonis on יגע.)

—*my couch—my bedding*—] Of the two words, thus rendered, the former appears to signify the bed, divan, or place of repose; the latter, the bedding or divan furniture. The following remarks of Parkhurst will probably be acceptable to the reader.

The word מטה is often rendered "a bed;" but we shall be much mistaken, if we suppose it ever signifies such *beds* as are in use in this part of the world: "for in the East, and particularly in Persia and Turkey, beds are not raised from the ground, with bed-posts, a canopy, and curtains; people lie on the floor," says Sir John Chardin: so Mr. Hanway, speaking of the reception he met with at Lahijan in the province of Ghilan in Persia, says, "Soon after supper the company retired, and beds were taken out of the niches made in the walls for the purpose, and laid on the carpets. They consisted only of two thick cotton quilts, one of which was folded double and served as a mattress, and the other as a covering, with a large flat pillow for the head." And Dr. Russell describes the beds at Aleppo, "as consisting of a mattress laid on the floor, and over this a sheet, in winter a carpet or some such woollen covering; a divan cushion often serving them for a pillow or bolster."

And on the word ערש he says, this word is rendered "a couch, bed, bedstead:" but it seems more agreeably to the oriental customs to denote *the furniture of an oriental* מטה or *divan;* that is, a carpet or mattress, of which latter I suppose the eastern beds consisted anciently, as they do in our times. In this passage it is plainly applied to the bedding or bed-furniture.

7. *Mine eye, with premature decay, Sinks—and wastes away,*] The image is as correct, as it is beautifully and affectingly expressed. "Grief," as Bp. Horne well observes, "exhausts the

8 Workers of ill, my presence fly!
Jehovah hears my sorrow's cry;
9 Jehovah hears my pray'r:
Jehovah shall accept my vows;
10 Shall clothe with swift disgrace my foes,
And whelm them in despair.

PSALM VII.

Introduction. Davìd is said to have composed this Psalm, concerning the words, or the matter, of Cush the Benjamite. Whoever may be intended by this description, for no person under that appellation is mentioned in Scripture, the expressions in the second verse, and in some other parts of the Psalm, appear to point at some distinguished enemy and persecutor.

It is called, in the Hebrew title, "Shiggaion of David." This is sometimes interpreted to mean *a wandering song, a song of wanderings:* and as such is thought to have been composed by David in his *wanderings,* when persecuted by Saul and his adherents. (See Parkhurst on שגה, iii.) Bp. Horsley says, "Shiggaion is a *wandering* Ode, in different parts taking up different subjects, in different styles of composition. The first part of this Ode is complaint: the second, supplication and prediction mixed; the third, commination; the fourth, crimination, commination, and thanksgiving mixed." At all events this is a good account of the structure of the Psalm. The first part, as thus described, contains the five first verses: the second, from the sixth to the tenth; the third part reaches through the eleventh, twelfth, and thirteenth verses; and the fourth from thence to the end.

This is one of the Psalms, of which Milton made a metrical version; which is in a singular and pleasing metre, and is by no means wanting in poetical spirit.

animal spirits, dims the eyes, and brings on old age before its time." In illustration of the eye's change of position, in consequence of grief, Parkhurst cites Dryden's description of Arcite,

His eye-balls in their hollow sockets sink.

PART I.

1 MY God, on Thee my hopes depend:
Lord, when my foes my peace invade,
Do thou preserve me and defend,
2 Lest, lion-like, my soul he rend,
He tear, and there be none to aid.

3 My God, if I this deed have wrought,
Lord, if my hand injustice know;
4 If evil on my friend I brought,
Nor, when unharmed my life he sought,
With acts of love repaid my foe:

5 Then let my foe, with malice dread,
Pursue and overtake my soul;
Low on the ground my spirit tread,
Low on the ground with shame outspread,
And in the dust my glory roll.

PART II.

6 Rise in thy wrath, Jehovah, rise!
Exalt thine hand, thy might display!
To Thee for help my soul applies,
For help from ruthless man she flies;
O, rouse Thee for thy judgment-day.

7 So shall the nations gather round,
For their sakes then thy seat resume:

2. *Lest, lion-like, my soul he rend, He tear,*] This is exactly adapted to the habits of the lion; whose name, as it occurs here in the original, is probably derived from the remarkable manner in which he tears his prey to pieces: a circumstance, particularly noticed by the sacred and by the heathen writers. "When the lion," says Buffon, "leaps on his prey, he gives a spring of ten or fifteen feet, falls on, seizes it with his fore-paws, *tears it with his claws*, and afterwards devours it with his teeth." (See Parkhurst, on ארה, iii.)

8 Bid thro' the world thy judgment sound ;
And, as my innocence is found,
So be, O Lord, thy servant's doom !

9 Lay thou the sinner in the dust,
Raise thou the good ! The heart and reins
Are tried by Thee ; the wise, the just !
10 Thou art my buckler and my trust,
Thy hand the true of heart sustains.

11 All-righteous Judge !—yet day by day
Is God to indignation stung.
12 If sinners will not quit their way,
But still from Him perversely stray,
His sword he whets, his bow is strung.

9. *The heart and reins are tried by Thee,*] As common experience shews, that the workings of the mind, particularly the passions of joy, grief, and fear, have a very remarkable effect on the *reins* or *kidneys;* (See Prov. xxiii. 16; Ps. lxxiii. 21;) so from their retired situation in the body, and their being hid in fat, they are often used to denote the most secret workings and affections of the soul. See Ps. xvi. 7; Jer. xii. 2; Lam. iii. 13. And to "see or examine the *reins*" is to see or examine those most secret thoughts or desires of the soul. See, besides the text, Ps. xxvi. 2; Jer. xx. 12; and other places. (*Parkhurst.*)

11. *Is God to indignation stung*] The original expression here is very forcible. The true idea of it appears to be, to *froth* or *foam at the mouth* with indignation.

12. *His sword he whets, his bow is strung*] Nothing can be more lively and expressive than this image of the Almighty, described in language suited to our capacities, in the act of whetting and sharpening his sword for the destruction of his enemies, and fitting to the bowstring his arrow which cannot err. Milton has furnished the "Filial Godhead" with the same weapons of vengeance:

> Go then, thou Mightiest, in thy Father's might;
> Ascend my chariot, guide the rapid wheels,
> That shake heav'n's basis; bring forth all my war,
> My bow and thunder; my almighty arms
> Gird on, and sword upon thy puissant thigh.
>
> *Paradise Lost*, vi.

13 To do his will, with ready aim
The instruments of death are train'd;
The tyrant's burning rage to tame,
Behold, his bolts of arrowy flame,
His forked shafts hath God ordain'd.

14 And see the wretch, who teems with woe,
Who mischief breeds, and falsehood bears!
15 He digs a pit, he delves it low,
For others bids the ruin grow,
And fills the grave himself prepares.

——— beside him hung his bow,
And quiver with three-bolted
thunder stored.
Ibid.

13. *The tyrant's burning rage to tame*] English translation, "Against the persecutors;" literally, "against the *ardent* persecutors;" the idea, conveyed by the word, appearing to be taken from the action of fire, which is continually pressing upon, and, as it were, pursuing the fuel on which it feeds. (See Parkhurst, on דלק.)

— *his bolts of arrowy flame, His forked shafts*] "His arrows," English trans. The original word, signifying "arrows," and sometimes "the shaft or wooden part of a spear," seems to have reference to the *divided* or *separated* pieces or slips of wood, of which such instruments are made. Being used for "arrows," the word is also figuratively applied to *lightnings*, which are God's arrows. See Ps. xviii. 15; cxliv. 6; Hab. iii. 11. (Parkhurst on חץ. ii.) Above I have expanded the phrase, adopting the notion suggested by Parkhurst's etymological remark.

14 *And see the wretch, who teems with woe,*
Who mischief breeds, and falsehood bears!]
This metaphor forcibly describes the deep design, the continued course, and vigorous endeavours of the wicked for the doing of mischief, and his restlessness and pain, till he have accomplished it.

15. *He digs a pit, he delves it low*] The former verb, agreeably to the distinction intended in the original, denotes the action of digging or cutting with a spade; the latter, the sinking or deepening of the hole. The image is taken from one of the methods of hunting wild beasts anciently in use; namely, by means of a pit or pit-fall, digged deep in the ground, and covered

16 His mischief on himself shall light;
On his own head descends his wrong.
17 Thy arm is strong, thy ways are right,
Great God!—I'll sing Jehovah's might,
Jehovah's truth shall prompt my song.

PSALM VIII.

INTRODUCTION. Of this most beautiful hymn of praise and gratitude neither the date nor the occasion is well known. It is a thankful commemoration of God's greatness and of his love to man: the Psalmist, as he is interpreted by the apostle to the Hebrews, looking forward to the exaltation of human nature by the incarnation of our blessed Lord.

1 HOW great, Jehovah, sovereign Lord,
Thy name, through all thy works ador'd!
Thou who hast set thy glory high
Above the vastness of the sky!

2 The infant's mouth, the suckling's tongue,
By thee to notes of praise are strung;
Of force to bend the hostile will,
And bid the vengeful heart be still.

over with boughs of trees, reeds, turf, and the like, in order to deceive them, and cause them to fall in unawares.

2. *The infant's mouth, the suckling's tongue,*
By thee to notes of praise are strung;]

Literally, as in our authorized versions, "Out of the mouth of babes and sucklings hast thou ordained, founded, or constituted, strength." "This verse," says Bp. Horne, "is cited by our Lord," Matt. xxi. 16; and applied to 'little children in the temple, crying, Hosannah to the Son of David!' which vexed and confounded his malignant adversaries. The import of the words therefore plainly is, that the praises of Messiah, celebrated in the church by his children, have in them a strength and power, which nothing can withstand: they can abash infidelity, when at its greatest height; and strike

3 When yon blue vault of peerless light,
Thy fingers' work, employs my sight;
When that fair moon, ordain'd by thee,
Those orbs of radiant flame I see;

4 Lord, what is man, that he should prove
The object of thy watchful love?
Or son of man, that he should share
The presence of thy fostering care?

5 Form'd by thy will a little space
Below thy hosts, thy angel race;
By Thee with might, with glory, crown'd,
Lord of creation's ample round:

6 He hears Thee bid thy works obey
In him thy delegated sway;
Controll'd by Thee, he sees them meet,
And crouch submissive at his feet:

7 Flocks, and all herds; the desert brood;
What wings the air; what cleaves the flood.
8 How great, Jehovah, sovereign Lord,
Thy name, through all thy works ador'd!

hell itself dumb. In the citation, made by our Lord, which the Evangelist gives from the Greek of the LXX, we read, "Thou hast perfected praise," which seems to be rather a paraphrase, than a translation, of the Hebrew; literally rendered by our translators, "Thou hast ordained strength." In the above version regard has been had to the paraphrastical, as well as the literal, sense.

3. *Those orbs of radiant flame*] Parkhurst describes the original word as denoting "any glittering thing, but generally a round one:" thence, "a star, that is, the orb or body of a fixed star or planet;" and "most generally a star, that is, the stream or flux of light from the orb of a fixed star or planet." (See his Lexicon on ככב.)

PSALM IX.

INTRODUCTION. Upon what particular occasion this Psalm was composed is not known. It consists of two parts: a thanksgiving, which reaches through the first twelve verses, corresponding with the first five stanzas of the following version; and a prayer, which occupies the remaining portion. It is properly characterised by Bishop Horne, as "an animated and exalted hymn."

PART I.

1 MY heart, great God, shall raise
To Thee the hymn of praise,
My answering tongue thy wond'rous works proclaim:
2 My beating heart shall bound,
With joy my tongue resound,
And, O most Highest, chaunt thy sovereign name.
3 For, lo! my foes, compell'd to flight,
Before thy face are fall'n, and perish from thy sight!

4 To Thee my cause was known,
By Thee my right was shewn:
Thy throne supreme, thy judgment, Lord, was just.

2. *My beating heart shall bound,*] English translation, "I will be glad." But the phrase is here rendered with a view to Parkhurst's interpretation; "To move briskly and alternately, to move to and fro, or vibrate with a quick motion, as the heart in joy." I suppose a reference therefore to the "heart," mentioned in the former verse; and translate accordingly.

— *O most Highest*] I retain the double superlative of our old Common Prayer Book translation, where, as Bishop Lowth very pertinently remarks, it acquires a singular propriety from the subject to which it is applied, the Supreme Being, who is higher than the highest.

5 Thy stern rebuking word
Abash'd the heathen heard;
Thy force the impious felt, and sank in dust.
By Thee overwhelm'd, no more to rise,
Their name in endless shade of dark oblivion lies.

6 Destruction, sent from Thee
To work thy high decree,
Pour'd on the foe its desolating flood:
And sheer with sweepy sway
Their cities bore away;
No memory tells the place where once they stood.

7 But with Jehovah age is none:
His judgment seat is set; and who shall shake his throne?

8 Their sentence all mankind
Shall hear by Him assign'd;
The world shall bow, and own his judgment right.

6. *Destruction, sent from Thee*
To work thy high decree,
Pour'd on the foe its desolating flood.]
This verse is thus rendered by Bishop Lowth, and the rendering is approved by Bishops Horne and Horsley. "Desolations have consumed the enemy for ever; and as to the cities which thou, *O God*, hast destroyed, their memory is perished with them."

— *And sheer with sweepy sway*
Their cities bore away;]
I have endeavoured to express the idea of total and permanent desolation intended by the Hebrew verb, which denotes "plucking up by the roots;" or, as in the case of buildings, "rooting up, razing, destroying from the foundations." (See Parkhurst on נתש.)

9 And still in misery's hour
Is He the poor man's tow'r;
The outcast's refuge in affliction's night.
10 Who know thy name, to Thee will cleave!
For them who seek THE LORD, THE LORD will never leave.

11 Sing praises, praises sing
To heav'n's Eternal King,
Who deigns his seat to fix on Zion's hill.
To all the nations round
His righteous acts resound;
12 He marks the harmless blood which tyrants spill;
In mind he bears the sufferer's cry,
Nor on his servant's woes looks with unpitying eye.

PART II.

13 On me thy mercy shew,
Regard, O Lord, my woe,
View me the object of relentless hate!
Hard by the gates of death
I lie; do thou my breath
14 Revive, that I may stand in Zion's gate;

13. — *the gates of death*] The Hebrew poets abound in imagery, taken from the mode of burying in use among them. For the sepulchres of the Israelites, at least of those of the higher ranks, were large caverns under ground, hewn out of the solid rock, with a vaulted roof, and some so spacious as to be supported by pillars. On all sides were cut receptacles for the coffins, which occupied each its separate cell. No light was admitted into the cave; the entrance to which was narrow, and closed by a stone rolled against it. Many repositories of this kind are still to be seen

And Zion's daughter hear my voice,
Whilst I thy praises chaunt, and in thy strength rejoice.

15 And see! the toils they wound
The heathens' feet surround;
The pit they digg'd, behold! their steps hath caught.

in Judea. The popular notion of the state of the dead on their leaving this world seems to have been connected with this mode of disposing of their bodies; and agreeable to this notion is the language of the sacred poets, who frequently derive their imagery, when speaking of the dead, from the sensible objects continually present to their eyes. Hence such phrases as "the gates of death" or "of hell;" "the mouth of hell;" "going down into the pit;" "the pit shutting her mouth on" those who have entered it; and others of the like kind, both in the Psalms, and in other parts of the Old Testament. (See Bp. Lowth's Seventh Prælection, for more upon this subject.)

14. — *in Zion's gate*] That is, in the most frequented place of the city. For among the Israelites, as probably among the other ancient nations of the East, the "gate" of the city was the *forum* or place of publick concourse. There was the court of judicature held for trying all causes, and deciding all affairs. And there also was the market, where corn and provision was sold. Bp. Horne observes, that there is a beautiful contrast between "the gates of death" in the preceding verse, and "the gates of the daughter of Zion" in this.

— *Zion's daughter*] The word "daughter" applied to places, as the daughter of Zion, of Jerusalem, of Tyre, denotes the city, community, or state of Zion, Jerusalem, or Tyre.

15. — *the toils they wound*
The heathens' feet surround]
This is an image taken from one of the ancient methods of hunting and taking wild beasts: namely, the snare or toils, which consisted of a series of nets, inclosing at first a great space of ground, in which the wild beasts were known to be; and then drawn in by degrees into a narrower compass, till they were at last closely shut up, and intangled in them.

Concerning the pit, another method here alluded to, see the note on Ps. vii. 15.

16 By acts of justice done
Jehovah's arm is shewn:
Snar'd is the wicked by the work he wrought.
17 To hell's sepulchral gloom they go;
Rebels, who God despise, nor choose his will to know.

18 For misery's meek lament
Shall not in vain be spent,
Nor patience still in fruitless hope consume.
19 Rise, Lord, thy pow'r display;
On man's presumption lay
Thy hand; pronounce aloud the heathen's doom.
20 Plant in them dread of Thee; and then
They shall their weakness feel, and know themselves but men.

PSALM X.

INTRODUCTION. "Expositors," says Bishop Horsley, "have to little purpose racked their invention, to discover some particular occasion of this admirable hymn." It is for the most part a mixture of supplication and complaint, descriptive of some powerful enemy, who, renouncing all fear of God and regard of men, uses both force and deceit as the means of oppression. The descriptions are lively, introducing much illustrative embellishment of comparison and metaphor. The Psalm concludes with a sudden change from its former plaintive

20. *They shall their weakness feel, and know themselves but men*] The Hebrew word, used in this place for "men," has *infirmity* or *illness* for its radical idea; and is used to denote "man," with reference to the infirm, wretched state, into which he fell by sin. It is by this name that the species is most commonly called in Scripture; and the use of the term has evident propriety in the passage before us. (See Parkhurst on אנש, vi.)

strain to notes of the highest exultation, celebrating Jehovah's sovereignty, manifested in the protection of the helpless, and the destruction of tyrannical oppression.

1 WHY, LORD, wilt thou at distance stay,
When times of danger press?
Why wilt thou turn thy face away
In seasons of distress?

2 In full blown pride the impious strives
To snare the poor in thought:
But in the schemes, himself contrives,
Shall he himself be caught.

3 Behold, he vaunts with speech profane
His heart's impure delights;
With triumph hails his lawless gain,
And Thee, Jehovah, slights.

4 With eye of scorn, and heart of pride,
"There is no God," he says:

3. *With triumph hails his lawless gain,*
And Thee, Jehovah, slights] Bible marginal translation, "The covetous blesseth *himself*, he abhorreth the LORD." Bishop Horsley renders, "He blesseth gain, despising Jehovah." In either case, much the same idea is conveyed, as expressed above. Parkhurst takes the questionable word in the sense of "a covetous man," that is, "a clipper;" and illustrates the phrase by the following curious remark: "The Lexicons have given this root the sense of *covetousness;* but in many of the passages, where it is supposed to have this sense, it literally signifies the *breaking* or *cutting off* pieces of metal, as, for instance, of silver: for in the times of Abraham and Moses, and long after, they used to weigh their silver, and, no doubt, to cut or clip off pieces of it, to make weight in their dealings with each other, as is practised by some nations, particularly the Chinese, to this day. (See on בצע, iii.)

His thoughts are all thy truth beside,
5 And crooked all his ways.

Above his sight thy judgments lie,
Nor man he heeds, nor Thee:
6 All change his heart's proud boasts defy,
"Affliction knows not me."

7 His mouth of curses deep is full,
Of falsehood, fraud, and wrong:
Ungodliness and foul misrule
Are bred beneath his tongue.

8 Near village folds in wait he lies,
In dark and secret ways:
There tracks the faint with peering eyes,
And there the harmless slays.

5. *And crooked all his ways.*] Simonis renders the phrase, "Via in orbem it, h. e. curva, distorta, dolosa est." (Sim. Lex. חול.)

5. *Nor man he heeds*] The Hebrew expression is very forcible, signifying "to puff or snuff at, in contempt or disdain." (Parkhurst on נפח, ii.)

7. *Ungodliness and foul misrule*
Are bred beneath his tongue] There seems to be an allusion in this place to serpents, whose poison is hidden under their tongue, or within their teeth.

8. *Near village folds in wait he lies*] Upon the word, rendered "villages" in our Bible translation, Parkhurst remarks, that the proper and original signification of it appears to be such moveable villages of tents, as those of the ancient Nomades, and modern Bedoweens, so called from the round form in which they were placed: and that the word is probably so applied in this place. Bp. Horsley says, that the image is that of a beast of prey of the lesser order, a fox or a wolf, lying upon the watch about the farm-yard in the evening.

— *There tracks the faint with peering eyes*] Concerning the word, which I have rendered "peering," Parkhurst says, that it is applied to *winking* or *half-closing* the eyes, in order to see more distinctly. The Septuagint and Vulgate translations, which mean *look at, behold,* give the general sense, but not the beautiful image expressed in the Hebrew.

9 In secret place he spreads his toils,
Like lion in his lair,
To spoil the weak: the weak he spoils,
Entangled in his snare.

10 He bows, he fawns, with fraudful art,
Low crouching on the ground:
Prompt on his helpless prey to start,
And close his victim round.

11 "God sees it not," with heart consign'd
To vile conceits he cries:
"Oblivion clouds Jehovah's mind,
And distance veils his eyes."

12 Arise, Jehovah: God of might,
Thy lifted hand display:
Nor from the meek withdraw thy sight,
Nor turn thy thoughts away!

10. *He bows, he fawns, with fraudful art,*
Low crouching on the ground] "He croucheth, he humbleth himself," Bib. trans. I understand the words, as carrying on very beautifully by metaphor the image instituted by comparison to the lion in the preceding verse.

— *Prompt on his helpless prey to start,*
And close his victim round] "That the poor may fall by his strong ones," Bib. translation. But what is meant by "his strong ones," is doubtful. Whether "his captains," as in our old translation, dropping the metaphor; or "his whelps," retaining the metaphor, as approved by Simonis, after Schroederus: or whether it may not be simply "by his strength," *robora ejus*, as is also noticed by Simonis. See on עצם, and עצום.) Sternhold seems to have preferred the last rendering, for he gives the verse,

With cunning craft and subtilty
He croucheth down alway;
So are great heaps of poor men made
By his strong power a prey.

13 Why should the rebel heart o'erflow
With pride? why God despise?
And say, "Nor eye of thine shall know,
Nor hand of thine chastise?"

14 But, Lord, thy eyes th' oppressor see:
The proud thy hand shall pay:
In Thee the poor confide; in Thee
The orphan finds his stay.

15 The scorner's might, O Lord, subdue;
The spoiler's pow'r confound:
His sin with just revenge pursue,
Till sin no more be found.

16 For aye, and while the world shall stand,
The Lord the sceptre wields;
He drives the faithless from his land,
And he the faithful shields.

17 Father of all! thy watchful care
Prepares the humble breast,
Bends to its plaint a willing ear,
And grants the meek request.

18 'Tis thine the arm of pride to break,
And make the tyrant bow:
Thou art the Saviour of the weak,
The orphan's Father Thou!

PSALM XI.

Introduction. This short but admirable ode was probably composed, in consequence of advice given to David by his friends to fly to some place of refuge from the assaults of his

enemies. Their advice is recited, with the motives of it, in the first stanza, comprising the three first verses. David's answer, expressing his confidence in Jehovah, and the grounds of that confidence, occupies the remainder of the poem, in which sentiments of the most sublime piety are expressed with corresponding majesty and awfulness.

1 MY shelter is Jehovah's name:
Then wherefore to my soul exclaim,
" Fly like a sparrow to your hill:
2 Behold, their bow the impious try,
Their arrow to the string apply,
By stealth the true of heart to kill.
3 The firm foundations are o'erthrown,
And what can by the just be done?"

1. *My shelter is Jehovah's name*] Bib. trans. " In the Lord put I my trust." For the verb, which properly signifies " I shelter myself," is frequently rendered " to hope or trust in," which is *taking refuge* or *shelter* mentally. (See Parkhurst on חסה.) But the *proper* signification seems required here, at least it has peculiar expression from what follows in the context.

— *Fly like a sparrow to your hill*] Or, as the line might run, " Away, ye sparrows, to your hill." Bishop Horsley renders, " flee sparrows to your hill:" and observes, that this word, צפור, like most names of animals in the Hebrew language, signifies either the individual or the species. And, as the name of the species, it may be used in the singular number for many individuals; and thus used, it may be connected with plural verbs, adjectives, and pronouns, as here. The expression, he continues, " I take to be proverbial, denoting a situation of great helplessness and danger, in which there was no hope of safety but in flight."

3. *The firm foundations are o'erthrown,*
And what can by the just be done?]
The former words seem to be those of David's friends, representing the extreme danger he was in from the arrows of the enemy, already, as it were, fitted to the string, and pointed at him in secret. These seem to be the words of the same persons, dissuading him from further resistance by the consideration that all was over: the " foundations" of religion

4 Jehovah sits in heav'n on high,
The temple of his sanctity,
The throne of his supreme command.
His eyes survey mankind below,
The sons of men his eyelids know,
5 He tries the just with aspect bland;
But him, who fraud and strife affects,
His heart abhors, his soul rejects.

6 Jehovah from above shall rain
In judgment upon guilty men

and law were subverted; and what could a man, engaged in the most righteous designs, hope to do, when that was the case?

4. *The temple of his sanctity*] The word "temple" is not unfrequently applied by the sacred poets to that high and holy place, where Jehovah peculiarly dwelleth; otherwise called "the holy heavens" or "heavens of holiness," and Jehovah's "dwelling or resting place." See Ps. xviii. 7; Hab. ii. 20: Ps. xx. 6; 1 Kings viii. 30, 39, 43, 49. The expression is also applied to *heaven* by heathen authors, such as Ennius, Terence, and Lucretius; especially the last, who seems fond of this application of the term. Milton, in his sublime description of the return of the Son from the conquest of the rebel angels, uses the same phrase;

——— he, celebrated, rode
Triumphant through mid heaven, into the courts
And temple of his Mighty Father, thron'd
On high: who into glory him receiv'd,
Where now he sits at the right hand of bliss.
Paradise Lost, vi.

And in another place, denominating heaven "this high temple," he assigns the proper reason for its being called so, by adding that it is the place which its inhabitants

——— frequent
With ministeries due, and solemn rites.
Paradise Lost, vii.

5. *He tries the just*] As metals are tried, for such is the meaning of the verb. Upon which Bp. Horne remarks, As to the afflictions which persons may suffer, who are embarked in a righteous cause, they are intended to purge away the dross, and to refine them for the Master's use. "Gold," saith the Son of Sirach, "is tried in the fire, and acceptable men in the furnace of adversity." Ecclus. ii. 5.

Intangling snares, and coals that glow:
Brimstone, and fire, and fiery blast,
The scorching terror of the waste,
The portion of their cup of woe.
7 Thou only Good! 'tis sweet to Thee
Thy image in thy works to see!

6. *Intangling snares, and coals that glow*] The C. P. B. translation renders the word פחים "snares;" the Bib. translation does the same, adding in the margin, "or quick burning coals:" in which, says Parkhurst with reference to the etymological sense, the fire is still *blowing up*. Bp. Lowth explains it by *balls of fire*, or simply *lightnings*; and observes that this interpretation corresponds with what follows much better than "snares." I have however judged it not improper to adopt both significations of the word.

— *Brimstone, and fire*] With evident allusion to the horrible destruction of Sodom and Gomorrha; the images, taken from which, are transferred to the vengeance of the last day.

— *and fiery blast*] Our Bible marginal translation renders the word "a burning tempest;" more specifick and more appropriate than the textual rendering "an horrible tempest." Parkhurst explains the word to mean "a scorching blasting wind;" and explains it, after Michaelis, of that pestilential destructive wind, well known to the eastern nations, and by the Arabs called Smûm, Simoom, Samiel, and the like, according to their various pronunciations. This wind, when it lights upon a multitude, destroys great numbers of them in a moment, as frequently happens to the caravans in those deserts. Niebuhr remarks, speaking of the Simoom, that "during an excessive heat there sometimes comes a breath of air still more burning; and that then, both men and beasts being already overpowered and faint, this small increase of heat intirely deprives them of respiration."

— *The portion of their cup of woe*] From the ancient custom of the master of the feast appointing to each guest his cup, that is, his kind and measure of liquor, "cup" is a frequent expression in Scripture for that portion of happiness or misery, which God allots to men. See also Ps. xvi. 5; xxiii. 5.

PSALM XII.

INTRODUCTION. The occasion of this short poem is unknown, but David was its author. It is of the elegiack character; and is a pathetick and pleasing effusion of complaint mingled with recollection of Jehovah's promises, and reliance on his truth.

1 HELP, O Jehovah, help! The godly dies;
Fails of the sons of men the faithful part.
2 Man with his fellow utters glosing lies;
Smooth are their lips, and double is their heart.

3 But their smooth lips, their proud and boastful tongue,
Shall God extirpate. Hear their babblings vain!
4 "Our tongue shall rule: to us our lips belong:
And who is he shall circumscribe our reign?"

5 Now for the sufferer's heav'n directed sighs,
The patient moanings of the meek oppress,
Thus saith the Lord Jehovah: "I will rise,
Quell the proud heart, and give the humble rest."

2. —*glosing lies*] So Bp. Horsley renders, and explains it by "ensnaring eloquence, and specious argument:" The phrase is from Milton:

For man will hearken to his glosing lies.
Paradise Lost, iii.

—*double is their heart.*] Literally, "a heart and a heart;" that is, a double heart, or, as it were, two different hearts.

4. *Our tongue shall rule: to us our lips belong:*
And who is he shall circumscribe our reign?] Milton has put very similar sentiments into the mouth of Satan:

Our puissance is our own: our own right hand
Shall teach us highest deeds, by proof to try
Who is our equal.
Paradise Lost, v.

6 Pure are the words that speak Jehovah's mind!
Pure as the silver, all its dross remov'd;
Or gold in crucible of earth refin'd,
And seven times in the searching furnace prov'd.

7 Thy words wilt thou establish, O my God!
Spite of this impious race, thy saving hand
8 We trust; though now the wicked walk abroad,
While prosperous vileness lords it o'er the land.

6. *Pure are the words that speak Jehovah's mind*] "Not like those of deceitful and fallible man, but true and righteous altogether. Often have they been put to the test, in the trials of the faithful, like silver committed to the furnace in an earthen crucible; but like silver in its most refined and exalted purity, found to contain no dross of imperfection, no alloy of fallibility in them." This is Bp. Horne's remark, illustrative of the comparison in the text; a comparison, which I suppose no person can consider, without being struck by its pertinency and its elegance.

— *Or gold*] Bishop Horsley has introduced the word into his translation, though I am not aware that there is authority for it; unless it be in the supposed signification of the verb יקק, which Parkhurst interprets as denoting "to fuse thoroughly, thoroughly purify by fusing, *as gold*." The frequent introduction however of these two precious metals into the same comparison by the sacred writers, as well as the evident propriety of the double comparison, will I presume sufficiently justify me in mentioning both in this place.

— *in crucible of earth refin'd*] Or, according to the radical sense of the word, a sublimatory, or vessel wherein the impurities or dross of metal, being separated by the action of fire, are made to ascend. Refiners' "crucibles," so called because they were formerly marked with a cross, are to this day made of earth.

8. *While prosperous vileness lords it o'er the land*] "Vileness" personified; for so it appears to be in the original.

PSALM XIII.

INTRODUCTION. Of this very beautiful and affecting little hymn, there is no certain information, concerning the author or the cause. The plaintive strain of the body of it will probably find an echo in the feelings of those who are weighed down by distress. Happy they, who can also adopt the triumphant tone of the conclusion!

1 LORD, my God, how long by Thee
Shall I quite forgotten be?
Lord, how long? for ever, say,
Wilt thou turn thy face away?

2 Ceaseless thoughts my soul perplex:
Daily griefs my spirit vex:
O'er me, lo! my foes bear sway:
Lord, how long? for ever, say?

3 Lord, my God, at length arise,
Mark my sorrows, hear my cries:
Lighten thou my eyes that weep,
Lest the sleep of death I sleep.

4 Lest my foe exulting rail,
"See, against him I prevail!"
And the persecuting crew
Triumph, as my fall they view.

3. *Lighten thou my eyes that weep*] In time of sickness and grief the eyes are dull and heavy; and they grow more and more so as death approaches, which closes them in darkness. On the other hand, health and joy render the organs of vision bright and sparkling, seeming, as it were, to impart light to them from within. *Bp. Horne.*

5 On thy mercy I repose:
Thee my heart her Saviour knows;
Leaps for joy; and hymns thee, Lord,
Thee her shield and great reward.

PSALM XIV.

Introduction. David is by most writers supposed to be the author, and the revolt of Israel in Absalom's rebellion the occasion, of this Psalm. It describes the depraved condition of human nature, when not in a state of grace; and with particular reference to the immediate occasion of the Psalm, which then concludes with a lively apostrophe expressive of an earnest desire for the deliverance and salvation of Israel.

1 "THERE is no God," the worthless says,
All in his senseless mood:
Corrupt they are, and foul their ways;
Not one that doeth good.

2 The Lord looked down from heaven, and view'd
The sons of men below;

5. *Leaps for joy*] The verb, thus rendered, signifies, according to Parkhurst, "to exult, leap or jump up and down, turn this way and that, for joy." It is a word of *gesture;* and denotes the outward expression of joy by the motions of the body. It is spoken of the *joyous motion of the heart* in this place; as of the tongue in Ps. xvi. 9; and of the bones in Ps. li. 8. (See on גל, vii.)

1. *There is no God, the worthless says,*
All in his senseless mood]
The person here described is marked out by a word, which Parkhurst explains to mean "vile, refuse, contemptible, a villain." According to Simonis, it means "a fool, one weak in understanding, one dead to all wise or virtuous exertion;" or "an impious, wicked wretch," as opposed to a man of understanding, wickedness and folly being in Hebrew correlative terms, as are wisdom and virtue.

2. *The Lord look'd down from heaven, and view'd*
The sons of men below]
"Like a watchman on the top

If some the ways of truth pursued,
And sought their God to know.

3 Together all are gone astray,
And filthy all are grown:
Not one, that keeps the rightful way;
That doeth good, not one.

4 Have they no sense, that thus they tread
The paths of guilt abhorr'd?
My people they devour like bread,
And call not on the LORD.

of some lofty tower, God is represented as surveying from his heavenly throne the sons of Adam and their proceedings upon earth: he scrutinizes, and, as it were, searches diligently, to find among them a man of true wisdom, one whose heart was turned towards the Lord his God, one who was inquiring the way to salvation and glory, that he might walk therein." (*Bp. Horne.*) All this is of course said after the manner of men, and is incapable of being misapprehended: at the same time it expresses a most important truth in the most animated and vivid manner. Milton has copied the figure in the following passage:

Now had the Almighty Father from above,
From the pure empyrean where he sits
High throned above all height, bent down his eye,
His own works and their works at once to view.
Paradise Lost, iii.

4. *My people they devour like bread*] That is, like their ordinary food. For bread, which was and is the principal part of the food of men in all countries, is particularly so among the eastern nations; who, as Dr. Shaw observes, "are great eaters of bread: it being computed that three persons in four live intirely upon it, or else upon such compositions as are made of barley and wheat flour. Frequent mention is made of this simple diet in the holy Scriptures." So Niebuhr tells us, that "the principal nourishment of the Orientals in general is fresh baked bread; and that therefore they take especial care not to want for meal, when they travel in the desert."

5 Ah! there with groundless fears they shook,
For God protects the just.
6 But ye—the poor's designs ye mock,
Who place on God their trust.

7 O! who shall stretch from Zion's hill
His liberating hand?
Who thence the eager hope fulfil
Of Israel's captive band?

When thou, O Lord, shalt once again
Thy people's bonds destroy,

5. *Ah! there with groundless fears they shook,*
For God protects the just] Literally, "there they feared a fear," or "they were in great fear:" and so the sentence ends. But in the Greek version of the LXX, as in the parallel passage in the fifty-third Psalm, ver. 5, are added the words, "where no fear was:" which, as Bp. Horne observes, certainly connect better with what follows, "for God is in the generation of the righteous." "David," he remarks, "is supposed to be speaking primarily of Israel's defection from him to Absalom; and here to be assigning the motive of that defection in many; namely, fear of the rebel's growing power, and distrust of his ability to protect them: which fear, the Psalmist observes, was groundless; because his cause was the cause of God, who would not fail to appear in its support and vindication. The latter part of the verse, 'but ye &c.' is plainly addressed to the adversaries, and charges them with reproaching and scoffing at the confidence, expressed by the afflicted righteous in the Lord."

7. *When thou, O Lord, shalt once again*
Thy people's bonds destroy] Literally, as in our translations, "When the Lord turneth," or "bringeth back the captivity of his people:" namely, those who had been carried away captive. I have expressed this by a periphrasis. The Hebrew phrase however sometimes means no more than a figurative bringing back of the captivity; or a restoration from great affliction and misery to a happy state. The literal sense is most agreeable to the

Jacob shall swell th' exulting strain,
And Israel leap for joy.

PSALM XV.

INTRODUCTION. This Psalm contains the character of the person, who should be fit to ascend into the hill, and dwell in the temple, of Jehovah. But neither the author, nor the occasion, of it is well known. The interrogatory in the first verse, and the answer in the following verses, give it a lively dramatick effect.

1 WHO, O Lord, a welcome guest,
In thy dwelling place shall rest?
Who, O Lord, inhabit still
On thy own most holy hill?

2 He who walks where virtue leads;
He who acts as justice bids;
He who speaks, and speaks alone,
What his conscious heart will own.

3 He from malice guards his tongue;
He withholds his hand from wrong;
Nor against another's fame
Dares the slanderous tale proclaim.

4 All are hateful in his sight,
Who in deeds of guilt delight:
Precious in his sight and dear,
All who their Creator fear.

opinion of those who suppose the Psalm to have been written during the Babylonish captivity.

7. *And Israel leap for joy*] The Hebrew verb is the same as in Ps. xiii. 5. See the note there.

His the meek and lowly mind,
Ever courteous, ever kind:
Tho' his own mischance ensue,
His the heart, to promise true.

5 Him nor gain can tempt astray
On a brother's need to prey;
Nor the proffer'd bribe allure
To oppress the guiltless poor.

He, whom thus his actions prove
Studious of Jehovah's love,
May unmov'd inhabit still
On Jehovah's holy hill.

PSALM XVI.

Introduction. Of this delightful hymn there is no doubt, that it was composed by David, and that it is prophetical of our blessed Lord's resurrection. It is described in the Hebrew title by a word, the signification of which is differently given by commentators; but which in various ways is applicable to the composition. As "a sepulchral inscription," it might have been written on our Redeemer's tomb: as "a triumphal monument,"

4. *His the meek and lowly mind,*
Ever courteous, ever kind.] It must be obvious to every one that our C. P. B. translation has rendered a portion of this verse very differently from the Bib. Translation: I allude to that, which runs in the latter, "In whose eyes a vile person is contemned;" and in the former, "He that setteth not by himself, but is lowly in his own eyes." I suppose there is no doubt that the Bib. version of the clause is correct. At the same time, the qualities noticed in the C. P. B. version of it are so essential to a religious character, and are so distinctly noticed as such in other parts of Scripture, that upon the above authority I have ventured to give them admission, in addition to that recommended by the correcter version, and which stands at the beginning of this verse.

it might have been sung by him in the region of departed spirits: and in either, or in any sense, it may well be considered as a "golden" composition: as "apples of gold in network of silver;" invaluable in its subject, most pleasing in its structure.

1 GUARD me, O God, I trust thine aid:
2 To Thee my suppliant soul hath said,
Thou, O Jehovah, art my King;
The source whence all my blessings spring.

No good of mine can Thee requite,
3 Yet in thy saints I take delight;
And most, of all the sons of earth,
In those of most exalted worth.

4 Who haste another god to know,
Theirs is accumulated woe.
Their bloody rites my soul disclaims;
My lips renounce their hated names.

5, 6 My heritage art thou, O Lord;
Thou fill'st my cup, and spread'st my board.

2. *The source whence all my blessings spring*] One rendering of this obscure passage is, "My goodness is from thee." Another is that of our C. P. B. version, "My goods are nothing unto thee." I have combined the two senses in this line, and in the first line of the next stanza.

4. *Their bloody rites my soul disclaims*] Literally, "I will not pour out their libations of blood:" that is, I will not partake in their religious ceremonies, of which the pouring out of libations to their false gods constituted with the heathens a principal part; as "the libations of blood" probably allude to those human sacrifices, in which many of the heathen nations indulged.

5. *Thou fill'st my cup and spread'st my board*] See the last note on Ps. xi.

My portion is a pleasant spot,
And large and goodly is my lot.

7 Blest be the Lord, who guides me right,
And prompts my secret thoughts by night.
8 On him my eyes are planted still,
My advocate, and guard from ill.

9 My heart exults; my tongue replies:
My flesh shall rest in hope to rise.
Thou wilt not leave my soul in hell,
Nor let me with corruption dwell:

6. *My portion is a pleasant spot*] Literally, as in our Bib. version, "The lines are fallen unto me in pleasant places:" for it was the practice of the Israelites to measure their land by a line, rope, or cord, as we use a chain for the same purpose; and hence the space or portion of land belonging to an individual was denominated by a word properly signifying the measuring instrument itself. By the like metonymy, the Hebrew word for "lot," meaning the portion decided by lot, properly signified the stone or mark put into the urn or vessel; by the leaping out of which, when the vessel was shaken, before another of a similar kind, the affair was decided.

—*And large and goodly is my lot*] Literally, "Thou shalt enlarge my lot." See Parkhurst on ימך. "Dilatas, dilatabis." (Simonis.)

7. —*my secret thoughts*] Literally, "my reins." See the note on Ps. vii. 9. "The latter part of this verse, says Bp. Horne, intimates the mode of those gracious and spiritual communications, which in the dark seasons of adversity were conveyed to the inmost thoughts and affections of the mind, thereby to instruct, to comfort, and to strengthen the sufferer, until his passion should be accomplished, and the morning of the resurrection should dawn."

9. —*my tongue*] Literally, "my glory:" the tongue being so called, because it is that member, by which man excels all creatures here below, and by which he is no less discriminated from them than by his reason; that member, by which we unite with the blessed spirits above, in uttering the praises and celebrating the glory of our Creator.

10. *Thou wilt not leave my soul in hell*] See the note on

10 But to thine Holy One disclose
The path, to endless life that goes;
Fulness of joy, while heaven shall stand;
And pleasures at thine own right hand.

PSALM XVII.

INTRODUCTION. This Psalm is an earnest appeal to the justice, wisdom, and lovingkindness of Jehovah, from the malice of unjust persecutors, by whom the Psalmist was oppressed. The persecutors were probably Saul and his followers: the Psalmist, David.

1 THE right, Jehovah, hear;
Attend my cause to know;
And to my loud complaints give ear,
From no feigned lips that flow.

Ps. vi. 5. Milton has thus imitated this beautiful passage in a speech of the Son of God:

Though now to death I yield, and am his due
All that of me can die; yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey, nor suffer my unspotted soul
For ever with corruption there to dwell:
But I shall rise victorious.
Paradise Lost, iii.

10. *But to thine Holy One disclose*
The path, to endless life that goes]
The return of Christ from the grave, says Bp. Horne, is beautifully described, by Jehovah "shewing" or discovering to him a "path of life," leading through the valley of the shadow of death, and from that valley to the summit of the hill of Zion, or to the mount of God in heaven, on which he now sits inthroned.

—*Fulness of joy*] That is, "thou wilt shew me fulness of joy and pleasures." (*Bp. Horsley.*)

1. —*my loud complaints*] The Hebrew word is used to denote sounds both of complaint and of exultation: but loudness or intenseness of sound appears always to form part of the idea.

2 Forth from thy judgment seat
My sentence, Lord, be told:
And may thine eyes observe my feet
The line of justice hold.

3 Thine eyes my soul explore:
Thou read'st my nightly thought,
And to the fire's assaying pow'r
My inmost heart hast brought:
But naught thou find'st therein
Of faithlessness and wrong;
For firmly I'm resolved that sin
Shall not mislead my tongue.

4 Mankind perversely run:
But by the precepts led
Of thy pure lips the paths I shun
Where ruthless murderers tread.
5 Lest from thy paths I fall,
Do thou my steps maintain;

3. *And to the fire's assaying power*
My inmost heart hast brought:] The word, rendered in our translations "thou hast tried me," signifies properly "to refine, as metals, by fire."

— *Of faithlessness and wrong*] The insertion of some such words as these, which are not in the original, seems necessary to make the sense clear. Our C. P. B. translators have made the like insertion.

4. — *the paths I shun*
Where ruthless murderers tread] That is, I have not been tempted to follow the example of those who practised forbidden means for my destruction, and to retaliate on them by similar machinations.

5. *Lest from thy paths I fall,*
Do thou my steps maintain] The image here, says Bp. Horne, which is very expressive and appropriate, is taken from one walking in a slippery path, for such is that of human life by reason of temptations: so that the believer, especially if he be young, feeble, and inexperienced, has great need of

6 Thine ear, which wont to hear me call,
My voice implores again.

7 Thy love do thou disclose,
Who dost the Saviour stand
Of them in troubles who repose
Their trust on thy right hand.
8 As th' apple of the eye,
A fence around me spread,
And let me in thy safeguard lie,
Thy wings' protecting shade.

9 My foes to waste my soul,
Their toils around me throw:

a divine supporter in every step he takes. There is an elegant opposition here between the paths of wickedness in the former verse, and the paths of God in this.

8. *As th' apple of the eye, A fence around me spread*] No more beautiful or satisfactory illustration of the care of Providence over his faithful servants could be suggested than this instance of the care, if we may so say, which he has taken in securing the eye. Of this care a heathen writer has given us the following detailed exemplification. "Does it not appear to thee to be a work of Providence, that, considering the weakness of the eye, he has protected it with eyelids, as with doors, which, whenever there is occasion to use it, are opened, and are again closed in sleep? and that it may not receive injury from the winds, he has planted on it eye-lashes, like a strainer; and over the eyes has disposed the eyebrows, like a penthouse, so that the sweat from the head may do no mischief." (*Socrates in Xenophon.*)

— *Thy wings' protecting shade.*] Wings for shelter are attributed to the true God, either agreeably to that most beautiful and affecting similitude of our blessed Lord, Matt. xxiii. 7; or rather, adds Parkhurst, "in allusion to the wings of the cherubim." But the former appears the more obvious and natural interpretation: and it is not unworthy of remark, that the comparison to "the apple of his eye" is followed by one to the protecting care of the parent bird in Deut. xxxii. 10, 11.

10 Inclos'd with fat their eyeballs roll,
Their lips with pride o'erflow:
11 They compass round my way,
Low-couch'd they watch for blood:
12 Like lion, thirsting for his prey,
Or lion's lurking brood.

13 Jehovah, rise, prevent,
In dust the spoilers roll;
Against their face thy sword be bent,
And save thy suppliant's soul.
14 Thy hand, Jehovah, bare,
O save my soul from those,
The worldly men, whose only share
Of joy this life bestows.

12. *Like lion, thirsting for his prey*] The similitude of a lion, either roaring abroad in quest of his prey, or couching in secret, ready to spring upon it the moment it comes within his reach, is often employed by David to express the power and malice of his enemies. Milton has employed the like similitude with reference to Satan, lying in wait for our first parents:

——— about them round
A lion now he stalks with fiery glare:
Then as a tyger, who by chance hath spied
In some purlieu two gentle fawns at play,
Straight couches close, then, rising, changes oft
His couchant watch, as one who chose his ground,
Whence rushing, he might surest seize them both,
Griped in each paw.

— *Or lion's lurking brood*] The Hebrew word, rendered in our translation "a young lion" and "a lion's whelp," denotes the animal when he first begins to hunt and shift for himself: so called probably, either from his frequently hiding himself, and lurking in dens and coverts, whence he might be called "a covert lion;" or from the shaggy hair with which he is now covered. (See Parkhurst and Simonis on כפר.)

13. *Against their face thy sword be bent.*] Bible marginal translation, "by thy sword;" and next verse, "by thy hand." The expressions "sword and hand of Jehovah," being frequently used, as Bp. Horne observes on the passage, to denote his power and vengeance.

Thou from thy hidden store
  Their bellies, Lord, hast fill'd;
Their sons are gorg'd, and what is o'er
  To their sons' sons they yield.
15 But I thy presence seek
  In righteousness to see;
And with thy likeness when I wake
  I satisfied shall be.

PSALM XVIII.

Introduction. This magnificent triumphal hymn was composed by David in celebration of his deliverance from his enemies. But the sublimity of the figures used in it, and the consent of ancient commentators, even Jewish as well as Christian, but, above all, the citations made from it in the New Testament, evince that the kingdom of Messiah is here pointed at under that of David.

It is thus divided into five parts by Bishop Horsley.

Part I. Consisting of the first three verses, is the proem of the song. This, in the following version, occupies the first stanza, or series of eight lines.

Part II. Celebrates miraculous deliverances from a state of affliction and distress. This part consists of sixteen verses, extending from the fourth to the nineteenth inclusive; or six stanzas.

Part III. Thanksgiving; five verses, from the twentieth to the twenty-fourth; or two stanzas.

Part IV. Celebrates success in war; eighteen verses, from the twenty-fifth to the forty-second; or four stanzas.

Part V. The establishment of the Messiah's kingdom; eight verses, from the forty-third to the fiftieth; or three stanzas.

14. — *their sons' sons*] This I take to be the best sense of the word rendered "babes" in our two versions. Sternhold has given much the same sense:

Their children have enough and leave
The rest to theirs behind.

PART I.

1 IN Thee, Jehovah, I delight.
2 Jehovah is my rock, my might,
My Saviour, buckler, and my tower,
My horn of safety, seat of power.
My God, on him my hopes rely:
3 Theme of my praise, to him I fly:
Jehovah, God, I call on Thee,
My foes to quell, my life to free.

PART II.

4 Around the cords of death were spread,
And floods of darkness o'er my head:

2. *Jehovah is my rock, my might*, &c.] In other words, says Bp. Horne, explanatory of the figures here made use of, Through Jehovah it is that I have stood immovable amidst a sea of temptations and afflictions; he has supported me under my troubles, and delivered me out of them; his protection has secured me; his power has broken and scattered mine enemies; and by his mercy and truth am I now set up on high above them all.

—*my horn of safety*] "Horns" are the well known emblems of strength and power, both in the sacred and profane writers; by a metaphor taken from horned animals, which are frequently made subjects of comparison by poetical writers, and the strength of which, whether for offence or defence, consists principally in their horns. Bruce speaks of a remarkable head dress worn by the governours of provinces in Abyssinia; consisting of a large broad fillet, bound upon their foreheads, and tied behind their heads; and having in the middle of it a horn, or a conical piece of silver, gilt, about four inches long, much in the shape of our common candle extinguishers. It is called *kirn* or horn; and is only worn on reviews or parades after victory. He supposes this, like other Abyssinian usages, to be taken from the Hebrews: and is of opinion that there are many allusions to the practice in Scripture in the expressions "lifting up the horn," "exalting the horn," and the like.

4. *Around the cords of death were spread*] "The cords of death" in this verse, and "the cords of hell" in the next, for

5 About the cords of hell were wound,
And snares of death my footsteps bound:
6 Distress'd I sought Jehovah's aid,
Afflicted to my God I pray'd:
My sorrows reach'd his dread abode,
And my cry pierc'd the ear of God.

the Hebrew word in each case is the same; as also "the snares of death" in the latter clause of the fifth verse; allude to the ancient manner of hunting, which is still practised in some countries, and was performed by surrounding a considerable tract of ground by a circle of nets, and afterwards contracting the circle by degrees, till they had forced all the beasts of that quarter together into a narrow compass; and then it was that the slaughter began. This manner of hunting was used in Italy of old, as well as over all the eastern parts of the world; and it was from this custom that the poets sometimes represent death, as surrounding persons with her nets, and as encompassing them on every side.

—*And floods of darkness o'er my head*] Literally, "the floods of Belial;" or, as Bp. Horne paraphrases the clause, "the powers of darkness and ungodliness, like an overwhelming torrent breaking forth from the bottomless pit."

There is no metaphor of more frequent occurrence with the sacred poets, than that which represents dreadful and unexpected calamities under the image of overwhelming waters. This image seems to have been especially familiar with the Hebrews, inasmuch as it was derived from the peculiar habit and nature of their own country. They had continually before their eyes the river Jordan, annually overflowing its banks, when at the approach of summer the snows of Libanus and the neighbouring mountains melted, and, suddenly pouring down in torrents, swelled the current of the river. Besides, the whole country of Palestine, although it was not watered by many perennial streams, was, from the mountainous character of the greater part of it, liable to numerous torrents, which precipitated themselves through the narrow valleys after the periodical rainy seasons. This image therefore, however known and adopted by other poets, may be considered as particularly familiar and, as it were, domestick with the Hebrews; who accordingly introduce it with greater frequency and freedom.

The preceding remarks are from Bishop Lowth's sixth Præ-

7 Then shook and quaked the solid ground:
The mountains, from their roots unbound,
Mov'd and were shaken: wrath was gone
Forth from incens'd Jehovah's throne.

lection. And in correspondence with them it may be noted, that the passage in the text is an exemplification of his position. For the word, rendered "floods," signifies, first a vale, valley, or low ground between mountains or hills; and then, a torrent or rapid stream, passing through such a valley; generally denoting those torrents or temporary streams, formed by the rain or snow from the mountains, such as have been just described.

7. *Then shook and quaked the solid ground*] The Exodus of the Israelites from Egypt, the parting of the Red sea and the river Jordan, and the descent of God upon mount Sinai, are favourite topicks of allusion with the Hebrew bards: and metaphors derived from those sources frequently occur, when the object is to describe the interposition of the Almighty and the exercise of divine power, for the protection and preservation of God's people, or the destruction of his enemies. The allusion is sometimes confined to one or other of these occurrences, as the occasion may require: sometimes also, when there is such a correspondence between the different images, as to allow of an apt accommodation to one and the same subject, several are brought together and blended into one description, in order to increase the grandeur of some particular event. Thus, in the passage before us, extending from the seventh to the fifteenth verse, the wrath and majesty of the avenging Deity are described in the first place under imagery, taken from the awful and tremendous descent of God upon mount Sinai: and then, in the concluding verse, the fifteenth, the images are derived from the dividing of the Red sea and the river Jordan. The force, magnificence, and sublimity of the description are self-evident: but, as Bp. Lowth remarks, the images from this their adaptation to foreign topicks acquire a degree of grandeur, even superior to that which they possess, when described, with whatever magnificence, independently and in their own place: because, besides the magnificence which is inherent in the ideas themselves, the contemplation of the resemblance between the different things creates astonishment and delight. (The reader may see more on this subject in Bishop Lowth's Ninth Prælection.)

8 Smoke from his heated nostrils came,
And from his mouth devouring flame:
Hot burning coals announced his ire,
And flashes of careering fire.

9 He bow'd the heavens, and came down;
Thick vapour at his feet was strown:
10 On cherub forms he flew, he rode;
And soar'd on wings of winds abroad.

8. *Smoke from his heated nostrils came*] The Hebrew language, which, like a striking picture, generally describes the passions by the effects they have on the body, expresses anger, or its absence, by different phrases referring to the nose or nostrils, whence constantly issues a warm steam, which in anger is quite hot. After the same manner both the Greek and Latin poets represent the nose as the seat of anger. Thus Theocritus: Id. i. 18.

Και οἱ αει δριμεια χολα ποτι ῥῖνι καθηται.
And bitter *choler* on his *nose* resides.

Αει οργιλος εστι: "He is always passionate;" says the Scholiast. And Persius, Sat. v. 91:

——— Ira cadat naso—
From your nose let anger cease.

(See Parkhurst on אף. v.)

This description denotes by a poetical figure the severity of God's anger and indignation. See the note on Ps. ii. 4.

— *Hot burning coals announced his ire,*

And flashes of careering fire] The word, rendered in our Translations "coals," and which properly signifies "live, burning coals," also signifies "fiery meteors, flashes of fire, lightning." I have adopted both significations, and thus expanded the idea of the Psalmist.

10. *On cherub forms he flew, he rode*] Milton felt the grandeur of this imagery, and imitated it:

He on the wings of cherub rode sublime,
On the crystalline sky.
Paradise Lost, vi.

And again,

——— on the wings of cherubim
Uplifted, in paternal glory rode
Far into chaos.
Paradise Lost, vii.

— *And soar'd on wings of winds abroad*] Our Translations repeat the verb "fly" from the former clause. But the term here is different; and appears intended to denote majesty and pomp of motion, such as characterises the eagle flying with the full expanse of

11 Pavilion'd in impervious shade,
Darkness his secret place he made:
Darkness of waters gathering nigh,
And cloudy blackness of the sky.

12 Pierc'd by the brightness of his ray,
The shrouding blackness passed away:
Kindled the clouds in tempest dire
Of hail-stones and of flakes of fire.
13 Jehovah thunder'd from the sky,
Gave forth his voice the Lord most High:

his wings. (See Parkhurst, on דאה.) I have wished to express this idea by the word "soared;" which, says Dr. Johnson, signifies "properly to fly without any visible action of the wings."

11. *Pavilion'd in impervious shade,* &c.] "Storms and tempests in the element of air are instruments of the divine displeasure; and are therefore selected as figures of it. When God descends from above, the clouds of heaven compose an awful and gloomy tabernacle, in the midst of which he is supposed to reside: the reins of whirlwinds are in his hand, and he directs their impetuous course through the world: the whole artillery of the aerial regions is at his command, to be by him employed against his enemies in the day of battle and war." *Bp. Horne.*

12. *Kindled the clouds*] Parkhurst says, that the word rendered in the former verse "cloudy blackness," and in this "the clouds," means the condensed thunder clouds, consisting of gross air, and of watery and sulphureous exhalations from the earth. These, through the brightness of Jehovah's presence, were *kindled,* and *passed away* in a storm of hail and lightning. (See on עבר. iv.) The discharge of the celestial artillery upon the adverse powers, in this and the two following verses, is magnificently described. Milton has made a noble use of the same imagery in the following passage:

——— How oft amidst
Thick clouds and dark doth heaven's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar
Mustering their rage, and heaven resembles hell?
Paradise Lost, ii.

And keener still the tempest came
Of hail-stones, and of lightning flame.

14 His forked arrows forth he threw,
And scatter'd wide the godless crew:
He hurl'd his glittering lightnings out,
And put them to tumultuous rout.
15 The sea disclos'd his streams conceal'd;
The world's foundations were reveal'd;
As thy rebuke, Jehovah, past,
The breathing of thy angry blast.

16 Jehovah sent from heav'n; he stood,
And drew me from th' o'erwhelming flood.
17 When flush'd with hate and pride they rose,
He sav'd me from my mightier foes.
18 They snar'd me in affliction's day,
But then Jehovah was my stay:
19 Releas'd, at large he bade me dwell,
And rescued, for he lov'd me well.

PART III.

20 Jehovah's cares my soul requite,
According as my steps are right:
And, as my hands are pure from spot,
Jehovah's love appoints my lot.
21 The ways Jehovah sets in view
My thoughts with stedfast aim pursue:
Nor from the paths my God defin'd
Perversely have my steps declin'd.

22 His judgments all before me lay,
His laws I have not cast away:

23 With perfect heart my God I serv'd,
And still from guilt my soul preserv'd.
24 And so Jehovah's love repays,
As just and upright are my ways:
And so Jehovah's cares requite,
As pure my hands are in his sight.

PART IV.

25 LORD, to the kind thou kind wilt be;
The just shall justice meet in thee;
26 Pure with the pure thyself thou'lt show;
Who dare thy wrath, thy wrath shall know.
27 The proud man's foe, the meek man's stay;
28 My lamp, that makes my darkness day;

28. *My lamp, that makes my darkness day.*] Light is often in Scripture expressive of joy or comfort: for "truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun," Eccl. xi. 7. See, amongst other places, Ps. xcvii. 11; cxii. 4. We sometimes meet with this image in the heathen poets, and even in their prose writers: but the sacred writers are much more frequent and free in the application of it; scarcely ever abstaining, where the subject matter requires, or even allows, the use of it; and introducing it with wonderful boldness and effect. (See this illustrated at length by Bishop Lowth, Prælect. vi.) By a natural opposition, as light is expressive of joy and comfort, so is darkness, of sorrow and misery: of which Ps. cxii. 4, quoted above, is an instance: as well as the passage before us.

The Psalmist however speaks in this place of artificial light; "a candle," or "lamp:" which has been supposed to be illustrated by the custom prevailing in Egypt, of never suffering their houses to be without lights, but burning lamps even through the night, so that the poorest people would rather retrench part of their food than neglect it. Supposing this to have been the ancient custom not only in Egypt, but in the neighbouring countries of Arabia and Judea, "the lighting of the lamp" in this passage may have had a special allusion. In the parallel passage 2 Sam. xxii. 29. Jehovah is figuratively styled the "lamp" of the Psalmist, as above.

29 By thee I caus'd a host to fall,
By thee I leap'd the hostile wall.

30 God's way is tried; his word is pure:
Who trust him, find a buckler sure:
31 For who can wield Jehovah's rod?
Who grant protection like our God?
32 God girds with strength, directs my course;
33 Gives to my feet the roebuck's force;

31. *Who grant protection like our God?*] Literally, as in the Bib. translation, "Who is a rock, save our God?" For a rock, from its durableness and stability, is a scriptural designation of the Deity.

32. *God girds with strength*] Because, from the length and looseness of the ancient garments, it was necessary to bind them close with a girdle, when they wanted to exert strength and activity, hence to "bind or gird up the loins" is to prepare one's self for action. And because this was especially the miltary habit, "girding" is used to denote warlike strength and fortitude, as in this place: and to unloose the girdle is to deprive of strength, to render unfit for action; thus God promises to unloose the loins of kings before Cyrus, Is. xlv. 1. The girdle was so essential a part of a soldier's accoutrement, being the last that he put on to make himself ready for action, that to be "girded," with the ancient Greeks, as well as with the Hebrews, means to be completely armed and ready for battle.

33. *Gives to my feet the roebuck's force;*
Sets me on high;]
The Bib. translation says "hind's feet;" the C. P. B. translation "hart's feet:" but it is not material: for the animal's speed, whether male or female, seems the point of comparison. The Hebrew name, both masculine and feminine, is rendered in the Greek version of the LXX by the same word, ελαφος, signifying "a deer;" hart or hind, as the case may be. Dr. Shaw understands the name, as it occurs in Deut. xiv. 5, as a name of the genus; including all the species of the deer kind, whether they are distinguished by round horns, as the stag; or by flat ones, as the fallow deer; or by the smallness of the branches, as the roe. I have taken the last species, which I apprehend is as fleet as any. And so our translators probably thought: for in 1 Chron. xii. 8, where strength and swiftness are described by

34 Sets me on high; and trains my hands;
Nor bow of brass my arm withstands.

35 Me did thy circling shield protect,
Thy right hand hold, thy love correct:

a comparison to two animals, respectively distinguished for those qualities, our translation specifies "the roe," as the emblem of the latter: "whose faces were like the faces of lions, and as swift as the roes upon the mountains." The Hebrew word there is not the same as here: it probably signifies the antelope.

The latter clause of this verse probably alludes to the faculty, which animals of this class possess, of mounting and supporting themselves on high and steep places; with reference at the same time to the mountain fastnesses, which are frequently noticed in Scripture as places of refuge and defence.

34. *Nor bow of brass my arm withstands*] Not of steel, but of "brass;" that is, copper or native brass; and so the word is translated in other places of our Bible; for instance, Job xxviii. 2; xl. 18. Brass, in its modern acceptation, is a factitious metal, composed of copper and lapis calaminaris. The Hebrew word here answers to the Greek χαλκος: of which metal the ancient Greeks made their armour, as appears from Homer, Hesiod, and the other classical authors: not their defensive armour only, but their weapons of offence, such as swords, battle-axes, and spear and arrow heads; though I do not remember any instance of a bow made of that material, they being mostly of wood, or sometimes of horn, not unfrequently beautified with gold or silver, whence the expressions golden or silver bow.

With respect to bows made of metal, Roger Ascham says, that "Scripture makes mention of *brass* bows, and that iron bows and steel bows have been of long time, and also were in his time, used among the Turks: but that they must needs be unprofitable. For if brass, iron, or steel have their own strength and power, they are far above man's strength; and if they are made equal to man's strength, their power to shoot is gone." Of course this does not apply to the *steel cross-bow*, which was so powerful and efficacious a weapon in the hands of our ancestors. *Long bows* of *steel* have been made in England by way of experiment, some of which are said still to exist. One of them was, not many years ago, tried at Lord Aylesford's ground in Warwickshire: its power was computed to be about sixty pounds, but it could not be used with ease or

36 And, lest my straiten'd feet should slide,
Thou madest my path more plain and wide.
37 I chased, I caught the factious train,
Nor back return'd till all were slain:
38 I smote them, till, their fall complete,
They bow'd, they sank, beneath my feet.

39 Thou girdedst me for battle-field:
Thou mad'st my vaunting foemen yield:
40 Thy hands their neck beneath me laid,
And pierc'd them with my conquering blade.
41 They cried; but there was none to save:
To God; but he no answer gave.
42 As dust before the wind, I beat,
And trod them, as the miry street.

PART V.

43 Against me when the people strove,
Thy succour sav'd me from above:
Thou mak'st me rule the gentiles o'er,
Lord of a race unknown before.
44 They hear the summons, and obey:
The stranger's sons allow my sway:
45 The stranger's sons submissive cower,
And tremble from their inmost tower.

46 Jehovah lives. My rock be blest!
Prais'd be the God, who gives me rest!

good effect. I add on the same authority, that the use of steel bows is attended with considerable danger: some years ago a gentleman received a severe bruise, by the breaking of one when drawn.

47 The God, that hath aveng'd my cause;
Reduc'd the people to my laws;
48 And rais'd me high above the foes,
Who banded for my ruin rose.
Thou hast the factious crew subdued:
Thou sav'st me from the man of blood!

49 So 'mongst the Gentiles will I raise,
My God, an anthem to thy praise;
And to the heathen world proclaim,
Jehovah, thy all-glorious name.
50 His king with safety hath he blest;
He gives to his Anointed rest:
And endless mercy hath decreed
To David and to David's seed.

PSALM XIX.

Introduction. In this most beautiful Ode, the occasion of which is not known, David celebrates the glory of God, as manifested by his works of nature and of grace, having therein a prospective view to the publication of the Gospel, and the manifestation of the Light of Life, the Sun of righteousness. Commencing with a most splendid and elevated exordium, it gradually descends to a gentler and more chastised strain, and the sweetest expressions of a devotional and pious feeling, accompanied with the greatest variety of ideas, images, and sentiments. The grandeur of the opening description of the finest natural objects; the solemn commemoration of the excellences of the divine law, to which the poem then passes; and the humble petition for assisting grace with which it closes; are in their several ways equally admirable: and of the whole it may be said in its own words, for more appropriate ones cannot be devised, that it is "more to be desired than gold, yea, than much fine gold: sweeter also than honey, and the honey-comb."

PART I.

1 THE heav'ns the pow'r of God display,
His glory by th' expanse is shown.
2 Day utters ceaseless speech to day,
And night to night makes wisdom known.

3 No human words, no living speech,
No voice articulate they send:
4 Yet through the world their lessons reach,
Their signs to earth's remotest end.

1. *The heav'ns the pow'r of God display*] Under the name of heaven or the heavens, says Bp. Horne, is comprehended that fluid mixture of light and air which is every where diffused about us; and to the influence of which are owing all the beauty and fruitfulness of the earth, all vegetable and animal life, and the various kinds of motion throughout the system of nature. By their manifold and beneficial operations, therefore, as well as by their beauty and magnificence, "the heavens declare the glory of God." How beautifully has our great poet imitated this passage, combined with the opening of the eighth Psalm!

These are thy glorious works, Parent of good,
Almighty! Thine this universal frame,
Thus wondrous fair: Thyself how wondrous then!
Unspeakable, who sitt'st above these heavens
To us invisible, or dimly seen
In these thy lowest works: yet these declare
Thy goodness beyond thought, and power divine.
Paradise Lost, v.

— *His glory by th' expanse is shown*] Which is more correct than "the firmament." The latter word is adopted from the Greek version: but the Hebrew word is derived from a verb, signifying to *spread abroad, stretch forth, extend, expand.* The proper rendering therefore is "expanse:" agreeably to other passages of Scripture, which speak of the Creator, as "*stretching out* the heavens as a curtain, and spreading them out as a tent to dwell in." See Ps. civ. 2; Is. xl. 22. "The expanse of heaven" is a frequent phrase with Milton, as with other poets.

4. — *their lessons* — *their signs*] Commentators find some difficulty in explaining with precision the two words thus rendered: but their general purport is obvious. The meaning of this and the preceding verse is thus satisfactorily

5 In them he pitch'd, apart from earth,
A bright pavilion for the Sun:
Who goes in bridegroom splendour forth,
And joys his giant course to run.

6 Forth issuing he from heav'n's wide bound,
To heav'n's wide bound revolving speeds:
And still throughout the ample round
On all his genial radiance sheds.

PART II.

7 Jehovah's law is perfect, pure;
And bids the sickly frame be whole:

given by Bp. Horne: "Although the heavens are thus appointed to teach, yet it is not by articulate sounds that they do it; they are not endowed like man with the faculty of speech; but they address themselves to the mind of the intelligent beholder in another way, and that, when understood, a no less forcible way, the way of picture or representation."

5. *Who goes in bridegroom splendour forth*] As the bridegroom from his "chamber," a kind of alcove, which was separated from the larger chambers in the Eastern houses by a veil, and in which their beds were placed. The nuptials of the Jews, as of other Eastern nations, were celebrated with great magnificence and splendour; and in the procession, which formed a part of the solemnity, the bridegroom in particular was distinguished by the brilliancy of his apparel.

— *And joys his giant course to run*] Milton, with a true poetical perception of the beauty of this passage, has made the following fine use of it, in his description of the creation:

> First in his East the glorious lamp was seen,
> Regent of day, and all the horizon round
> Invested with bright rays, jocund to run
> His longitude through heaven's high road.

In which passage we appear to have a comment on the ensuing part of the Psalmist's description,

> Forth issuing he from heaven's wide bound
> To heaven's wide bound returning speeds:

the "bounds," or, as in our translations, the "ends" or extremities of the heavens, being, as Parkhurst notes, "the opposite points of the rational horizon."

7. *Jehovah's law is perfect, pure*] The structure of this

Jehovah's covenant is sure,
And renders wise the simple soul.

8 Jehovah's statutes all are right,
And gladness to the heart supply:
Jehovah's ordinance is bright,
And lightens the dim-sighted eye.

9 Unsullied is Jehovah's fear,
And doth from age to age remain:
Jehovah's judgments are sincere,
On justice fram'd, and free from stain.

10 More precious they than golden ore,
Or gold from the refiner's flame:

and the two following verses is remarkable, as an instance of that sort of parallelism, which Bp. Lowth terms "synthetical parallels;" where the sentences answer to each other, not by a repetition of the same idea, or by the opposition of different ideas, but by the form of construction only. In my version I have endeavoured to preserve the peculiarity of the original. As to the purport of these verses, Bp. Horne has well observed; that "what follows is a fine encomium upon the Gospel, written with all the simplicity peculiar to the sacred language, and in a strain far surpassing the utmost efforts of human eloquence."

10. *More precious they than golden ore,*
Or gold from the refiner's flame] Our translations say, "than gold, yea, than much fine gold;" where the words "fine gold" are one word in the original. The word rendered "gold" seems to mean that metal generally: the ideal meaning of it is "clear, bright, resplendent;" and it is used to denote "gold" as being the purest and most resplendent of all metals. The word, rendered "fine-gold," means the metal in its state of greatest purity, or, according to the ideal signification of the term, in its most "consolidated" state: for, as gold is the most solid or compact of all metals, yea, of all known material substances, so, the purer any mass of it is, the more solid it must be. (See Parkhurst on זהב and פז.)

And sweeter than the honey'd store,
Or from the comb the honey'd stream.

PART III.

11 By them thy servant, Lord, is taught:
How great the bliss to walk therein!
12 But who can tell each devious thought?
O cleanse me thou from secret sin!

13 And from presumption keep me clear,
That fain would sway my better sense:
So may I uncorrupt appear,
And guiltless of the great offence.

14 O may each word my lips recite,
Each thought within my bosom stor'd,
Still find acceptance in thy sight,
My Rock, my Saviour, and my Lord!

— *And sweeter than the honey'd store,*
Or from the comb the honey'd stream]
"Sweeter also than honey and the honey-comb," as in our translations; or "the dropping of honey-combs," as in the Bib. marginal rendering. The same distinction is evidently intended here between the two descriptions of honey, as in the former clause between the two descriptions of gold. "Honey," in general, is intended by the first word; which name appears to be given to it, because "honey, like other sweet juices, is apt to adhere in lumps or bunches, as it were." (See Parkhurst on דבש.) But the other word denotes "virgin honey;" or, according to the etymological sense, "honey which parts and distils from the comb of its own accord without pressing." This "honey from the combs," or "dropping of honey-combs," then is here noticed as superior to honey in general: and accordingly Homer mentions "honey spontaneously distilling," as peculiarly sweet; and Pliny says, "In all kinds of honey, that which flows of itself, as wine and oil, and is called acæton, (that is, without sediment,) is most commended." (See Parkhurst on פת. iv.)

14. *My Rock,*] See the note on Ps. xviii. 31.

PSALM XX.

INTRODUCTION. This very pleasing little Ode is divided into three parts, distinguished by the stanzas in the following version. The first is a benedictory prayer, uttered by the people, or rather the priests of the temple, on the king's coming to offer sacrifice, before he entered on some expedition. The second is an anticipation of the success of the prayer, testified by the king's victory: which is celebrated by a sort of triumphal chorus in the concluding part. The whole composition is terse and spirited, consisting of a quick succession of short and lively sentences.

PART I.

1 GOD in trouble hear thee cry!
Jacob's Lord exalt thee high!
2 Help thee from his holy fane,
And from Zion's hill sustain;
3 Give thy sacrifice success,
And thy burnt oblation bless;
4 Grant according to thy will,
And thy heart's desire fulfil!

PART II.

5 We thy victory will proclaim;
And in God our Saviour's name
Firm the banner'd standard plant:
All thy pray'r Jehovah grant!

2. *Help thee from his holy fane*] Or "sanctuary." The word is particularly used for the sanctuary or holy place, that is, the outer division, of the tabernacle or temple.

3. *And thy burnt oblation bless*] Literally, "turn to ashes," as in the margin of our Bib. translation: that being the way, whereby the divine acceptance or blessing was usually testified to the offerings under the law.

6 God will his Anointed bless
From his heav'n of holiness;
Prosper him, and bid him stand
With the strength of his right hand.

PART III.

7 Some their warrior horses boast,
Some their chariots marshall'd host;
But our trust will we proclaim
In our God Jehovah's name.
8 Down they sank, and fell subdued;
We arose, and upright stood.
9 Save, Jehovah! King of all,
Hear us when to Thee we call!

PSALM XXI.

Introduction. This "Psalm of triumph," as Bp. Patrick calls it, may be regarded as a continuation of the subject of the last. They were both written by David; and both celebrate his victories, and in them the victories of the Son and the Lord of David. This however appears to commemorate, as having been actually brought to pass, the conquests which the preceding Ode celebrates by anticipation. This commemoration occupies the first seven verses, or the first Part, in a fine strain of triumphant and grateful exultation: followed in the second Part, by an impressive prediction of still further victorious achievements; and finally by a precatory wish for Jehovah's complete manifestation and establishment of his Power. The particular topicks of this noble Ode, as well as its general character of joyousness and triumph, admirably adapt it to the celebration of our Lord's Ascension, for which the Church has selected it.

Bp. Horsley supposes the first Part to be a thanksgiving to God for his protection of a certain King: the second to be addressed to that King, assuring him of success and triumph over

his enemies. But the fact, which he also notices, of no previous interpreter having attended to this circumstance, of itself makes the supposition questionable.

PART I.

1 THY strength shall be the King's delight!
His triumph, LORD, thy saving might!
2 Thou hast his heart's desire fulfill'd,
Nor what his lips besought withheld.
3 Thou didst his rising wish prevent
With blessings from thy goodness sent:
Thou didst his temples round infold
With diadem of purest gold.

4 For life he ask'd: thou him didst give
Perpetual length of days to live:
5 Didst shield; and high in glory place,
With splendour crown, with beauty grace.
6 The source of endless blessings, he
Shall dwell in blessedness with Thee:
7 For the King's trust is God above,
And his support Jehovah's love.

PART II.

8 Smit by thy hand thy foes shall reel,
Who hate thee shall thy right hand feel:

3. —*purest gold*] The same word as in Ps. xx. 10, where see the note.

5. — *splendour* — *beauty.*] Parkhurst observes, that the two words thus translated are often joined in Scripture. The former seems to denote the *splendour* or *glory* itself; the latter, the *ornament, beauty,* or *majesty* resulting from that glory.

6. *The source of endless blessings.*] Literally, as in the Bible marginal translation, "Thou hast set him *to be* blessings for ever." Most truly said of the King, in whom all the nations of the earth were to be blessed.

9 When thou appearing in thine ire
Shalt make them like a vault of fire.
Jehovah in his wrathful hour
Shall blast them, and the fire devour:
10 Forth from mankind their fruit be reft,
Nor seed of theirs on earth be left.

11 'Gainst thee they bent their impious plot:
They fram'd it, but accomplish'd not:
12 Turn'd backward they thy prey became,
Thy bowstring's mark, thine arrow's aim.
13 Jehovah, take thy sovereign throne!
Let thine almighty strength be shown!
So will we swell th' exulting cry,
And hymn thy power, O Thou Most High!

9. *Shalt make them like a vault of fire*] Literally, "an oven," as in our translations, or "furnace of fire." Bp. Horsley remarks, "It describes the smoke of the Messiah's enemies perishing by fire, ascending like the smoke of a furnace. 'The smoke of their torment shall ascend for ever and ever.'" How awfully grand is that description of the ruins of the cities of the plain, as the prospect struck on Abraham's eye on the fatal morning of their destruction: "And he looked toward Sodom and Gomorrah, and toward all the land of the plain, and beheld, and, lo, the smoke of the country went up as the smoke of a furnace." The phrase in the text is adopted from Milton:

——— overhead the dismal hiss
Of fiery darts in flaming volleys flew,
And flying *vaulted* either host *with fire*.
Paradise Lost, vi.

12. *Turn'd backward they thy prey became, Thy bowstring's mark*] The Bible translation gives two renderings of this passage. "Thou shalt make them turn their back;" and "Thou shalt set them as a butt." In the version above regard has been had to both senses.

PSALM XXII.

INTRODUCTION. In this most affecting and wonderful composition, we may doubt whether more to admire the deep pathos with which the sufferings of the Psalmist are described, or the accuracy with which that description corresponds to the passion of our blessed Redeemer. Indeed with whatever minuteness the sorrows of David may be here delineated, there is no doubt but the representation is more punctually fulfilled in those of "the man of sorrows." The Psalm consists of two Parts: the former, which reaches to the end of the twenty-first verse, being prophetical of the passion of Christ; the latter, which occupies the remainder of the Poem, announcing his resurrection, and the preaching and propagation of the Gospel among mankind.

PART I.

1 MY God, my God, ah! wherefore, say,
Forsake a wretch forlorn?
Turn from my loud lament away,
And leave me thus to mourn?

2 My God, by day I call, I weep,
Unnoticed, unredrest:
And in the silent hour of sleep
Nor respite find nor rest.

3 But Thou, O Lord, abidest still
In holiness supreme:
Thou who in radiant light dost dwell,
Of Israel's praise the theme.

1. —*my loud laments*] Bib. trans. "the words of my roaring." The original word properly denotes the roaring of a lion; and is often applied to the deep groaning of men in sicknesses. See among other places Ps. xxxii. 3; xxxviii. 9.

3. *Thou who in radiant light dost dwell,*
Of Israel's praise the theme.] In the C. P. B. translation the clause is rendered, "O thou worship of Israel:" in the Bib. trans. "O thou that inhabitest the praises of Israel." Bp.

4 To Thee our fathers pray'd; they pray'd,
And Thou didst hear their cry:
5 They hoped, and they obtain'd thy aid;
They sought, and found thee nigh.

6 But I— a worm am I forlorn,
Not one of human birth:
The scoff of men, the people's scorn,
The refuse of the earth.

7 All they, who see me thus bested,
Deride my state distrest:
They curl the lip, they shake the head,
They point the taunting jest.

Lowth suggests, and Bp. Horne is inclined to adopt the suggestion, "Thou that inhabitest the irradiations, the glory of Israel." The word, says Parkhurst, refers to the glorious manifestations of Jehovah for his people Israel in light and fire, as at Sinai, Exod. xix. 18; Deut. iv. 11: in the pillar of cloud and fire through the wilderness, Exod. xiii. 20, 21. Numb. ix. 15, &c: and especially in the glory over the cherubim. See Lev. xvi. 2; Ezek. i. 26, 27, 28. So Hab. iii. 3, "His glory covered the heavens, and the earth was full of his *splendour*," where the word is the same as here. (See Parkhurst on הל. iv.) I have given this idea in the former of the two lines: adding "of Israel's praise the theme" in the latter, corresponding to the C. P. B. translation, as above noticed. Thus Bp. Horsley renders "the praise of Israel;" that is, the theme of Israel's praise, as he explains it.

7. *They curl the lip,*] Our translations say "They shoot out the lip;" Bib. marg. translation, "open." "They make *an opening* with their lip:" that is, they open and distort their lips, they make mows as in mocking. (See Parkhurst on פטר.) Where I would notice by the way, that our modern edititions of the C. P. B. have changed the word "mows," which used to stand in our version of Ps. xxxv. 15; and have substituted "mouths."

The distinctness and colouring of the prophetical picture here are as striking to the imagination, as the subject is painful to the heart.

8 " In God," they cry, " his hope was sure,
His trust Jehovah's might:
Let God protect him and secure,
For he was God's delight."

9 Yet from the womb by Thee releas'd
I saw the light of day:
On Thee my infant trust was plac'd,
When on the breast I lay.

10 Yea, from my helpless hour of birth
My hopes on Thee abode:
Thou from the womb didst bring me forth,
And Thou wast still my God.

11 O do not then, my God, forbear
To spread thy sheltering shade:
For see! distress approaches near,
And none to save or aid!

12 Huge bulls in crowds about me stand,
The strength of Bashan's brood;
13 On me their lion-jaws expand,
And rage and roar for food.

12. *Huge bulls in crowds about me stand,*
The strength of Bashan's brood]
It is under this sort of figure that the Hebrew poets are fond of representing haughty, fierce, and relentless tyrants: not by comparison, but as if the animals themselves, which are thus metaphorically introduced, were actually in their own forms engaged in the persecution. No more lively representation of the brutal noise and violence of our Lord's enemies can be conceived, than such as is conveyed under this imagery. Bashan was remarkable for the richness of its pasture, and the size of its breed of cattle.

14 Pour'd forth like water sinks my frame;
My bones asunder start;
As wax that feels the searching flame,
Within me melts my heart.

15 My wither'd sinews shrink unstrung,
Like potsherd dried and dead:
Cleaves to my jaws my burning tongue,
The dust of death my bed.

16 Fierce dogs insulting round me meet,
Ungodly crowds infold:

14. *Pour'd forth, like water, sinks my frame*] The verb נשפך, says Bp. Horsley, "I apprehend, describes the state of fluidity, which is an image for that state of extreme debility, in which the frame has no power to support itself."

For our sakes Christ yielded himself, "like water," without resistance, to the violence of his enemies: suffering his "bones," in which consisteth the strength of the frame, to be distended and dislocated upon the cross; while by reason of the fire from above, to the burning heat of which this paschal Lamb was exposed, his heart dissolved and melted away. The intenseness of his passion, drying up all the fluids, brought on a thirst, tormenting beyond expression; and at last laid him low in the grave. Never, blessed Lord, was love, like unto thy love! Never was sorrow, like unto thy sorrow! (*Bp. Horne.*)

15. *My wither'd sinews shrink unstrung,*
Like potsherd dried and dead] Literally, "my strength is dried up like a potsherd." Parkhurst says, that the word, which properly signifies "strength, vigour, firmness," seems to be here used for the body itself, considered as vigorous and abounding in moisture. Corpus solidum et succi plenum. (See on כח.)

16. *Fierce dogs insulting round me meet*] Our Lord, who compared himself above to a lamb, in the midst of bulls and lions, here setteth himself forth again under the image of a hart or hind, roused early in the morning of his mortal life, hunted and chased all the day, and in the evening pulled down to the ground by those who "compassed" and "inclosed" him, thirsting and clamouring for his blood.

They pierce my hands, they pierce my feet;
17 My bones may all be told.

They gaze, they stare, they mark my woe,
Intent my end to see:
18 They part my cloak, and lots they throw
Whose shall my vesture be.

19 Then do not Thou, my God, forbear
To spread thy sheltering shade;
Thou art my strength; Jehovah, hear;
O hasten Thou, and aid.

20 Let not the sword my soul devour
With keen remorseless sway!
Let not the dog's malignant pow'r
On my beloved prey!

The next step was, the "piercing his hands and his feet," by nailing them to the cross. (*Bp. Horne.*)

17. *My bones may all be told*] The skin and flesh were distended by the posture of the body on the cross, that the bones, as through a thin veil, became visible, and might be counted.

18. — *my cloak — my vesture*] The former of these words denotes the large, loose, outward garment, worn by the eastern nations, as a covering over the rest of their raiment in the day; and frequently used to sleep under at night. (See Simonis, בגד.) The latter appears to denote the inner garment, tunick, or vest, worn close to the body.

20. — *my beloved*] Agreeably to our authorized versions, "my darling." "Præstans, q. d. in suo genere unicus." (Simonis Lex.) But Calvin says, "Quod animam unicam pro charâ et pretiosâ quidam accipiunt, non convenit: quia potius significat inter tot mortes nihil sibi opis in toto mundo offerri. Sicut eodem sensu, Ps. xxxv. 17, unica anima ponitur pro solitaria. Vide etiam xxv. 16." Bp. Horsley notices this remark, and leans to the sense of "helpless," "friendless:" which idea is adopted at the end of the next verse, "their friendless victim."

21 O save me, save me, lest my blood
The ravening lion spill;
Or horned monsters of the wood
Their friendless victim kill.

PART II.

22 So to my listening brethren round
Thy name shall prompt my lays;
And circling crowds admire the sound
That spreads Jehovah's praise.

23 "O ye Jehovah's praises sing,
Ye who Jehovah dread:

21. — *horned monsters of the wood.*] Literally, "the horns of the unicorns;" which name is derived to us from the Greek translation of the LXX, who in this place, as well as in others where the Hebrew word occurs, render it by "monoceros," or unicorn. The animal intended appears to be the rhinoceros, which has sometimes but a single horn, and then is, as the Greek translators and ours render it, an unicorn; and sometimes has two horns, in which case it is applicable to those passages, which speak of the reem, as thus furnished. The rhinoceros is said to be called reem by the Arabs. A recent traveller describes a species of rhinoceros which fell under his notice in Africa, having a straight horn projecting three feet from the forehead, about ten inches above the tip of the nose. "The projection of this great horn very much resembles that of the fanciful unicorn in the British arms. It has a small thick horny substance, eight inches long, immediately behind it, which can hardly be observed on the animal at the distance of a hundred yards: so that this species of rhinoceros must appear really like an unicorn when running in the field. It appears capable of overcoming any creature hitherto known." (Quoted in the British Critic for January 1822.)

22. *So to my listening brethren round* &c.] The former part of the Psalm was prophetical of the passion: the strain now changes to a hymn of triumph in the mouth of the Redeemer, celebrating his victory and its happy consequences.

23. *O ye Jehovah's praises sing* &c.] Bishop Lowth is of opinion, that this verse and the following are the "song" of praise, which in the verse

O Jacob's sons, extol your King;
Fear him, O Israel's seed.

24 Jehovah nor abhors, nor spurns
Affliction's plaintive sigh;
Nor from the meek his presence turns,
But heeds the sufferer's cry."

25 Before the great assembled throng
Theme of my praise art Thou:
Who fear Thee, shall attest the song,
The tribute of my vow.

26 Fed to the full from thy rich store,
To Thee the meek shall bow:
Thy presence seek; thy name adore;
Thy quickening Spirit know.

27 The earth from each remotest bound
Reclaim'd shall turn to Thee;
The kindreds of the nations round
Shall bend the adoring knee.

28 For thine, Jehovah, is the throne,
Creative pow'r affords;
Thee King of kings the world shall own,
And Thee the Lord of lords.

29 All by the fruits of earth sustain'd
Thy love shall taste and bless;

preceding the speaker says he will utter "in the congregation." The introduction of it, as his lordship justly observes, gives a variety to the whole, and is highly poetical. (*Bp. Horne.*)

29. *All by the fruits of earth sustain'd.*] I adopt the interpretation of Bps. Lowth, Horne,

And all, that to the dust descend,
Thy royalty confess.

30 To Thee shall live my quickened soul;
Thy courts my seed shall grace;
Recorded in thy deathless roll
Thine own peculiar race.

31 Behold, they come, they join to raise
For future sons the strain;
The justice of Jehovah's ways,
The triumphs of his reign.

Horsley, and others, as intimating the universality of the Gospel, which, the Apostle says, "was preached to every creature:" a phrase of similar import. The rendering of the clause is thus: "All who are fattened," fed or sustained, "by or from the earth." In the same manner Homer describes mankind, as "mortals, who feed on earthly fruits:" and Horace, "All we who on earth's bounty feed." (See Parkhurst on דשן.)

30. *To Thee shall live my quickened soul.*] Bp. Lowth, and after him Bp. Horne, observe, that all the ancient versions seem to have read the clause in this sense: indicating, in conjunction with the following verse, as Bp. Horsley says, Both I and my posterity will serve the Lord. The following passage from Pope's Messiah is cited by Bp. Horne, as illustrating this portion of our Psalm:

Rise, crown'd with light, imperial Salem, rise!
Exalt thy towery head, and lift thy eyes!
See a long race thy spacious courts adorn;
See future sons, and daughters yet unborn,
In crowding ranks on every side arise,
Demanding life, impatient for the skies!
See barbarous nations at thy gates attend,
Walk in thy light, and in thy temple bend!

PSALM XXIII.

Introduction. Nothing can be more soothing and delightful in sentiment than the strain of pious confidence which pervades this Psalm, or in composition than the allegorical form under which it is expressed. Bp. Lowth has selected it, amongst certain others, as a specimen of that sweetness of character, which distinguishes some of the Hebrew Odes; and which consists of a gentleness and tenderness of feeling, of agreeable and lively imagery, and of pleasing, elegant, calm, and agreeable language. What, he asks, can be conceived more sweet and beautiful, than the introductory description of the Deity under the character of a shepherd?

1 MY Shepherd is the LORD most high;
His care shall all my wants supply;
2 Lay me in pastures green to feed,
And to the tranquil streamlet lead.

3 He shall my erring soul reclaim,
In honour of his holy name:
And teach me, when my steps would stray,
To keep the straight and even way.

2. *Lay me in pastures green to feed,*
And to the tranquil streamlet lead]
The verb, rendered "lead," has an appropriate force; and particularly signifies to *lead on,* or *guide gently,* as a good shepherd does his flock. It is the same word, which occurs in Is. xl. 11; where it contributes to the composition of a very beautiful image. As to the scenery represented in this place, it is of the most pleasing kind which can be offered to the imagination. A flock, gently led forth by a careful shepherd, feeding in verdant meadows, and reposing in safety and peace by rivers of water, running calmly by, is at all times one of the most lovely images afforded by the natural world: but it has especial beauty, when contemplated with reference to the eastern countries, where the heat is sometimes so oppressive, and an abundant supply of water so valuable an acquisition. The reader will find an oriental pastoral scene of this kind in the beginning of the twenty-ninth chapter of Genesis.

4 Though through the gloomy vale I tread
Of death, no evil shall I dread:
For Thou art ever at my side,
Thy staff to guard, thy rod to guide.

5 My plenteous board shalt Thou dispose
In sight of my reluctant foes:
With oil shalt Thou anoint my brow,
And make my brimmed cup o'erflow.

4. *Though through the gloomy vale I tread*
Of death]
Literally, "the vale of the shadow of death;" that is, of extreme darkness, such as belongs to the state of death. The image appears to have been borrowed from those dusky caverns and holes in the rocks, usually chosen by the Jews for their burying places, where death seemed, as it were, to hover continually, casting over them his black shadow. The image appears sometimes intended to convey no more than an idea of extreme dreariness and desolation, like that which reigns in those dismal mansions: but in others, as in this, it has respect to the peril and dangers of the situation. See above, note on Ps. ix. 13.

— *For Thou art ever at my side*] The change of person in this place is very impressive; and worthy of notice. Hitherto the Psalmist has spoken of Jehovah his shepherd in the third person; here he turns and addresses himself to Him in a fine apostrophe, which conveys in a more lively form his feelings of grateful reliance on his almighty and bountiful Protector.

— *Thy staff to guard, thy rod to guide.*] Of the words thus rendered, one means a "staff," prop, or support, on which a person leans, whether it be greater, or less; the other, a longish "rod" or staff, which the herdsman or shepherd carried in his hand, and with which he kept his cattle in order.

5. *My plenteous board shalt thou dispose*] Another set of images, borrowed from a feast, is here introduced, to give us ideas of those cordials and comforts prepared to cheer and invigorate the fainting soul, while, surrounded by enemies, it is accomplishing its pilgrimage through life. (*Bp. Horne.*)

— *With oil shalt Thou anoint my brow,*
And make my brimmed cup o'erflow]
Oil or ointment poured upon the head was one of the signs of joy among the Jews, and in particular an accompaniment

6 Abundant goodness, deathless love,
Shall on my steps attendant move:
Nor length of days my fix'd abode
Shall sever from the house of God.

PSALM XXIV.

INTRODUCTION. The occasion of this sublime Ode was the removal of the ark of God by David to Mount Zion. This event was attended by the largest possible assembly of the people, and accompanied with every circumstance of magnificence and splendour, as a consecration of the place of publick worship selected by God himself, and of the residence where God chose specially to manifest his presence; and as the conveyance and solemn inauguration, as it were, of their sovereign Jehovah on his throne. The Israelitish nation at large accompanied the ark: the tribe of Levi led the procession, with vocal and instrumental musick of various kinds. When they had arrived at the top of the mount, they appear to have then sung this Ode before the people. The exordium sets forth the supreme and unbounded dominion of God, founded on the right of creation: it occupies the two first verses, or the first stanza of the following version. How vast then was the favour, what a wonderful token of loving-kindness, that amidst this universal and common empire over the world, he should select for himself a peculiar residence and people? And what fruits of holiness, justice, and in a word of every virtue, ought to be rendered by a nation, bound by so singular a blessing? This is the sentiment of the four next verses, or the second and third stanzas. We may suppose the procession to have now reached the doors of the tabernacle: whilst the Ark is carried in, the Levites, divided into two Semi-chorusses, sing alternately the

of a feast. See Ruth iii. 3; Is. lxi. 3; Ezek. xvi. 9. Jud. x. 3. Accordingly the being anointed with sweet smelling oils no less than the overflowing of a cup, is an usual emblem of festivity: and they together form a very natural, as well as a pleasing and poetical, image of plenty and prosperity.

remainder of the Ode. Indeed this alternate or responsive singing may have been practised throughout the poem: at all events in the concluding part, namely, the four last verses, or the two last stanzas, the marks of it are manifest. And whether we regard the subject itself, or the language, imagery, and figures, of this interlocutory singing, it is distinguished by a simple and easy, and therefore a true and most wonderful sublimity.

Such is Bishop Lowth's account of the subject and structure of this noble Ode in his 27th Prælection. To which he justly adds, that the beauty and sublimity of the Psalm are so intimately connected with the incidents that occasioned it, the time of its composition, and the whole distribution and scenery of the solemnity to which it was adapted, that, unless it be altogether referred to those particulars, not only its chief force and elegance are lost, but there is no way of understanding its sentiments, language, or arrangement.

1 LORD of the world Jehovah reigns,
Of earth, and all that it contains,
And all that on its surface dwell.
2 For he its deep foundations cast,
And on the billows fix'd it fast,
And caus'd it from the floods to swell.

3 Who shall Jehovah's hill ascend,
Who in Jehovah's courts attend,
And worship at his holy seat?
4 The clean of hand and pure in heart:
Nor idol in his soul hath part,
Nor from his tongue is heard deceit.

4. *Nor idol in his soul hath part*] Literally, as in our Bib. translation, "Who hath not lifted up his soul unto vanity." The phrase, to "lift up the soul," signifies to lift up *the desires and affections* of the soul; as in Deut. xxiv. 15, where our translators render, "sets his heart upon." (See

5 On him Jehovah shall bestow
His grace; on him shall blessings flow,
Sent from his Saviour and his God.
6 Such be the race, who seek to dwell,
Who seek, O God of Israel,
To see Thee in thy dread abode.

7 Lift up, ye living gates, your head;
Your valves, eternal portals, spread;
The King of Glory comes along.
8 The King of Glory: who is he?
Jehovah, girt with majesty,
Jehovah, in the battle strong.

9 Lift up, ye living gates, your head;
Your valves, eternal portals, spread;
And in the King of Glory bring.
10 Who is this King of Glory, say!

Parkhurst on נשא, xxv.) And the word, which signifies generally "a vain thing, vanity, falsehood," frequently means specifically, as here, "a vain idol, a vain false God." (See on שוא.)

6. *Who seek, O God of Israel, To see Thee in thy dread abode*]
"Who seek thy face, O God of Jacob." Literally, as in the Bib. marg. translation. The holy Ark, and the Shecinah, that symbol of the divine presence, resting upon it, is called "the face of God:" and to "seek the face of God" is to appear before the Ark, to worship God in his sanctuary; which the Israelites were required to do three times every year.

7. *Lift up, ye living gates, your head*] It has been remarked on this passage, that "the lifting up of the head is an image adapted to a portcullis; the head of which, as it is lifted, rises conspicuous above the gate." Agreeably to which Milton, in his description of Sin at the gates of hell, says, that she

——towards the gate rolling her bestial train,
Forthwith the huge portcullis high up drew.

But I am not aware, whether cities were provided with any such means of defence at the time of the composition of this Psalm.

Jehovah, Lord of heav'n's array,
Jehovah is of Glory King.

10. *Jehovah, Lord of heav'n's array*] Literally, "Jehovah of hosts;" the word צבאות rendered "hosts," being derived from a verb, צבא, signifying to assemble or meet together in orderly troops, as soldiers. "The host of heaven," says Parkhurst, "sometimes denotes the sun, moon, and stars inclusively; sometimes the stars, as distinguished from the sun and moon. This *celestial host* was worshipped by the heathen and apostate Israelites. And probably from this worship, which very generally prevailed among the Gentiles, a great part of the Pagan world was denominated Zabians or Sabians. Hence the formation of the *host of heaven* is often reclaimed in Scripture for Jehovah; and they are called *his hosts.* And hence יהוה צבאות "Jehovah of hosts," and אלהי צבאות "Aleim of hosts," are frequently used as titles of the true God, and import that from Him "the host of the heavens" derive their existence and amazing powers, and consequently imply his own eternal and almighty power. Accordingly the LXX frequently interpret צבאות in this connexion by Παντοκρατωρ "Almighty:" though they often also retain the original Hebrew word, Σαβαωθ, Sabaoth." (See Parkhurst's Heb. Lex. on צבא, or Gr. Lex. on Σαβαωθ.)

10. *Jehovah is of Glory King*] I have given in the Introduction to this Psalm Bishop Lowth's account of it, which I apprehend to be a correct representation of its literal purport and its original use. At the same time it should be noticed, that the carrying up of the Ark was emblematical of our blessed Lord's ascension into heaven, to which these four concluding verses are especially applicable. For satisfaction and entertainment on this point, I have great pleasure in referring the reader to Bishop Horne's beautiful commentary on the Psalm. At the same time I must not refrain from noticing the use made of it by our own Poet in his description of the Son of God, first going forth to creation, and again returning from the completion of his work.

——— Heaven opened wide
Her ever-during gates, harmonious sound
On golden hinges moving, to let forth
The King of Glory, in his powerful Word
And Spirit, coming to create new worlds.

And, on his return:

——— Up he rode
Followed with acclamation, and the sound
Symphonious of ten thousand harps, that tuned
Angelick harmonies.
Open, ye everlasting gates! they sung,
Open, ye Heavens! your living doors; let in

PSALM XXV.

Introduction. This Psalm is a passionate appeal to the mercy and other perfections of God: but whether written by David, or by some other supplicant, is not certainly known.

This is the first instance, which occurs in the Book of Psalms, of those compositions known by the name of Acrostick or Alphabetical Poems: of which Bp. Lowth gives the following description. The nature, or rather the form, of these Poems is this: the Poem consists of twenty-two lines, or of twenty-two systems of lines, or periods, or stanzas, according to the number of letters in the Hebrew Alphabet: and every line, or every stanza, begins with each letter in its order, as it stands in the Alphabet: that is, the first line, or first stanza, begins with א, the second with ב, and so on. This was certainly intended for the assistance of the memory; and was chiefly employed in subjects of common use, as maxims of morality, and forms of devotion; which being expressed in detached sentences, or aphorisms, (the form in which the sages of the most ancient times delivered their instructions,) the inconvenience arising from the subject, the want of connexion in the parts, and of a regular train of thought carried through the whole, was remedied by this artificial contrivance in the form. There are still extant in the Books of the Old Testament twelve of these Poems: of these, seven are in the Book of Psalms; being, besides the present, the 34th, 37th, 111th, 112th, 119th, and 145th.

1 LORD, to Thee my hopes arise:
2 God, on Thee my soul relies:
Leave me not to shame forlorn;
Shield me from th' oppressor's scorn.

The great Creator from his work return'd
Magnificent, his six days' work, a world.
——— So sung
The glorious train ascending. He through heaven,
That open'd wide her blazing portals, led
To God's eternal house direct the way.

Paradise Lost, vii.

3 Shame shall never them befal,
Who on Thee expectant call:
Shame shall seize with vengeance due
The profane perfidious crew.

4 Me thy ways, Jehovah, show;
Tutor me thy paths to know:
5 Teach me in thy truth to tread,
And my faltering footsteps lead:
Author of my safety thou,
Object of my faithful vow;
Thee I seek the livelong day,
And to Thee expectant pray.

6 To thy mind, Eternal KING,
Thy o'erflowing mercies bring,
And thy deeds of love inroll'd
In the chronicles of old.
7 But the sins, my youth that blot,
And my faults remember not:
O! of me in mercy deem,
For thy goodness, LORD supreme!

8 Good and just, the LORD his way
Will disclose to them that stray;
9 Lead the humble in his law,
And the meek will gently draw.
10 They who keep his statutes prove
All his paths are truth and love.
11 Pardon thou my guilt abhorr'd,
For thy name's sake, Sovereign LORD!

12 Who is he, the man whose breast
Is with fear of God imprest?
God the better path shall show,
And direct him how to go.
13 In delight his soul shall rest,
And his seed on earth be blest.
14 Whoso fear the LORD shall still
Learn his counsel, know his will.

15 LORD, on Thee mine eyes are set,
Thou canst break the tangling net.
16 Turn, and view my piteous state,
Destitute and desolate.
17 Countless griefs my heart oppress;
Bring me from my deep distress:
18 See my trouble, mark my pain,
And forgive each sinful stain!

19 Lo! my foes, (the throng how great!)
Hate me with relentless hate.
20 Let them not my soul molest:
Shame me not, on Thee I rest.
21 Thee I trust for my defence,
Strong in conscious innocence:
22 Free me then: and, LORD, with me
Set afflicted Israel free!

PSALM XXVI.

INTRODUCTION. This Psalm is supposed to have been composed by David, as an appeal to God, in vindication of his integrity from the persecutions of his enemies. The composition is marked by an affecting strain of sincerity and simplicity;

and in particular the 6th, 7th, and 8th verses, which describe the Author's attachment to the house of God, and his attendance upon its solemn services, have much beauty.

1 JUDGE me, O LORD, for I the way
Of innocence have trod:
My footsteps falter not nor stray,
Because I trust in God.

2 Try me, O LORD; my bosom prove;
Assay my reins and heart:
3 Before mine eyes I set thy love,
Nor from thy truth depart.

4 With falsehood's sons I have not sat,
I shun the spoiler's den:
5 Th' assembly of the proud I hate,
Nor herd with godless men.

6 I wash my hands in innocence,
And round thy altar go;

4. *I shun the spoiler's den*] Literally, "I go not in with those who hide themselves." "Those who hide themselves," who shun the light and seek privacy, to contrive or practise their nefarious machinations. "I go not in with them," I never enter their secret haunts.

6. *I wash my hands in innocence*] To wash the hands was common among the Jews in any solemn protestation of innocence; an instance of this occurs in Deut. xxi. 6; and the practice is recognized by the action of Pilate in Matt. xxvii. 24. Generally, however, external oblations were the symbols of that internal purity and cleanness, which God requires of those who approach to holy things, and those who serve him. And it was accordingly a common usage among the Jews, always to wash before prayers; and the priests in particular were not to perform any office in the sanctuary, till they had poured water from the laver, and washed in it.

— *And round thine altar go*] Among other ceremonies con-

7 Pour the glad hymn of triumph thence,
And thence thy wonders show.

8 Thy house is ever my delight,
Thy dwelling, O my God!
The place, where shrin'd in radiance bright
Thy glory makes abode.

9 Rank not with men of blood my soul,
My life with impious tribes,
10 Whose hands of dark designs are full,
Whose right hands teem with bribes.

11 I walk in purity and truth;
Save, LORD, and pity me:
12 My foot securely stands, my mouth
Shall sing aloud of Thee.

PSALM XXVII.

INTRODUCTION. This Psalm, which was composed by David in some season of persecution, breathes a very pleasing strain of confidence in God. It consists of two parts, divided from each other between the 6th and 7th verses; the former part being in a more triumphant, and the latter in a more precatory strain. Bp. Horsley supposes the former part to have been improperly detached from the preceding Psalm: and regards the latter as composing by itself one intire Poem, which he rightly designates "an elegant supplicatory ode." Indeed the epithet is equally applicable to both parts of the Psalm.

PART I.

1 JEHOVAH is my light, my fort:
Shall man alarm my breast?

nected with the feast of tabernacles, it was usual on the seventh day for the people to compass the altar seven times, carrying branches in their hands, and singing Hosannas.

Jehovah is my life's support:
Shall man my peace molest?

2 When impious bands about me prest,
My hated life to quell,
And revel in their bloody feast,
They stumbled and they fell.

2. *And revel in their bloody feast*] Literally, "to eat my flesh." We have here an instance of that boldness of figurative language, in which the Hebrew poets not infrequently indulge. Plainly it is not to be supposed, that the enemies of the Psalmist had any such purpose, as the literal phrase attributes to them. But having in his mind the idea of those ravening beasts of prey, under the image of which he was wont to contemplate and describe them, and that not only by way of similitude, but of metaphor also; he speaks of his enemies in language applicable only to the animals themselves, attributing without qualification properties to the one, which actually belong only to the other. The fact is, that this sort of thing perpetually occurs in the use of metaphorical language; though frequently it escapes observation, where the borrowed imagery is familiar to the mind of the hearer or reader. Thus in the last Psalm but one it is said, ver. 15, "He shall pluck my feet out of the net;" where the language proceeds on the supposition of a comparison previously instituted between the Psalmist, and a bird or beast intangled in a snare. But this idea being familiar to our minds, we admit the language founded upon it without hesitation, hardly pausing perhaps to regard it as a figurative phrase. And probably as little was felt by a Hebrew reader in respect to the expression in this Psalm: although it may at first sight appear to our minds as somewhat harsh and extravagant. In order to perceive and enjoy the beauties of poetical language, we ought to place ourselves as much as possible in the situation of the poet, and to keep before our minds the same natural objects and scenery, which were actually present to his sight.

—*they stumbled and they fell*] This is in all probability spoken in anticipation of a future event. But nothing is more usual with the Hebrew prophets than to use the past time for the future to indicate the certainty of the occurrence. At the same time, in a poetical point of view, this gives great animation to the sentiment.

3 Though tented hosts against me spread,
No fear my bosom knows:
Though war against me lift the head,
On Him my hopes repose.

4 One blessing is my soul's request,
One boon from God she prays,
That in his dwelling I may rest
The remnant of my days:

The beauteous presence to survey
Of Him the Pow'r divine,
Within his spacious temple stray,
And gaze upon his shrine.

5 He shall around, when dangers press,
His sheltering tent extend;
Shroud in his holy courts recess,
And on a rock defend.

5. *He shall around, when dangers press,* &c.] There appear to be three distinct modes of protection alluded to in this verse. The first is that of a pavilion or tent, under cover of which, particularly if regarded as the tent of a king or chief commander, it would be obvious to seek refuge from the pursuit of enemies. For the protection, which would be thus afforded, see the note on Ps. xxxiv. 7. The second is that of God's tabernacle, or altar, to which it was the usual practice for offenders to flee, as a place where they esteemed themselves safe; see 1 Kings ii. 28. There appears to be a third allusion to those rocks or fastnesses, which offered a natural refuge to those who were desirous of escaping from their enemies, and secured them by their elevation and consequent difficulty of access. Palestine, being a mountainous region, had many rocks; which were part of the strength of the country; for in times of danger the people retired to them, and found security against sudden irruptions of their enemies. Several of these had large cavities, or clefts, which were very convenient places of retreat. Before the invention of

6 And now my head aloft he'll raise,
Whilst I his courts among
Present the sacrifice of praise,
And chaunt the grateful song.

PART II.

7 A listening ear, Jehovah, lend,
O God, to Thee I cry:
With mercy to my voice attend,
With gentleness reply.

8 Hark! to my heart opprest with care
I hear Thee softly speak,
"Seek ye my face:" in duteous pray'r
Thy face, O LORD, I seek.

9 Turn not in wrath thy face away,
Let not my footsteps slide:
Thou still hast been my strength and stay,
Be still my God and guide.

10 Fail, quit me not! my father's aid
May fail, my mother's care:
But then my limbs at random laid
Thy fost'ring arms shall bear.

11 Teach me, O LORD, thy perfect way,
Lest foes my soul inthral.
Make plain my passage, lest I stray;
And lead me, lest I fall.

gunpowder, fastnesses of this kind were nearly impregnable: and accordingly Bruce gives accounts of very long sieges, sustained by individuals, and their families or adherents, upon rocks, and terminated at last by capitulation.

12 Dark schemes of ill my foes devise:
O be their schemes withstood!
False witnesses against me rise,
And men who pant for blood.

13 My soul had sunk their wiles beneath,
But that I trust to prove
Jehovah's animating breath,
And taste his saving love.

14 Abide supreme Jehovah's hour,
Be patient, and confide:

12. *And men who pant for blood*] Literally, "Such as breathe out cruelty." Parkhurst illustrates the phrase by a reference to Homer, who says the Greeks were μενεα πνειοντες, "breathing rage," as Pope renders it, or rather "breathing courage:" to Milton, who says of the rebel angels, that they "deliberate valour breathed:" and to Cicero, who describes Cataline, scelus anhelantem, "breathing out wickedness:" and elsewhere uses the expression, still more nearly corresponding with the passage in the Psalmist, anhelans ex intimo pectore crudelitatem, "from the bottom of his breast *breathing cruelty*." The same ingenious writer also adverts to the description of Saul in the Acts, though with a different construction, "breathing out threatenings and slaughter." Which, he observes, beautifully describes Saul as being so full of threatenings, and so desirous of slaughter, against the disciples of the Lord, that the violence of his passions even affected his breath, and made him draw it quicker and stronger, as persons in vehement anger and eager desire usually do. (See Parkhurst, Heb. Lex. on יפח, and Gr. Lex. on εμπνεω.)

14. *Abide supreme Jehovah's hour,*
Be patient]
Our Bib. translation renders, "Wait on the LORD." The C. P. B. "O tarry thou the Lord's leisure." The Hebrew word is an extremely expressive, and, if I may so say, picturesque term. It signifies literally, "to stretch, or tend forwards:" and is a word of gesture, of like import with St. Paul's αποκαραδοκια, Rom. viii. 19; Phil. i. 20; rendered by our translators, "earnest expectation:" which is properly the "stretching forth of the head and neck" with earnest inten-

He shall endue thy heart with pow'r;
Jehovah's hour abide!

PSALM XXVIII.

INTRODUCTION. This Psalm, like the twenty-second, and many others, consists of two parts. The former, a prayer for the Psalmist's deliverance, and a prophecy of the destruction of his enemies: the latter, a hymn of triumph and intercession for his people. The latter is indeed, as Bp. Horne terms it, "a sweet, though short, hymn."

PART I.

1 LORD, to Thee I make my vow;
Saviour, be not silent Thou:
Lest, neglected, I become
Like the tenants of the tomb.

2 Hear my supplicating cry,
When to Thee for help I fly,
And with lifted hands intreat
At thy holy mercy-seat.

tion and observation, to see when a person or thing expected shall appear. So our Hebrew verb may be translated "to expect earnestly, anxiously, or eagerly." (See Parkhurst, on קוה.) The clause is repeated at the end of the verse, which unfortunately is not preserved in our C. P. B. translation. I say unfortunately; for the repetition appears to me to give additional beauty to the striking and elegant apostrophe, with which the Poet, having just stated his belief in the goodness of Jehovah, encourages himself to a stedfast perseverance in that belief. Hopkins seems to have been not insensible of this: and he has accordingly rendered the verse, by no means amiss, thus:

Trust still in God, whose whole thou art,
His will abide thou must;
He will support and ease thy heart,
If thou in Him do trust.

2. *And with lifted hands intreat*] Literally, "When I lift up my hands towards." The stretching out of the hands towards an object of devotion, or an holy place, was an ancient usage both amongst Jews and heathens, and it continues in the East at this time. For

3 With the godless number not,
Nor with men of fraud, my lot:
Peaceful speech is theirs, and kind;
Mischief harbours in their mind.

4 Thou their dealings shalt reward;
Thou shalt quit their deeds abhorr'd;
Grant them, what their hands ensue;
Pay them retribution due.

5 They Jehovah's actions slight,
And his hands creative might:
So shall he with ruin bare
Smite them, nor the waste repair.

the ancient usage, see Ps. xliv. 20, 21; lxviii. 31; See also 1 Tim. ii. 8, as well as several places in the Gospels, where our blessed Redeemer is described praying in that attitude. And it is related of the modern Mohammedans, that on quitting the Beet, or holy house at Mecca, to which they make devout pilgrimages, they hold up their hands towards the *Beet*, making earnest petitions; and, as they retreat backwards, continue petitioning, holding up their hands with their eyes fixed on the *Beet*, till they are out of sight of it. The same attitude they use in begging blessings of their saints, or marabbots: and in offering prayers at their graves, over which is generally built a neat little room, resembling the mosques in figure, which many of the Mohammedans will scarcely pass, without lifting up their hands and praying.

— *At thy holy mercy-seat*] Bib. translation, "Towards thy holy oracle." The "oracle," or speaking-place, was that part of the temple, whence Jehovah *spake*, and issued his orders and directions; otherwise called the Holy of holies. The "mercy-seat" was the same.

5. *So shall he with ruin bare Smite them*]
The admirer of Milton will hardly need to be reminded of the conclusion of his Sonnet, when the assault was intended to the city:

——— And the repeated air
Of sad Electra's poet had the power
To save the Athenian walls from *ruin bare*.

PART II.

6 Blessed be the LORD most High!
When I rais'd the suppliant cry,
Timely succour did he yield;
He my sword, and he my shield.

7 On the LORD my heart relied;
Needful help the LORD supplied.
Leaps with joy my raptur'd heart,
Prompt the grateful numbers start.

8 To Jehovah swell the song,
He can make the feeble strong:
He his saving strength will spread
O'er his own Anointed's head.

9 Save thy people, God ador'd!
Bless thine heritage, O Lord!
Guard their pasture, guide their ways,
And to deathless glory raise!

9. *Guard their pasture, guide their ways,*] I have combined the two translations of the clause, as found in our authorized versions of the Psalms, and in the Te Deum: in the former "Feed them," in the latter "Govern them." Either translation suits the pastoral notion conveyed by the original word; which signifies to "feed, lead to, or supply with, food," as shepherds do their flock; and thence, by that beautiful analogy which represents the great God under the image of the good Shepherd, to "feed, nourish, take care of, tend," as Jehovah doth his people. (See Parkhurst on רעה, iii. iv.)

PSALM XXIX.

Introduction. Bishop Lowth in his 27th Prælection observes, that brevity of diction is one of the greatest conducives to sublimity: and that a diffuse and exuberant style detracts from the weight of the matter, as the addition of flesh and fatness to a healthy body is, in the same ratio, a diminution of its strength and vigour. The Hebrews, he says, if regard be had to their compositions as wholes, are full, copious, and abundant: if examined in detail, they are sparing, confined, and compressed. They amplify their matter by variations, repetitions, and occasional additions: thus whilst the intire subject is largely handled, it is by means of short and nervous sentences, often resumed, and following each other in rapid succession: so that there may be no want either of copiousness or of strength. This brevity is owing, as well to the genius of the language, as to the nature of Hebrew poetry: and accordingly, as no versions whatever give a satisfactory view of it in this particular, so least of all do any metrical versions.

This distinguished critic then adduces the 29th Psalm as a conspicuous example of such brevity of diction united with copiousness of matter; and as an example at the same time of the sublimity that arises from the above cause. The subject of it, he says, is a demonstration of the supreme dominion and infinite power of God, from the tremendous sound and wonderful operation of thunder, which the Hebrews call the voice of God, and the effects of which are most magnificently described. And he then gives a version of the Psalm in Latin Anapæstick verses, answering in number to the lines of the Hebrew, with a view to preserving the brevity of the original. In rendering this noble Poem, I selected the following metre, as being adapted to one of the grandest of our old Psalm tunes, namely, the old 104th: which, as it happens, runs in stanzas of four Anapæstick verses. In consequence however of the necessity of the whole number of lines being a multiple of four, and for the purpose of a more convenient arrangement, a little expansion has here and there been admitted; so that the version contains 28 lines, instead of 23 as in the Hebrew.

1 O GIVE to the LORD, ye kings of mankind,
Give praise to the LORD and worship divine:
2 Due praise to Jehovah's great name be assign'd,
Adore his bright presence and bend at his shrine.

3 The voice of the LORD the waters controls;
Of glory the God, the thunder he forms:
As willeth Jehovah, the mighty sea rolls;
He speaks, and the billows are blacken'd with storms.

4 The voice of the LORD, how potent its sway!
The voice of the LORD in majesty speaks.
5 The voice of Jehovah the cedars obey;
Jehovah the cedars of Lebanon breaks.

1. — *Ye kings of mankind*] Bib. trans. "O ye mighty." Margin, "Ye sons of the mighty." Literally, "Sons of Alim." Parkhurst supposes an allusion to the "gods" of the heathens, whose "sons" many of the heathen princes, such as Alexander, Romulus, &c. notoriously affected to be reckoned. (See on אל. iii.)

5. *Jehovah the cedars of Lebanon breaks*] The force of lightning is known to rend in pieces the tallest and strongest trees in a moment. The cedars of Lebanon are much celebrated in Scripture; and there must have been in former times a great abundance of them, to supply the wood requisite for the many great buildings on which they were employed. There are a few still standing on Mount Lebanon, above Byblos and Tripoli, of great age and of a prodigious bulk: being some of them from thirty-five to forty feet in girth; and, at about five or six yards from the ground, throwing out branches, each of which is equal to a great tree. Maundrell measured one of the largest, the dimensions of which were as above mentioned; and the spread of its boughs was thirty-seven yards.

6 Uptorn from their roots deep sunk in the ground,
Like young of the herd move the chiefs of the wood:
Disturb'd with his forests, see Lebanon bound,
And Sirion leap like the unicorn's brood.

Lebanon, called by the Latins Libanus, is a famous mountain, or rather ridge of mountains, separating Syria from Palestine. The name is derived from a Hebrew verb, signifying to *whiten*, or *make white:* and was in all probability given to it by reason of the snow, with which it is covered, according to many writers, at all seasons, or, by universal agreement, for seven or eight months of the year; as the Alps seem to have received their denomination from the like cause. "Among the mountains of Palestine," says Bp. Lowth, "the two most remarkable, and therefore the most celebrated in the sacred poems, are Lebanon and Carmel. The one, distinguished at the same time for its own height, and for the loftiness, size, and number of the cedars that grow on its summits; and thus exhibiting a just and noble image of strength and majesty: the other rich and fertile, planted with vines, olives, and all other kinds of fruit-trees, and most flourishing as well from the richness of its soil as from its cultivation; and thus presenting a lovely appearance of fertility, and of more exquisite beauty and grace. The difference in form and appearance between these two is accurately defined by Solomon, when he compares manly dignity to Lebanon, to Carmel feminine elegance."

6. *Disturb'd with his forests, see Lebanon bound*] Thunder not only demolisheth the cedars, but shaketh the mountains on which they grow. The combined objects are brought together in a fine similitude by Milton:

—— As if on earth
Winds under ground, or waters forcing way,
Sidelong had push'd a mountain from his seat,
Half sunk with all his pines.
Paradise Lost, vi.

Certainly the figures in this passage of our Psalm are of the boldest kind; and the comparison contained in it may be judged by some persons to approach the limits of hyperbolical description. Not only however are such comparisons agreeable to the bold and energetick character of Hebrew poetry: but he who considers what is the actual effect of that tremendous in-

7 The voice of the LORD the darkness divides,
And deals forth his fire in arrowy flakes:
8 The voice of Jehovah the wilderness chides,
Jehovah of Kadesh the wilderness shakes.

strument of the God of nature, called here by a magnificent figure "the voice of Jehovah," will probably be of opinion, that hardly any imagery can be too strong to describe it.

It is recorded in the Philosophical Transactions, that during the terrible earthquake at Jamaica, 1692, the mountains were split, they opened, they closed again, they leaped, they fell in heaps. The same prodigious motions attended the earthquakes during an eruption of Vesuvius.

—*And Sirion leap like the unicorn's brood*] The north east part of Lebanon, adjoining to the Holy Land, is in Scripture commonly distinguished by the name of Hermon. But in Deut. iii. 9. we are told, that this Hermon went under different names among different people: one of these names was Sirion. Concerning the unicorn, see the note on Ps. xxii. 21.

7. *The voice of the Lord the darkness divides,*
And deals forth his fire in arrowy flakes.]

Our translations render, "The voice of the Lord divideth the flames of fire;" and the Bib. marginal trans. notices the meaning of the Hebrew verb to be "cutteth out." The application of the verb is made differently: namely, to the division of the flame into flashes of lightning, or to the division of the clouds to open a passage for it. Bp. Lowth appears to prefer the latter sense: for he turns the sentence,

Ruptis rutilant nubibus ignes.

Each interpretation gives a lively and poetical image. In the version above they are combined.

8. *Jehovah of Kadesh the wilderness shakes*] The wilderness of Kadesh was a part of that wilderness, through which the Israelites passed in their way to Canaan. See Numb. xiii. 26. Thunder shaketh those wide extended deserts, as well as Libanon and Sirion, mountains of Palestine. Thus the extent of God's power is illustrated: mean while the specification of these places, Libanon, Sirion, Kadesh, has a fine poetical effect, and is greatly more animated, and brings the subject more immediately before the mind of the reader, than if the Poet had limited himself to a general statement. It is the same sort of beauty as is felt in that celebrated passage of Virgil,

——— Ille flagranti
Aut Atho, aut Rhodopen, aut alta Ceraunia telo
Dejicit.

9 The voice of the LORD speeds the hind to her throes;
The voice of the LORD smites the oak to the ground:
The forest dismantled his majesty shows,
And all in his temple his praises resound,

10 Jehovah is set o'er the waterflood high:
Jehovah is King till existence shall cease.
11 Jehovah his people with strength shall supply;
Jehovah shall visit his people with peace.

PSALM XXX.

INTRODUCTION. This is a very beautiful and affecting hymn of thanksgiving, composed probably by David on his revisiting the sanctuary, after a joyful recovery from some dangerous sickness. The sentiments are well suited to the occasion: and in particular the contrast and transition of feelings, which the Psalmist describes, are managed with great skill and very pleasing effect.

1 THOU, Jehovah, art my praise:
Thou didst sink me, Thou didst raise;

——— Athos he with flaming bolt,
Or Rhodope, or the high Ceraunian rocks,
Smites.

— *speeds the hind to her throes,*
— *smites the oak to the ground*]

Bib. trans. "The voice of the Lord maketh the hinds to calve:" and accordingly it is alleged on the authority of different naturalists, Aristotle, Pliny, and Plutarch, that cattle will cast their young through dread of thunder. But the interpretation of Bp. Lowth, "makes the oaks to tremble," agreeable as it is to the original text, as well as the other interpretation, is both more at harmony with the contiguous imagery, and more grand and dignified in itself. I have however given both interpretations: as the joint mention of them furnishes an accumulated proof of the power of Jehovah's voice.

Raise, nor leave me faint and low,
To the mockery of my foe.
2 Thee I call'd my God, my LORD!
Thou to health hast me restor'd.
3 Thou from hell my life didst save,
And defeat the yawning grave.

4 Objects of Jehovah's love,
Praise, ye saints, the LORD above:
Loud the name of God confess,
Mindful of his holiness.
5 For his wrath a moment stays;
Length of life his grace conveys:
Weeping may endure a night,
Shouts of gladness hail the light.

6 In my hour of wealth I cried,
"Never shall my footsteps slide:
7 LORD, by thy all-gracious hands
Firmly fix'd my mountain stands."

3. *Thou from hell my life didst save*] "From hell," from "sheol," the hidden place, the abode of the dead. See the notes on Ps. vi. 5; ix. 13. "My life," or my *breathing*, or animal, frame; the body, which by breathing is sustained in life. (See Parkhurst on נפש. iii.)

5. *Shouts of gladness*] The Hebrew word means more than mere "joy" or "gladness:" it is gladness declaring itself by outward demonstrations, by motions quick and free, by leaping of the body, or exclamations of the tongue: (See Parkhurst on רן. iii. iv.) and so it is properly and elegantly opposed to "weeping" in the parallel clause. Our Bible margin renders the word "singing." The whole of this verse indeed is most beautiful.

7. *Firmly fix'd my mountain stands*] The Psalmist appears to represent his imagined security and prosperity under the figure of a strong mountain, under which denomination he metaphorically describes his own condition. To have compared his state to a mountain, by a similitude,

Thou thy face didst turn away,
Trouble seiz'd me, and dismay.
8 Then to Thee my grief I brought,
And Jehovah's mercy sought.

9 "From my blood what gain can come,
Buried in the lonely tomb?
Shall corruption praise thy name?
Shall the dust thy truth proclaim?
10 Hear, Jehovah, hear me now,
And thy timely mercy show:
Ere I fill the silent grave,
Hear, Jehovah, hear and save!"

11 And Thou heard'st: and Thou my moans
Didst convert to mirthful tones;

would have been the more usual course according to the practice of poets in general: the phraseology, which he actually employs, is bolder, and more agreeable to the genius of Hebrew poetry.

11. — *Thou my moans Didst convert to mirthful tones*]

"My moans," for such is the proper signification of the word: which Parkhurst, by a reference to Mic. i. 8. proves to signify *a mournful noise*, and not, as the Lexicons in general make it, a gesture of grief. (See on ספד.) And so with respect to the word, which I have rendered "mirthful tones." It means "some fistular wind instrument of musick with holes, as a flute, pipe, or fife," Exod. xv. 20; Jer. xxxi. 4, 13. It is joined with the תף, or *tabor*, Exod. xv. 20; Jud. xi. 34; and with that and *other instruments of musick*, Ps. cxlix. 3; cl. 4. It is often, says Parkhurst, in our translation rendered "dance;" but this is rather implied than expressed in the word. (See on חל. iii.) Bishop Horsley renders the word in this place "merry piping." The same sort of elegant antithesis is intended here, as before noticed in the fifth verse: and the idea is pursued, under a different image, but with equal propriety and beauty, in the remainder of this verse. All this is in the style and spirit of true poetical feeling.

Cast my sackcloth garb away,
And in robes of joy array.
12 So for Thee my glory wakes,
And the bonds of silence breaks:
Whilst unceasing hymns record
Thee, my God, and Thee, my LORD.

PSALM XXXI.

INTRODUCTION. The following Ode, written by David, and recited in part by our blessed Redeemer on the cross, is an interesting mixture of supplication and joy; of complaint; of petition again; of confidence in God, and final triumph and exultation. It may be not inconveniently divided into four parts, according to these topicks: of which the first will be comprised in three Stanzas, to the end of the 8th verse; the second in three more Stanzas, to the end of the 14th verse; and the third in two Stanzas, to the end of the 18th verse; and the fourth, the remainder of the Poem.

PART I.

1 JEHOVAH, Thee I trust alone:
O let not shame my steps attend.
Send rescue from thy righteous throne;
2 Incline thine ear; swift rescue send.
Be Thou my strength: be Thou my rock:
My fortress from oppression's shock.

11. *Cast my sackcloth garb away*] The usual dress of mourning and humiliation, as appears from numerous instances in the Bible. The custom was not confined to the Israelites. Menander takes notice of the Syrians observing the ancient custom of wearing sackcloth in times of religious humiliation. And it appears from Plutarch, that the same was sometimes practised among the Greeks.

12. —*my glory*] My tongue. See the note on Ps. xvi. 9.

3 My fort, my rock I hail in Thee:
Assert thy name; display thy might.
4 From hidden net, LORD, set me free:
Lead, guide me, God of truth, aright.
5 My spirit to thy hands I yield;
My Saviour Thou, and Thou my shield.

6 I hate the treacherous crowd profane:
LORD, on thy love my hopes repose.
7 I'll leap, I'll sing: Thou mark'st my pain;
Thou know'st my soul mid all her woes.
8 Thou draw'st me from the dungeon's gloom,
And giv'st my feet at large to roam.

PART II.

9 Have mercy, LORD: with sorrow worn,
Mine eye, my frame, my soul decay:
10 My life with woe to earth is borne,
My years with sighing waste away:
For grief my flesh has lost its bloom;
My strength is gone; my bones consume.

11 My foes — their scorn am I become:
My neighbours shrink alarm'd to see:

7. *I'll leap*] It is a word of gesture, and denotes the outward expression of joy by the motions of the body. (Parkhurst, on גל. vii.)

9. *Have mercy, Lord*] The description in this part of the Psalm is extremely pathetick; nor can it well fail to bring to our minds the passion of our blessed Saviour, of which indeed it is as correct a portrait, as it is, generally speaking, a vivid representation of extreme distress, abandonment, and persecution.

— *my frame, my soul*] Concerning the word, rendered "my frame," see the note on Ps. xxx. 3. The word, rendered "my soul," is "my belly," in our Bib. translation: and so it properly signifies. It however often denotes the inmost part, or mind, of man. (See Parkhurst, on בטן.)

My friends with terror mark my doom,
They view me near them, and they flee.
12 Outcast am I! a worthless shred!
Forlorn, forgotten, as the dead!

13 The murmurs of the crowd I heard,
Around were objects of dismay;
Whilst they against my soul conferr'd,
And schemed to take my life away.
14 Yet to the LORD with stedfast vow
I clung, and said, "My God art Thou."

PART III.

15 Of life and death, of weal and woe,
My times, O LORD, thy hands direct:
O, snatch me from my ruthless foe,
From my tormentor's rage protect.
16 And on thy servant cause thy face
To shine, and save me with thy grace.

17 O! let not shame thy servant daunt!
On Thee, Jehovah, I have hung.
Shame shall the godless rebel haunt;
The grave shall stop th' injurious tongue.

13. "*The murmurs of the crowd I heard*] Bp. Horsley renders the word, which I have here translated "murmurs," "the angry muttering." Parkhurst states the verb to signify, "to murmur, mutter, grumble;" and thence the noun, "a murmuring, muttering, evil report, which is frequently propagated in a low muttering tone." It is curious, that the Hebrew name of the bear is taken from the same root, as much as to say, "the murmurer, grumbler, or growler," from his remarkable grumbling or growling, especially when hungry or enraged. (Parkhurst, on דב.)

18 False lips, that with disdain and pride
Perverse the righteous man deride.

PART IV.

19 How great of good thy treasur'd store
For them who fear Thee, them who love!
20 When banded foes their malice pour,
And scornful tongues the conflict move,
Thou to thy secret place shalt bring,
And o'er them thy pavilion fling.

21 Glory to God! His wondrous aid
In towered city hath he shown!
22 Alarm'd with thoughtless haste I said,
"From thy lov'd presence am I thrown."
But Thou didst hear thy suppliant sigh,
And listen to my anxious cry.

23 Ye saints of God, in Him delight!
God doth his faithful followers guard:
But to the sons of pride requite
Their gloryings with a full reward.
24 Be strong; and he your heart shall brace,
All ye that trust Jehovah's grace!

21. — *His wondrous aid*
In towered city hath he shown]
The event, supposed to be alluded to, is David's escape from the city of Keilah into the wilderness. See 1 Sam. xxiii. Marvellous kindness was showed him in a strong city, when he had a providential warning to escape from a place, where Saul thought to find him shut in with gates and bars.

PSALM XXXII.

INTRODUCTION. There is a tenderness of feeling in this elegant little Ode, well suited to the occasion and subject of it: the occasion, the pardon of David's sin; the subject, the commemoration of that pardon, and of the blessedness of those who are thus admitted to God's mercy. It is the second of those, commonly styled penitential Psalms.

1 HOW blest the pardon'd sinner's lot!
Whose crimes are all remember'd not,
Whose guilt is all effac'd!
2 How blest the man, 'gainst whom the LORD
Forbears transgression to record,
Nor guile disturbs his breast!

3 Whilst hid my sin within me lay,
My bones with anguish wore away,
And rest in vain I sought:
4 On me thy heavy hand remain'd,
By day, by night, my moisture drain'd,
And turn'd to summer's drought.

1. *Whose guilt is all effaced*] Literally, "whose sin is covered," namely, by God. In the 5th verse, the Psalmist, using the same verb in the Hebrew, says, "mine iniquity have I not hid," or covered. God "covers sin," when he hides it as it were from his sight, and will not observe it: man "covers his own sin," when he clokes or palliates it.

4. — *my moisture drained,*
And turn'd to summer's drought]
Rain indiscriminately in the winter months, and none at all in the summer, is the most common weather in the East, and particularly in the Holy Land: so that what the Psalmist here refers to, is the parched appearance of the earth in an usual eastern summer. The weather at Aleppo, where Dr. Russell resided many years in the last century, very much resembles that of Judea: and his account of a Syrian summer is the most beautiful comment that can be met with on this passage. He says, that the first rains fall about the middle of September, and greatly refresh the air, which was before extremely hot; and, if the

5 Then my transgression I reveal'd,
Nor longer mine offence conceal'd;
But, "O my God," I cried,
"To Thee will I my sin avow:"
And Thou forgav'st my sin, and Thou
Didst put my guilt aside.

6 Encourag'd thus each saint shall pray
To Thee in thy salvation's day,
In thine accepted hour:
So, when descends the whelming flood,

rains have been at all plentiful, though of few hours duration, they give a new face to the country, which looked before extremely barren and parched. From the first rains to the second, the interval is at least between twenty and thirty days; during which time the weather is temperate, serene, and extremely delightful. After the second rains the weather is variable till May, from the end of which, if not sooner, not so much as one refreshing shower falls, and scarcely a friendly cloud appears to shelter from the excessive heat of the sun till about the middle of September. The verdure of the spring fades before the middle of May; and before the end of that month the whole country puts on so parched and barren an aspect, that one would hardly think it capable of producing any thing, there being but very few plants which have vigour enough to resist the extreme heat. (See more in Harmer's Observations, vol. i.)

6. — *when descends the whelming flood*] The original word means "an inundation;" being derived from a verb, signifying to "overflow," to "overwhelm." See the note on Ps. xviii. 4: in illustration of which it may be remarked, that Maundrell particularly notices the great and sudden swelling of the mountain torrents in Judea. "At Shofatia, he says, we were obliged to pass a river: a river we might call it now, it being swollen so high by the late rains that it was impassable; though at other times it might be but a small brook, and in summer perfectly dry." "These mountain rivers are ordinarily very inconsiderable: but they are apt to swell upon sudden rains, to the destruction of many a passenger, who will be so hardy, as to venture unadvisedly over them."

Short of his home the waters proud
Shall stay their harmless pow'r.

7 Thou art my shelter, thou my guard:
Thou'lt cause around me to be heard
The gratulating lay.
8 "I will instruct thee how to tread;
My hand thy steps shall onward lead,
Mine eye thy path survey."

9 O take not ye the wayward course
Of stubborn mule, or fiery horse,
Perverse and hard to learn:
Whose jaws the iron curb must hold,

8. *I will instruct thee how to tread*] This is an answer, as it were, to the address of the Psalmist, assuring him that his confidence on the Almighty was not misplaced, and that he should enjoy the direction of God's Spirit in the way of righteousness, and the superintendence of his watchful care. This interposition, as it were, of God himself is extremely beautiful; and gives variety and liveliness to the composition.

9. —*fiery horse*] The Hebrew name for the "horse" is given him, with reference to the *active alacrity*, or *sprightliness* of that species of animals, according to that of Job xxxix. 21, "He exulteth in his strength." So Homer, in his admirable description of a pampered horse, uses the epithets, "glorying," "confiding in his excellence." Every one knows how eminent this quality is in horses, even in our part of the world; and it is much more so in the warm eastern countries. (See Parkhurst on סס, and שש.)

— *the iron curb*
— *the muzzling rein*] Of the two words in the original, thus rendered, the former signifies the "iron" of the common bridle, which is put into the horse's mouth, the bit, or curb: the latter denotes the "reins" or "headstall" of a bridle, which was fixed to the animal's head. Bp. Horsley says of the word, κημὸς, by which the LXX render this latter Hebrew term, that "it was something like a muzzle, which was put upon mischievous horses or mules to prevent them from biting. Xenophon says, that it allowed

Whose mouth the muzzling rein infold,
Lest on their lord they turn.

10 Unnumber'd plagues the rebel threat:
But those, who on Jehovah wait,
His mercy's arms embrace.
11 Then lift, ye just, the exulting voice;
Ye true of heart, in God rejoice,
And triumph in his grace.

PSALM XXXIII.

Introduction. This is a very magnificent hymn of praise to God, for his goodness; his creative power; and his providential care. The whole composition is of a very fine character: the sentiments lofty and noble; the language simple, concise, vigorous, and expressive. The author of it was David: but the occasion is not ascertained.

them to breathe; but kept the mouth shut, so that they could not bite. Not knowing the term of art for this contrivance," adds the learned critic, "I call it a muzzle." With less information than his Lordship on this, as well as on much more important subjects, I am glad to avail myself of his term, as well as his description.

—*Lest on their Lord they turn*] The verb here is the same as in Ps. xxvii. 2; and signifies, "to approach or advance against *in a hostile manner;* to assault, attack." (See Parkburst on קרב, iv.) "The verb is a military term, and signifies, to advance, as an enemy; to attack. The "coming near" therefore, intended here, is a coming near to do mischief. The admonition, given by the Psalmist to his companions, is to submit to the instruction and guidance graciously promised from heaven; and not to resemble in a refractory disposition those ill-conditioned colts, which are not to be governed by a simple bridle; but, unless their jaws are confined by a muzzle, will attack the rider as he attempts to mount, or the groom as he leads to the pasture and the stall." (*Bp. Horsley.*)

1 CHAUNT, ye just, the great Creator;
Praises well the upright suit:
2 Joyful hymn the God of nature,
Strike the harp and ten-string'd lute.
3 Sing new songs, his praise revealing;
Loud and well the tabor smite.
4 Just and true Jehovah's dealing:
All Jehovah's words are right.

5 See him firm in justice seated
Through the earth his love display.

2. *Strike the harp*] The Hebrew word denotes a musical instrument of the stringed kind, a harp, lute, or the like, played on with the hand according to 1 Sam. xvi. 23; though Josephus says that the Cinyra, (the derivative word in Greek,) which David made for the Levites, was furnished with ten strings, and played on with a plectrum. The playing on this instrument was with the Hebrews a sign of joy. (See Parkhurst on כנר.)

—*ten-string'd lute*] Or "na-" bla:" which was a stringed musical instrument, probably so called from its belly resembling a jug or flagon. Josephus describes it as "having twelve sounds, and being *struck* or played upon by the fingers:" from this passage however, and from Ps. cxliv. 9, it appears to have, sometimes at least, had only "ten strings." In playing, it was turned about with both hands. It began to be in use about the time of David; by whom it is mentioned in several places of the Psalms, and by the sacred writers who succeeded him; but never once by those who preceded him. Hesychius says it is a harsh-sounding instrument: others however highly commend it. (See Parkhurst, on נבל, vii.)

3. *Loud and well the tabor smite*] It seems plain, that some instrument, played upon by *striking* or *beating*, is here intended: the particular instrument may be less clearly ascertained. Bp. Horsley renders the passage, "With joyful notes play skilfully upon the tabor," and his rendering I have adopted. (See Simonis and Parkhurst on נגן.)

6 By his Word was heav'n created,
By his Spirit heav'n's array.
7 He the swelling billows ruling
Piles aloft the wat'ry heap:
And within his stores controlling
Treasures up the ocean-deep.

8 Be his fear by earth attested!
All its tribes revere their God!
9 For he spake, and it existed;
He commanded, and it stood.

6. — *heav'n's array*] See the note on Ps. xxix. 10.

7. *Piles aloft the wat'ry heap*] "As an heap," so our translations render the word, which signifies a heap of things moved upon and rising one above another. (See Parkhurst and Simonis on נד.) It occurs again in Ps. lxxviii. 13; where, as in other places of the Bible, it is applied to the *miraculous heaping up* of the waters, either in the Red Sea or in the river Jordan. Here it has a reference to the disposition of them at the creation. And he who has ever seen the vast expanse of ocean, and noticed the mass of waters rising, to appearance, perpendicularly above him, will, I think, conceive the best idea of the signification of the term in this application of it.

9. *For he spake, and it existed;*
He commanded, and it stood]
The sublimity of the Hebrew poets, that sublimity in particular which consists in grandeur of conception, and in brevity, simplicity, and energy of language, is never more completely exemplified than in their representations of the power of the Almighty, manifested in the creation of the world. A very few words, and those the most obvious and unadorned, are frequently all that they employ, to lay before the mind of the reader the most magnificent conception, which it is capable of entertaining; or rather leading the mind of the reader to form its own conception of that divine power, which they do not so much openly declare, as leave to be collected from a simple statement of its effect. The impression, which the celebrated narrative of Moses in the opening of the book of Genesis, "And God said, Let there be light, and there was light," made on the mind of Longinus, and the language of admiration which it drew from

10 God the heathen's counsel blasteth,
Makes the thoughts of nations vain:
11 God's decree for ever lasteth,
Evermore his thoughts remain.

12 Blest Jehovah's chosen nation!
Blest the people of his grace!
13 From his holy habitation
All he marks of human race:
14 He from heaven, in glory seated,
All the tribes of earth surveys:
15 He, who all their hearts created,
He of all discerns the ways.

16 Not the chief his serried lances,
Not his strength secures the brave:
17 All in vain the war-horse prances,
Weak his force his lord to save.
18 Lo! Jehovah's eye is over
Those who fear him, those who trust:
19 Them in time of dearth to cover,
Heal and raise them from the dust.

that illustrious heathen, are well known. If the force and magnificence of that short passage were ever equalled, it was in the corresponding passage of our Psalmist, and in another to much the same effect in the 148th Psalm. Any addition to the language of either of these passages would be only a diminution of its sublimity.

13. *From his holy habitation All he marks of human race*] How magnificently again are the omniscience and universal providence of God set forth in this and the two following verses! Infinitely removed above the sight of the world, he nevertheless surveys with unerring certainty all their devices: the Creator and the Searcher of the hearts of men. How majestick! how awful!

20 Rests our soul in expectation,
Till the LORD his help dispense:
He the strength of our salvation,
He our buckler and defence.
21 On his name our hopes are planted,
Glad in him our hearts shall be.
22 Be to us thy mercy granted,
As we trust, O LORD, in Thee!

PSALM XXXIV.

INTRODUCTION. This Psalm, the occasion of which is unknown, is an exhortation to confidence in Jehovah, founded on the Psalmist's own experience of his goodness. It may be divided into two parts: the former of which, comprehending ten verses, is for the most part commemorative; the latter, hortatory. It is a very noble and edifying Poem: but it is rather admirable for the strong feeling of devotion and a certain sententious solemnity, which pervade it, than for any peculiar brilliancy of imagery or language. It is one of the Alphabetical Psalms: and partakes of their characteristicks, as noticed in the Introduction to the 24th Psalm.

PART I.

1 MY constant praise Jehovah wakes:
His acts my tongue unwearied speaks.
2 His acts my raptur'd soul employ:
The meek shall hear, and hear with joy.

3 To mine your voices join, and frame
High sounds to grace Jehovah's name.
4 Jehovah's help I sought distrest,
He heard, and hush'd my fears to rest.

5 Who look to him, their face shall see
From shame, their path from darkness free.
6 Wretch as I was, to him I griev'd,
He heard, he solac'd, and reliev'd.

7 Those, whom the Lord hath faithful found,
Camps his protecting angel round.

5. — *their path from darkness free*] See the note on Ps. xviii. 28.

6. *Wretch as I was, to him I griev'd*] Literally, as in our Bib. translation, "This poor man cried:" meaning himself. The Seventy render the phrase οὗτος ὁ πτωχος. It is by no means uncommon with the Attick writers, especially the tragedians.

7. *Camps his protecting angel round*] The divine protection and salvation, vouchsafed to the faithful, is here signified in the most lively manner, whether we suppose, says Bp. Horne, that by "the angel of Jehovah" is meant the presence of Christ in the Church militant, as of old in the camp of Israel; or the ministration of created spirits to the heirs of salvation, as in the case of Elisha, 2 Kings vi. 17. The passage here alluded to may serve as a beautiful comment on our Psalmist. "And when the servant of the man of God was risen early, and gone forth, behold, an host compassed the city both with horses and chariots. And his servant said unto him, Alas, my master! how shall we do? And he answered, Fear not: for they that be with us are more than they that be with them. And Elisha prayed, and said, Lord, I pray thee, open his eyes, that he may see. And the Lord opened the eyes of the young man; and he saw: and, behold, the mountain was full of horses and chariots of fire round about Elisha." There is a strong resemblance between this passage, and one in the second book of the Æneid, which indeed may be esteemed one of the most sublime in Virgil's poems. But the simple narrative of the Hebrew historian sinks not in the comparison.

It is said by the Psalmist in this place, that "the angel of Jehovah encampeth *round about* those that fear him:" and the same verb is used in speaking of Jehovah himself, Ps. cxxv. 2, that he is "*round about* his people." In illustration of this it may be observed, that according to D'Arvieux it is the practice of the Arabs to pitch their tents in a circular form; the prince being in the middle, and the Arabs about him, but so as to leave a respectful distance between them. And

8 O taste his goodness! taste and prove,
How blest to trust his sheltering love!

9 Ye saints of God, your Lord adore!
Who fear him, want is theirs no more.
10 The famish'd lions pine for food:
Who seek him, theirs is every good.

PART II.

11 Come, children, come: attentive hear;
I'll train you in Jehovah's fear.
12 Say, who is he, the man that prays
For life and health and prosperous days?

13 Thy tongue from impious speech withhold:
Let no deceit thy lips infold:
14 From vice depart; own virtue's sway:
Peace prompt thy wish, and rule thy way.

15 Jehovah's eyes the just survey;
His ears are open, when they pray:

Thevenot, describing a Turkish encampment near Cairo, having particularly noticed the spaciousness, decorations, and conveniences of the Bashaw's tent, or pavilion, adds, "Round the pale of his tent, within a pistol shot, were above two hundred tents, pitched in such a manner, that the doors of them all looked towards the Bashaw's tent; and it ever is so, that they may have their eye always upon their master's lodging, and be in readiness to assist him, if he be attacked."

11. *Come, children, come,* &c.] There is much terseness and force in this and the following verses, suitable to the didactick and authoritative nature of their extents.

15. *Jehovah's eyes the just survey;*
His ears are open, when they pray]
An usual, and at the same time a very natural and expressive Scriptural phrase, for denoting the kind providence of God, and his willingness to relieve the wants of his creatures. Milton has adopted it, in his

16 But frowns the miscreant tribe salute,
Their record from the earth to root.

17 The righteous cry: Jehovah hears,
Dispels their troubles, lulls their fears:
18 Him of the broken heart befriends,
And on the contrite spirit tends.

19 Though countless straits the just appall,
Jehovah rescues him from all:
20 Defeats the meditated stroke,
And not a bone of him is broke.

21 Evil shall slay the foes of God:
Who hate the just, shall feel the rod.
22 Whilst, in Jehovah's shade reclin'd,
Who safety seek, shall safety find.

PSALM XXXV.

Introduction. The first part of this very interesting prophetical Ode consists of earnest intreaty to God for assistance, followed by a triumphant anticipation of the assistance besought. It reaches to the end of the 10th verse, or the 4th stanza of this version. The second part, to the end of the 18th verse, occupying three stanzas, is a very plaintive and pathetical description of the Psalmist's troubles from his unkind and ungrateful persecutors. The Poem then passes off to strains similar to those with which it commenced, first of supplication,

description of the contrition of our first parents:

How much more, if we pray him, will his ear
Be open, and his heart to pity incline.
Paradise Lost, x.

And again, more perfectly, in the Samson Agonistes:

——— despair not of his final pardon,
Whose ear is ever open, and his eye
Gracious to re-admit the suppliant.

and then of exultation. There is no doubt that it describes the sufferings and subsequent triumph of Messiah, personated by David. As a composition, if examined with respect whether to its general subject, or to its particular imagery, or to the transitions from one set of feelings to another, or to the expression of the several feelings, it is much to be admired.

PART I.

1 WITH those, who rise against my right,
Rise and contend, All-seeing King:
'Gainst them, who dare me to the fight,
Thy rescue, God of battles, bring.
2 Hold fast the buckler, grasp the shield;
3 Stand, and the ready javelin wield:
Arrest th' impending weapon's sway,
Say to my soul, "Behold thy stay!"

2. *Hold fast the buckler, grasp the shield*] Of the two instruments of defence here named, one appears to have been of smaller size, adapted to the protection of the principal parts of the body. (See Simonis on מגן) The latter is said to have covered the whole body: See Ps. v. 13. It seems, from reference to the radical meaning of the word, to have derived its name from its form; because the middle part of it projected in a sharpish point, as some of the shields afterwards used by the Greeks and Romans did: and we are informed by the writers on their military affairs, that this pointed protuberance was of great service to them, not only in repelling or turning aside missive weapons, but in bearing down their enemies. (See Parkhurst on צן.)

3. —*the ready javelin wield*] Literally, as in our Bib. translation, "Draw out the spear:" the verb meaning to "draw, draw forth, as a sword or lance." (See Parkhurst on רק. iii.) "De gladio, evaginavit." (Simonis.) Biblical commentators have noticed the Hebrew practice, corresponding with that of the Greeks and other ancient nations, of warriors reposing with their spears stuck upright in the ground close to them. The expression here appears to allude to another practice, which prevailed amongst the Greeks at least, of rearing their spears against pillars in times of peace, in a long sheath or case, probably of wood, called δουροδοκη, as

4 Vain is their aim my soul to tear:
Confusion waits them, and disgrace.
In vain they plot the murderous snare:
Foul rout is theirs, and shame of face.
5 They fly, as chaff before the wind,
Jehovah's angel hard behind.
6 A dark and slippery way they fly,
Jehovah's angel pressing nigh.

noticed in the first book of the Odyssey. The "drawing forth of the spear" here specified seems to be with reference to this uncasing, or unsheathing of it.

Jehovah, says Bp. Horne, "is here described as 'a man of war,' going forth to the battle: the protection, afforded by his mercy, is figured by the shield of the warrior, covering his body from the darts of the enemy; and the vengeance of his uplifted arm, is represented by the offensive weapons used among men, such as the spear and the sword." "The consequence of the Omnipotent appearing in arms against his adversaries is foretold in the following verses."

5. *They fly, as chaff before the wind*] See the note on Ps. i. 4.

6. *A dark and slippery way they fly,*
Jehovah's angel pressing nigh]

"A traveller, benighted in a bad road, is an expressive emblem of a sinner walking in his slippery and dangerous ways of temptation, without knowledge to direct his steps, to shew him the danger, or to extricate him from it; while an enemy is in pursuit of him whom he can neither resist, nor avoid." (Bp. Horne.) However, the imagery here derives peculiar force from that with which it is connected. Having been put to ignominious rout by the Omnipotent Being, with whom they have dared to encounter, they are now represented as in vain seeking refuge in a perilous flight, the minister of the divine vengeance still tracking their steps, and pursuing them to their inevitable destruction. The whole of the description is very lively: the introduction of the "Angel of Jehovah" is peculiarly striking: and the repetition of the figure, with a slight variation of expression, highly beautiful in itself, is a fine example of Hebrew synonymous parallelism, particularly of that sort, which consists of a stanza of four lines, when the parallels answer to one another alternately, the first to the third, and the second to the fourth.

7 Without a cause around my feet
A deep and hidden trench they drew
Without a cause a secret net
To catch my guileless soul they threw.
8 But thou, an unsuspected fate!
Shalt leave them sunk and desolate:
From their own snare their fall shall come;
Their own device shall be their doom.

9 Then shall my soul in God rejoice,
And this her song of triumph be,
10 While all my bones unite their voice,
"Jehovah, who is like to Thee?
Thee, who dost raise the child of woe
Above his strong, his mightier foe:
Thee, who dost save the poor from harm,
From terror of his spoiler's arm."

PART II.

11 False witnesses against me throng,
They charge me with unthought of guilt.
12 My kindness they requite with wrong,
Insatiate till my blood be spilt.
13 But I—on them when sickness prey'd,
In sackcloth were my limbs array'd:

7. —*trench* — *net*] See above, notes on Ps. vii. 15; and ix. 15.

10. *While all my bones unite their voice*] See the note on Ps. vi. 2.

12. *Insatiate till my blood be spilt.*] The Bible translation gives, "They rewarded me evil for good, *to* the spoiling of my soul." The particle "to," as the Italick character denotes, is not in the original, and appears unnecessary. "The spoiling of" the Psalmist's "soul" was the "evil," which his enemies returned for his good.

13. *In sackcloth were my limbs array'd*] See the note on Ps. xxx. 11.

For them I fasted, wept, and mourn'd,
Tho' on myself my pray'r return'd.

14 As one in sable garb I went,
Who mourns a friend's, a brother's doom:

13. *For them I fasted*] Fasting has in all ages and among all nations been practised in times of mourning, sorrow, and affliction. It is in some sort inspired by nature, which under these circumstances refuses nourishment. We see no example of fasting, properly so called, recorded before Moses: but since his time such examples have been common among the Jews. The heathens sometimes fasted: a remarkable instance occurs in the case of Nineveh, the king of which, terrified by the preaching of Jonah, ordered that not only men, but beasts also, should fast and be covered with sackcloth, and each after their manner cry to the Lord. Virgil in his 5th Eclogue introduces a shepherd saying, that his very cattle fasted at the death of Cæsar. Whilst fasting, the eastern people abstain, not only from food, but from bathing, perfumes, odours, anointing; in a word, from pleasures of every kind.

14. *As one in sable garb I went*] According to the association before observed between light and cheerfulness, darkness and sorrow, the word קדר, denoting primarily darkness or blackness, thence signifies grief or mourning; and specifically the mourning or black dress, which was one of the emblems of mourning amongst the Hebrews; who then clothed themselves in sackcloth or haircloth, that is, in coarse or ill-made clothes of brown or black stuff. This is intimated by the use of the word in the latter part of this verse, where our translation says generally "one that mourneth:" and I have therefore given the more precise, and more expressive sense.

The pathetick character of this passage must be felt by every reader; at the same time it may be heightened by the remark, that the Hebrews, at the death of their friends and relations, gave all possible demonstrations of grief. They wept; tore their clothes; smote their breasts; fasted and lay on the ground; went barefooted; pulled off their hair and beards, or cut them; and made incisions on their breasts, or tore them with their nails. And during the whole time of their mourning the near relations of the deceased, as father, mother, husband, brother, sister, children, continued sitting in their houses, with their faces covered, abstaining from their usual occupations,

As one with sorrow bow'd and bent,
Slow-pacing to a mother's tomb.
15 But when they saw me sore distrest,
Round with malignant joy they prest:
The railers, smiters, prest around,
And dealt the keen, the frequent wound.

16 Remorseless for my abject state,
With scoffs they point the jeering tongue,
And gnash their teeth with deadly hate.
17 And Thou behold'st—O Lord, how long?
O from their fury guard my soul,
The lion's ravening rage control;

and with various other tokens of sorrow. The sorrow, which the Psalmist describes himself to have felt at the sickness of his enemies, is much inhanced by these considerations.

15. *The railers, smiters*] The word may signify, either literally "smiters," or figuratively smiters with the tongue, that is, railers. (See Parkhurst, on נכה.)

16. *Remorseless for my abject state,*
With scoffs they point the jeering tongue,
And gnash their teeth with deadly hate]

There is a difficulty in the rendering of this passage, as will appear from the variation in our translations. Bp. Horne translates it, "Among the profligates the makers of mock gnashed upon me with their teeth." Bp. Horsley thus:

While I was (thus) contumeliously treated,
They jeered me with their jeers, gnashing their teeth at me.

The general purport of it however is sufficiently plain; and is, I hope, correctly given above. As to the gnashing with the teeth, as it is a well-known symptom of rage and indignation, so it is frequently introduced as such by the best poets. Thus Homer, in his description of Achilles arming himself to *revenge* the death of Patroclus, among other signs of *indignation* mentions the "grinding of his teeth." And in the 8th book of the Æneid, Hercules is described by Virgil, "furens animis, dentibus infrendens," *raging* in mind and gnashing his teeth. And Polyphemus in the 3d book, "Dentibus infrendens *gemitu*."

18 That I may pour the grateful strain
Through thy throng'd courts and peopled fane.

PART III.

19 Let not my ruthless foes insult
Their victim with triumphant cry,
Loud in their causeless hate exult,
And o'er me wink the scornful eye.
20 No peace is theirs: but baleful lies
Against the peaceful they devise;
21 And say with dark malignant grin,
"Aha, Aha, our eyes have seen."

22 But Thou hast seen, thou God of truth;
Thou know'st, unerring Lord, the right.
O let not silence seal thy mouth,
O turn not from my longing sight.
23 Awake, arise; my cause defend:
For me, my Lord and God, contend:
24 With thine own truth my doom decide,
And quell th' insulting sons of pride.

25 Do Thou their glorying vain allay,
"Aha, our hearts' desire succeeds."
Quench the proud boast, nor let them say,
"Behold, our helpless victim bleeds."

19. *And o'er me wink the scornful eye*] Every one knows that scorn or contempt is often signified by the eye. But more particularly contempt is expressed by raising one side of the upper lip, so as to discover the teeth, whilst the other side has a movement like that in laughter: the eye on that side, where the teeth appear, is half shut, whilst the other remains open. (See Parkhurst, on לעג.)

25. *Behold, our helpless victim bleeds*] Literally, "We have swallowed him up." See the note on Ps. xxvii. 2. But

26 Though in my threaten'd fall they vaunt,
Shame and dismay their soul shall daunt:
Though high they fix their fancied rest,
Shame and disgrace their loins invest.

27 But *they* shall votive offerings bring,
Who pleas'd my righteous dealings hear:
And "blest be God most High," shall sing,
"To whom his servant's peace is dear."
28 Thus shall they chant; and thus again
My tongue take up the daily strain,
Still to the Lord of justice cry,
And echo "Blest be God most High."

PSALM XXXVI.

INTRODUCTION. This Psalm consists of three parts. The first describes the principles, the actions, the conversation, and the imaginations of the wicked. The second, the perfections of Jehovah, and his loving-kindness to his creatures, especially to mankind. The third is a prayer against the impious, and a prediction of their downfall. The second Part in particular is extremely pleasing, grand, and beautiful.

PART I.

1 THE actions of the wretch profane
Speak to my heart in accents plain,

however bold may be such figures as these, the classical reader will remember one as bold in Jupiter's speech to Juno, in the 4th book of the Iliad. He tells her that she would not be satisfied with demolishing the city of Ilium,

Ει δε συ γ', εισελθουσα πυλας και τειχεα μακρα,
Ωμον βεβρωθοις Πριαμον Πριαμοιοτε παιδας,
Αλλους τε Τρωας, τοτε κεν χολον εξακεσαιο.

No fear of God before his eyes.
2 Himself he cheats with glozing lies;
Nor heeds how sin pollutes his breast,
Nor learns his vileness to detest.

3 Of fraud and wrong his mouth is full:
Wisdom, discarded from her rule,
Nor prompts his head, nor guides his hand.
4 His nightly thoughts have mischief plann'd.
In ways to virtue strange he runs
Perverse, nor vice abhorrent shuns.

PART II.

5 The heav'ns thy mercy, LORD most High,
Thy truth exceeds the ample sky:

2. *Himself he cheats with glozing lies.*] Bishop Horsley translates, "He giveth things a fair appearance to himself;" and observes, "This verse is well explained by Merrick, and his interpretation met with the approbation of Bp. Lowth. 'He flattereth himself, or dealeth deceitfully with himself, as to the finding out,' &c.; that is, so as not to find out. The same sense is expressed in the version of the LXX."

5. *The heav'ns thy mercy, Lord most High,*
Thy truth exceeds the ample sky, &c.]
In treating of the attributes of God, says Bp. Lowth, considered by themselves, generally and abstractedly, without any particular induction or amplification of the operations and effects proceeding from them, the mind of man is altogether swallowed up, and overwhelmed as it were in a fathomless gulph; and in vain endeavours to lay hold of something, by which it may be enabled to liberate and extricate itself. But from the very difficulty of the thing we estimate its magnitude: and whilst the mind is struggling to embrace that which its narrow limits are incapable of comprehending, that very struggle and those ineffectual efforts produce a certain incredible grandeur. For this reason the passage above is wonderfully sublime; wherein the Poet appears to strive by the greatest possible exertion to reach the immense magnitude of his subject, although he is unable to arrive at it: employing those

6 Thy justice as the hills is fast;
Thy judgments as the ocean vast.
Maker of all! thy care protects
Thy works; nor man, nor beast neglects.

7 How rich thy love to men display'd!
They seek thy wings' o'er-arching shade;
8 Taste the full feast by Thee supplied,
And drink thy pleasure's brimming tide.
9 Pure flows the spring of life from Thee,
Nor light but in thy light we see.

PART III.

10 Thy love to them that seek, impart;
Thy justice to the pure in heart.
11 O, save me from the foot of pride,
And turn the impious hand aside.
12 Behold, they fall, the race profane:
Sink to the earth, nor rise again.

images, which are by no means equal to the expression of its grandeur, but at the same time some of the grandest which all nature can supply.

7. *How rich thy love to men display'd!*] In this and the following verse, the Psalmist appears to have been at a loss for images under which to represent the exceeding great love of God to man. By a succession of pleasing metaphors he sets it in various points of view, and thus delights the mind with the most agreeable associations, all of which centre in the great Author and Giver of all good. These verses are as beautiful, as the foregoing series are grand and sublime.

PSALM XXXVII.

INTRODUCTION. In this Psalm, which is rather a collection of divine aphorisms than a continued and regular discourse, the Psalmist, probably David, sets forth the reward of the righteous, and the punishment of the wicked, with a variety of expressions, and under many lively and affecting images. This is one of the Alphabetical Psalms.

1 FRET not, though the wicked bloom;
  Envy not, though wide he spread:
2 Cropt like grass they soon consume;
  As the tender shoot they fade.

3 Trust in God, and act aright:
  Feed in peace, securely live.
4 Be the LORD thy heart's delight,
  He thy heart's desire shall give.

5 To the LORD commit thy way;
  Trust Him, and thy work is done.
6 Bright thy justice as the day,
  Clear thy truth as noon-tide sun.

7 On the LORD with patience stay;
  Stay in silence, nor repine,
  Though succeed the sinner's way,
  Though he work his dark design.

8 Angry thoughts behind Thee cast;
  Throw the wrathful mood aside:
  Fret not, lest thy hand at last
  In malignant deeds be tried.

2. *As the tender shoot*] "The moist tender shoot" of a plant or tree; "a green shoot or twig." (Parkhurst, on ירק.)

9 Who indulge in deeds of hate,
Quick excision shall be theirs:
Who on God with patience wait,
They of earth's delights are heirs.

10 Yet a breath—the wicked's gone!
Seek his place: in vain thou'lt seek.
11 Heirs of earth the meek alone;
Peace abundant cheers the meek.

12 See his teeth the impious grind!
Mark his plots the just to slay!
God derides the ill design'd,
For he sees at hand his day.

13 What though impious bands unite,
Bare the sword, and bend the bow;
Leagu'd the meek in heart to smite,
And to lay the upright low:

15 Guiltless of its destin'd prey,
Lo! the bow asunder starts:
Lo! unsheath'd the meek to slay,
Cleaves the sword the murderers' hearts.

16 Rich the just man's portion small,
O'er the sinner's treasur'd gold.
17 Crush'd the sinner's arm shall fall,
God the righteous shall uphold.

18 God the good man's period knows,
Long shall he enjoy the earth:
19 His, in times of fear, repose;
Plenty his, in times of dearth.

20 But the rebels—they shall die:
Foes of God—is seal'd their doom.
As the fatten'd lamb they lie,
Lie and into smoke consume.

21 False the impious to his trust,
Borrows but forbears to pay:
Kind compassion prompts the just,
And his liberal hands obey.

22 Who by Thee, O LORD, are blest,
They of earth's delights are heirs.
But on whom thy curses rest,
Utter extirpation theirs.

23 God the good man's goings guides;
God his goings pleas'd surveys:
24 God, whene'er his footstep slides,
Holds his hand, his footstep stays.

25 I was young, and now am old:
Yet I ne'er the just did see
'Mongst the destitute inroll'd,
Nor his seed in penury.

26 Kind compassion prompts his breast;
Free his hands and liberal lend:
Blessings all his days invest,
Blessings on his seed descend.

20. *As the fatten'd lamb they lie,*
Lie, and into smoke consume] Literally, "as the precious part of lambs;" that is, their fat; which in sacrifices was always consumed in fire upon the altar.

27 Flee from evil, good pursue;
Length of days shall be thy lot.
28 God delights in judgment true;
God his saints abandons not.

He will still their cause maintain,
He the sinner's seed expel:
29 Give the just the earth's domain,
Give them there in peace to dwell.

30 Prudence fills the just man's mouth;
Counsels wise his tongue unfolds:
31 In his heart Jehovah's truth,
Pow'r divine his steps upholds.

32 Thirsting still the just to slay,
Lo! their toils the impious wind.
33 God will leave him not their prey;
God will try, and guiltless find.

34 Wait on God, his precepts keep;
Thine earth's heritage shall be:
Plung'd in ruin swift and steep
Thou the impious band shalt see.

35 Once I saw in pomp of power
Wide his boughs the impious spread:
So I've seen the cedar tower
Proudly from its native bed.

35. *So I've seen the cedar tower*
Proudly from its native bed] The signification of the word אזרח in the original is disputed. Some consider it to mean a native tree, such as has never been transplanted: and so our marginal translation, "a green tree that groweth in his own

36 Once again along I past,
Look'd, and he, behold! was gone.
Round my searching eyes I cast;
No where could his place be known.

37 Stedfast hold the blameless way,
Still the path of virtue press:
So the evening of thy day
Sweet tranquillity shall bless.

38 Ruin shall th' unjust prevent;
Short their triumph, quick their end:
39 Safety from Jehovah sent
Shall from ill the just defend.

40 He shall strengthen, he shall shield,
He from foes shall set them free:
He shall peace and shelter yield,
For to him for peace they flee.

PSALM XXXVIII.

Introduction. This Psalm was composed by David, evidently under some great affliction and anguish of mind. It is not certain whether he describes the state of his mind under images, chiefly borrowed from bodily diseases and pains; or whether he was actually afflicted with sickness. Certain however it is that the images are exhibited with the most lively portraiture; and that the whole is a very affecting and pathetick representation of the keenest distress.

soil:" others suppose it to be a particular species of tree, "the bay-tree," as in our translations; or "the cedar," as in the Septuagint. I have combined the two intepretations.

1 LORD, in thy wrath rebuke me not,
Nor smite me while thy rage is hot.
2 Deep in my soul thine arrows stand,
And hard and heavy weighs thine hand.
3 Thy frowns my flesh of health divest;
My trespass robs my bones of rest:
4 Whilst o'er my head my sorrows sweep,
A sea of troubles, vast and deep.

5 Corruption, fruit of guilt, abounds;
And taints, and rankles in, my wounds.
6 I writhe with pain; to earth I bend:
With grief the tedious hours I spend.

2. *Deep in my soul thine arrows stand*] "Arrows" are figuratively applied, not to lightnings only, but to calamities or diseases inflicted by the Almighty; forasmuch as they are part of that artillery, wherewith he subdues the pride of the rebellious.

5. *Corruption, fruit of guilt, abounds;*
And taints, and rankles in, my wounds.]
Remarking on this effusion of the most severe suffering and the most ardent affections, uttered by the royal Poet, in the character of a far more exalted Personage; wherein he complains that he was harassed and worn away by wounds and plagues, and overwhelmed by a most burdensome load of sins, which human nature was altogether unable to sustain: Bp. Lowth observes, that "in such places some persons, not sufficiently attentive to the figurative character of Hebrew poetry, have inquired under what kind of disease the Poet was suffering: not less absurdly," adds his lordship, "in my opinion, than if they had instituted an inquiry concerning the site and name of the river, in which the Poet was plunged, when he describes himself overwhelmed with vast floods of waters."

6. *I writhe with pain*] This is the proper sense of the original, which means to "turn out of its proper situation, or course;" thence to be "distorted, writhed," as a person in pain. (Parkhurst, on עוה, v.) Our Bib. translation, which says in the text, "I am troubled," adds in the margin, "wried." An obsolete word, correctly expressing the Hebrew.

7 With parching heat my loins consume:
My flesh hath lost its healthful bloom.
8 I faint, I sink, in dust I roll,
And howl for anguish of my soul.

9 To Thee, O Lord, my wants are known:
Thou hear'st the unutterable groan.
10 My heart with restless throbbings heaves;
My limbs their wonted vigour leaves;
Mine eyes—their lustre fades away,
Extinct, alas! the visual ray.
11 My friends, my neighbours view my care;
My kindred gaze, but gaze from far.

12 Lo! they that hunt my life to kill,
And they that thirst my blood to spill,

10. *My heart with restless throbbings heaves*] "My heart panteth," says our Bib. translation. But the phrase hardly expresses the force of the original. It means "to flutter, palpitate, move irregularly and repeatedly up and down," as the heart of a person in great distress. (Parkhurst on סחרחר.)

— *Mine eyes—their lustre fades away,*
Extinct, alas! the visual ray.]

The phrase, "the light of the eyes," says Bp. Horsley, occurs only in this place. "The light of the eyes," of which the absence is connected with the loss of strength, must be taken literally for the natural lustre of the eye of a person in health and good spirits, which is extinguished or dimmed by disease. The noun אור, therefore, seems to be singular in sense as well as form, and cannot regularly be rehearsed by the plural pronoun הם. But why should we not adopt the version of the Chaldee, according to which הם rehearses, not אור, but the plural עיני.

My heart palpitates, my strength forsakes me,
And the light of mine eyes; nay they themselves are lost to me.

He complains that he had even lost his sight through the violence of the disease. 'Adeo ut ne oculos quidem, nedum lucem, habeam.' Castalio."

Point the keen gibe, the ambush lay,
And mischief breed the livelong day.
13 But, as the deaf, mine ears I shut:
My mouth I ope not, as the mute:
14 Deaf to reproach am I become,
And of contentious language dumb.

15 For, LORD, on Thee my hopes rely:
My God, Thou hear'st, and wilt reply.
16 To Thee I call, "O quell their pride,
Their triumph, when my footsteps slide."
17 E'en now my footsteps fail, while rise
My sorrows to my wakeful eyes.
18 For still my guilt will I confess,
And still a contrite heart express.

19 Then, tho' my foes around me throng,
In health and wealth and numbers strong;
20 Tho' evil for my good they pay,
Because I choose the better way:
21 Thou wilt not cast me, LORD, aside;
My God, thy face Thou wilt not hide:
22 But haste, and timely aid afford,
My Saviour Thou, and Thou my Lord.

PSALM XXXIX.

INTRODUCTION. Of this very pathetick elegiack effusion on the vanity of human life the special occasion is not known: but of its general propriety no one who has meditated on the subject can be insensible. The abruptness of the commencement is very striking: the struggle between conflicting feelings is finely painted: and altogether the composition is marked by a character of impressive and awful solemnity, and a great variety

of appropriate illustration; terminating with a devout supplication, than which it were difficult to conceive any thing more tenderly expressed, or better calculated to come home to every man's bosom.

1 I SAID, "With watchful care I'll tend
My ways, nor let my tongue offend:
My mouth, while sinners stand around,
As with a muzzle, shall be bound."

2 And so my lips I close comprest,
And so my tongue was laid at rest:
Yea, ev'n from good my peace I held,
Tho' grief confin'd to anguish swell'd.

3 My heart within my bosom burn'd,
By thoughts conflicting tost and turn'd;
Till forth the flame long-smother'd broke,
And thus with tongue releas'd I spoke.

4 My end, Jehovah, let me know;
The measure of my being show;

1. *As with a muzzle*] Our translations say, "As with a bridle." But we do not see, how a bridle would preclude the person from speaking; nor is it the correct phrase, which the word "muzzle" is.

2. *And so my lips I close comprest*] "I was dumb," Bib. trans. I have given the idea conveyed by the original word, which signifies "to compress;" and thence, with reference to the compression of the lips in silence, "to be silent." We have the idea plainly given Ps. xxxi. 19. "The lips of falsehood תאלמנה shall be compressed," that is, squeezed close together, so as not to utter a word. So Virgil, in the 6th book of the Æneid:

—pressoque obmutuit ore.
She ceas'd with mouth comprest.

And Horace, in the 4th Satire of the 1st Book:

Compressis labris.
With lips comprest.

(See Parkhurst, on אלם. iii.)

Teach me to know how brief my date,
How frail my sublunary state.

5 Lo! Thou mine age a span hast made:
With Thee my days to nothing fade.
Yea, man in all his pride of pow'r
Is but the vapour of an hour.

6 Behold, in insubstantial shows,
In baseless dreams, behold, he goes:

5. *Lo! Thou mine age a span hast made*] More correctly, as in our Bib. translation, "a hand-breadth," a palm: that is, the transverse measure of a man's four fingers laid flat, which is only one third of a span. And so the passage might as easily have been rendered. But the word "span," which is used in our C. P. B. translation, seems to have a sort of conventional claim to be used in this similitude. Amongst numberless instances of such use of it, we have the following in Shakespeare:

> Sum how brief the life of man
> Runs his erring pilgrimage,
> That the stretching of a span
> Buckles in his sum of age.

— *in all his pride of pow'r*] "At his best state," Bib. translation. Literally, as noticed in the margin, "settled:" that is, however firmly settled he may be. (See Parkhurst, on נצב. iii.)

— *Is but the vapour of an hour*] I take the word in its proper sense, as more poetical and energetick than the derivative one of "vanity." "Vapor, cito evanescens, propriè halitus ille, qui frigido aëre oculis cernitur." (Simonis, on הבל.) See Ps. lxii. 10; cxliv. 4. Parkhurst notices that different Greek versions often render the word by ατμις, or ατμος, "a vapour." (See his Lex.)

6. *Behold, in insubstantial shows,*
In baseless dreams, behold, he goes:]

"Surely every man walketh in a vain shew," Bib. trans. "in a vain shadow," C. P. B. trans. The word denotes "a mere image, a phantasm, a vain shew or appearance, seeming to be something real and substantial, but not deserving that character." It occurs again in Ps. lxxiii. 20: "Like as a dream when one awaketh, so, O Lord, at thy awaking (to vengeance, namely) thou shalt despise their vain shew or phantastick prosperity." (See Parkhurst on צלם. iii.) He observes, that as to the former text, there is a passage nearly resembling it in the Ajax of Sophocles:

> Ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
> Εἴδωλ', ὅσοι περ ζῶμεν, ἢ κοῦφον σκιάν.

He toils to raise the golden heap,
But knows not, who the fruit shall reap.

7 And what, O Lord, is now my stay?
My hope art Thou, and thus I pray:
8 From all my sins, O! give me rest,
O! leave me not the scorner's jest.

9 In speechless silence I remain'd,
By Thee I knew the rod ordain'd.
10 But, O! remove thy plague at length,
For hard thy hand, and faint my strength.

11 Thou chidest the sinner in thy wrath;
And, as the sure and silent moth,

I see all we who live are nothing else
But empty phantasmas or shadows vain.

And Shakespeare may illustrate both texts:

——— We are such stuff
As dreams are made of; and our little life
Is rounded with a sleep.

11. —*as the sure and silent moth*] Or, more strictly, "the moth-worm," (for the moth itself is called by a different name,) as it proceeds from the egg, before it is changed into the Chrysalis, Aurelia, or Nymph. The creature is so called from its *corroding* and *destroying* the texture of cloth, &c. (See Parkhurst, on עש.) And certainly a more expressive comparison could not be devised, for the purpose of its introduction. "Whoever," says Bp. Horne, "has watched the progress of a consumption, or any other lingering disorder, nay, the slow and silent devastations of time alone, in the human frame, will need no further illustration of this just and affecting similitude; but will discern, at once, the propriety of the reflexion, which follows upon it, 'Surely, every man is vanity!'"

The following account of the habits of this little "destroyer" is extremely curious, and will probably be entertaining to my readers. "The young moth, that is, the moth-worm, upon leaving the egg, which a papilio has lodged upon a piece of stuff, or a skin, well dressed and commodious for her purpose, immediately finds a habitation and food in the nap of the stuff, or hair of the skin. It *gnaws* and *lives upon the nap*, and likewise builds with it its

Thou mak'st his strength, his beauty fade.
Man's but the shadow of a shade!

12 LORD, let my voice arrest thine ears!
O, hear my cry, regard my tears!
Behold me but a stranger here,
A pilgrim, as my fathers were!

13 The fatal stroke, my God, forbear;
Brief space for my refreshment spare:
Or ere, my short-lived wanderings o'er,
I part, and sojourn here no more!

PSALM XL.

INTRODUCTION. This is a very noble Ode of gratitude and triumph; composed by David, probably on occasion of some great deliverance; but prophetical of our blessed Saviour's resurrection. Throughout elevated and grand, it exhibits at the same time a deep fixed spirit of devotion, and a certain tenderness of feeling, well adapted to a person recently released by the mercy of God from a condition of extreme affliction, and placed in one of glory and happiness. Indeed a pious and grateful sense of the divine perfections is evidently the predominant affection of the Psalmist's heart, and prevails throughout the composition.

apartment; accommodated both with a fore-door and a back one. The whole is well fastened to the ground of the stuff, with several cords and a little glue. The moth-worm sometimes thrusts her head out of one opening, and sometimes out of the other; and perpetually *devours* and *demolishes* all about her: and, when she has cleared the place about her, she draws out all the stakes of this tent; after which she carries it to some little distance, and then fixes it with her slender cords in a new situation. In this manner she continues to live at our expence, till she is satiated with her food; at which period she is first transformed into a nymph, and then changes into a papilio, or moth." (Cited by Parkhurst, as above.)

1 WITH fix'd and patient eye
I look'd for God most High;
And he inclin'd, and listen'd to my woe.
2 Forth from the howling pit
He drew my clay-bound feet,
Plac'd on a rock, and bade them firmly go:
3 And taught my lips to sound abroad
An hymn of rapture new, an anthem to our God.

Many shall see and hear,
Shall thrill with holy fear,
And on Jehovah's might secure rely.
4 O blest the chosen race,
Thrice blest are they who place
Their trust unshaken in the LORD most High:
Nor turn to other hopes aside,
The wanderings of deceit, the swelling vaunts of pride.

2. *Forth from the howling pit*
He drew my clay-bound feet] "A pit of noise," as our marginal rendering notices to be the meaning of the Hebrew. "A pit of confused tumultuous noise," (*Bp. Horne.*) See the Lexicons on שאון. The sufferings of the Psalmist are here described under the image of a dark subterraneous cavern, from which there was no emerging; and where roaring cataracts of water broke in upon him, overwhelming him on every side; till, as it is expressed in the 18th Psalm, "God sent from above, and took him, and drew him out of many waters."

4. *Nor turn to other hopes aside,*
The wanderings of deceit, the swelling vaunts of pride] Bp. Horsley translates, "And turneth him not to pride, and the wanderings of falsehood."

5 How great, how countless seem,
My God, thou Lord supreme,
The wond'rous works of thine Almighty hand!
The counsels of thy mind
In love to lost mankind
O who can fathom, who can understand?
Would I recount them and declare,
They're numerous beyond measure, vast beyond compare.

6 Nor sacrifice thy sight
Nor offerings vain delight;
Mine ears thou'st open'd, and prepar'd my frame:

5. *How great, how countless seem,*
My God, thou Lord supreme,
The wondrous works of thine Almighty hand!]
Milton has imitated this passage of our Psalmist in the 7th Book of the Paradise Lost:

Great are thy works, Jehovah! infinite
Thy power! what thought can measure thee, or tongue
Relate thee!

6. *Mine ears thou'st open'd, and prepar'd my frame*]
Literally, "Ears hast thou digged for me;" and so the margin of our Bib. trans. notices to be the meaning of the Hebrew word, at the same time rendering it "opened." The expression in Isaiah l. 5. says Parkhurst, "The Lord Jehovah hath opened my ear, and I was not rebellious," seems to come near to that in the Psalm: but then it must be allowed that the Psalmist's is the stronger expression, and that in this view "digging the ears" must mean removing wax or other obstructions to hearing. But, as such obstructions cannot in a spiritual sense be applied to Christ, it should seem that "digging the ears" here, like planting them in Ps. xciv. 9, refers to their original conformation: and that the former of these phrases further imports the original aptitude to hear and do God's will, in which the humanity of Christ was formed. And the expression according to this interpretation will in sense coincide with the Septuagint's explanation of it, "A body hast

Victim nor hallow'd fire
Didst Thou, O Lord, require;
7 Then said I, Lo, I come, with stedfast aim
('Tis in thine own recording roll)
8 To do thy will, my God: thy law is in my soul.

9 Thy justice I've proclaim'd,
Where'er thy name is named,
My lips, thou know'st, O Lord, have not been seal'd.
10 Thy righteousness my breast
Hath not in silence prest,
Thy truth and saving might my tongue reveal'd.
Thy faithfulness hath been my boast,
Thy tender love throughout the great assembled host.

11 Thou, LORD, wilt not forbear
From me thy tender care,
Still on my head thy truth and love shall light.

thou prepared," or "adjusted for me," which is accordingly adopted by the Apostle, Heb. x. 5. (Parkhurst, on כרה, iv.] To the Hebrew phrase, I have added the Greek explanation of it.

7. *'Tis in thine own recording roll*] It is well known, that the ancient Jewish books did not, like ours, consist of distinct leaves bound together; but were, as the copies of the Pentateuch used in the Jewish synagogues still are, long scrolls of parchment rolled upon two sticks, with the writing distinguished into columns.

12 Afflictions round me came,
Their number who can name?
My sins o'ertook me, and confus'd my sight:
In measure as in strength prevail'd,
Thick as my countless hairs, till all my spirit fail'd.

13 Then did Jehovah deign
His servant to sustain,
Jehovah hastes to show his saving grace.
14 Who seek with savage joy
My being to destroy,
Dismay of heart is theirs, and shame of face.
15 Flight and foul rout shall hunt my foes,
And desolation due their yell of triumph close.

16 But they, great God, who seek
Thy fost'ring arm, shall break
Forth into holy joy and anthems sing:
And they, thy sheltering name
Who love, shall loud proclaim,
"Praise to Jehovah, glory to our King."
17 Though poor and weak, I'm not forgot:
My strength, my Saviour Thou: my God, Thou tarriest not.

13. *Then did Jehovah deign His servant to sustain*] Bp. Horsley renders the passage, "Jehovah was pleased to deliver me:" and observes, that this Psalm is no prayer for deliverance from dangers threatened, but a song of thanksgiving for dangers past, or at least prophetically past.

17. — *Thou tarriest not*] Or, "O tarry not!" But the former sense appears preferable, being more agreeable to the character of the Psalm, as described in the last note.

PSALM XLI.

INTRODUCTION. David, speaking in the person of Messiah, was the author of this Psalm; but the immediate occasion and date of it are not known. Like many others of the same general subject, it consists principally of complaint against his enemies, and confidence in God. The persecutions, under which he suffered, are described with much sensibility, and a considerable share of dramatick effect from the interlocutory form of the Poem.

1 HOW blest is he, whose watchful eye
Regards the poor! The LORD most High
Will shield him in the hour of ill.
2 The LORD will life and vigour give,
Grant him on earth in bliss to live,
Nor yield him to the hostile will.

3 When on the bed of languor laid,
The LORD will solace him and shade;
Thou to his couch wilt bring repose.
4 For me—my sorrows thus I pour,
"Have mercy, LORD: my soul restore:
For sad with sin my spirit goes."

5 On me my foes their malice wreak:
"When shall he die," thus fierce they speak,
"When shall oblivion whelm his name?"
6 He seeks my home with flattering guise,
His bosom frames the dark surmise,
His lips abroad the lie proclaim.

7 Who hate me, all against me rail,
They whisper round the slanderous tale,

And aggravate with taunts my pain.
8 " Some guilt accurst has seized him fast:
Down to the ground, behold! he's cast;
He's down, nor e'er shall rise again."

9 Ev'n he, on whose support I lean'd,
Who shar'd my bread, my chosen friend,
Against me lifts the treacherous heel.
10 But Thou, O LORD, thy mercy show:
Raise me, and I will cause the foe
The due reward of guilt to feel.

11 By this thy love to me is tried:
Thou quell'st the persecutor's pride,
12 Thou dost uphold me free from blame,
Till in thy presence I shall dwell.
Blest be the God of Israel!
For ever blest Jehovah's name!

PSALM XLII, XLIII.

INTRODUCTION. Bishop Lowth with great reason specifies the 42d Psalm as a most elegant example of Hebrew elegiack poetry. The Poet, an exile in the remotest borders of Judea, far from the temple and publick worship of God, oppressed by enemies, and harassed by their reproaches, pours forth his complaint and supplications to God. The elegy is an admirable expression of the very ardent desire of a pious soul, and of its grief continually exasperated by the recollection of former enjoyments: of the extreme depression of a spirit, giving way to its affliction, yet at the same time submitting to it with impa-

8. *Some guilt accurst*] Bp. Horsley translates the phrase, "some cursed thing:" and explains it to mean "the crime, which they supposed to be the cause of the divine judgment upon him."

patience; and of a mind subdued by evils, yet in some sort struggling against them, and in the thickest gloom of adversity occasionally admitting a gleam of hope. Love and sorrow; complaint and expostulation; despair and confidence; despondency and reviving vigour; succeed each other, and are blended almost all together in this most beautiful and pathetick effusion.

The Psalm is divided into two parts; or rather perhaps, (considering the 43d Psalm, which is written on the same subject and in the same style, as a portion of the same composition,) into three parts: each of which is closed by a sort of epode, wherein the Psalmist remonstrates with his soul for the despondency expressed in the previous verses, and exhorts in a strain, as elegant as it is devout, to place her confidence in God.

XLII. PART I.

1 AS pants the hart, my God, to lave,
O'erhunted, in the cooling wave,
So pants my soul for Thee.
2 For God she thirsts, the living God.
When shall I reach my God's abode,
O, when his presence see!

1. *As pants the hart*] I do not think a more forcible term can be used to express the eager impatience of the animal, than this which is used in our Bible translation. The original verb however seems rather to be a word of gesture. Thus Simonis explains it, "circumspexit et desiderium sensit alicujus rei." And Parkhurst, "to desire eagerly, long after," with reference to the radical idea of "reaching after," or "extending one's self towards." The margin of our Bibles gives "brayeth," as the sense of the Hebrew: and, agreeably to this, Bp. Horsley translates "crieth." Whatever may be the meaning of the term, intense desire is manifestly intended to be signified: and indeed it is signified most effectually by the affecting similitude to the hart chased over the sultry and dry plains. To estimate duly the force of the image, and of the "thirst" of which the Psalmist specifically speaks in the next verse, we should bear in mind the distress occasioned by drought, and the excessive difficulty of relieving it, in the countries of the East.

3 Whilst, "Where is now thy God," they say,
My constant food by night, by day,
The tears incessant roll.
4 Then on my grief I muse alone,
And thus I pour with secret moan
The longings of my soul.

5 "When shall I view the house of God?
O, when behold the festive crowd

5. *When shall I view the house of God?*] I adopt Parkhurst's interpretation: "When shall I go into the tabernacle? When shall I make them," (that is, "the festive multitude" mentioned at the end of the verse,) move cheerfully to the house of God, with the voice of singing and confession?" (See on נדר. i.) And thus it is a most earnest and beautiful expression of the Psalmist's longing desire, to be admitted again to the enjoyment of those festive religious solemnities, in which he had formerly been wont to take delight. Those solemnities consisted in a great degree, as here noticed, of singing and dancing, the latter being signified by the term חוגג, which signifies, not merely to celebrate a feast, but "to dance round in circles, to celebrate a feast with such dances." It is well known that religious dances were used in the worship of the true God; as they made also an eminent part of the religious rites of the ancient Greeks and other heathen nations, and as they do of the modern to this day. (See Parkhurst, on חג. iii.) And in further illustration of this passage it may be observed, that with the Greeks at present it is the practice for a lady of distinction to "lead the dance," and to be followed by a troop of young females who imitate her steps, and, if she sings, make up the chorus. The tunes are extremely gay and lively, yet with something in them wonderfully soft. The steps are varied according to the pleasure of her who leads the dance, but always in exact time and a very agreeable manner. This gives us a good idea of the description of Miriam, when she "took a timbrel in her hand, and all the women went out after her with timbrels and dances." Exod. xv. 20. She led the dance; they followed and imitated her steps. Probably David, when he "danced before the Lord" on bringing up the Ark "with shouting and with the sound of the trumpet," was accompanied by others,

To his blest shrine advance?
Teach the bright pomp the note of praise,
The voice of song and gladness raise,
And lead the sacred dance?"

5 Why art thou, O my soul, distrest?
What robs thee of thy wonted rest?
Thy trust on God repose:
For I shall yet his praises sing,
My God, whence all my blessings spring,
The balm of all my woes.

PART II.

6 My soul is low within me bow'd,
Yet still the thoughts of Thee, my God,
Refreshing hope instill:
While far from Jordan's banks away,
And Hermon's heights, my wishes stray
To Sion's pleasant hill.

whom he led in the dance in this authoritative kind of way. 2 Sam. vi. 15, 16. And he appears evidently to allude to such a practice in this passage, the beauty of which I conceive to be greatly inhanced by this reference to the custom in question.

6. *Hermon's heights*] "The Hermons," says Bp. Horsley. The word is plural, because Hermon was a double ridge, joining in an angle, and rising in many summits. The expression in the latter part of the verse, rendered "little hill," is supposed by many commentators to mean Zion, which was a hill of moderate height; therefore "little" in comparison of the Hermons. I have rendered it agreeably to that hypothesis: with the addition of an epithet of endearment, which not only indicates the Psalmist's particular state of feeling with respect to it, but that general feeling with which it was at all times regarded by the Jews.

7 Deep calls on deep; thy torrents roar;
Around me all thy billows pour,
And swell and break above.
8 Yet will the LORD be kind by day;
By night to him I'll sing, I'll pray,
In whom I live and move.

9 To God I'll say, "My rock, ah! why
Thus mourn I, thus forgotten lie

7. — *thy torrents roar*] It probably means, as rendered in our translation, those dreadful meteors called "water-spouts:" and it is no wonder that David should mention these in allegorically describing his multiplied distresses under the image of a storm at sea: since Dr. Shaw informs us, that water-spouts are more frequent near the capes of Latikea, Greego, and Carmel, which last every one knows to be in Judea, than in any other part of the Mediterranean. So Sandys, describing a storm he met with on the coast of the Holy Land near Acre, says, "Spouts of water were seen to fall against the promontory of Carmel." "Those which I had the opportunity of seeing," says Dr. Shaw, "seemed to be so many cylinders of water, falling down from the clouds." (See Parkhurst, on צנר.)

Bp. Lowth however supposes, that when the Psalmist gave vent to the vehemence of his passion with this energy and boldness of figurative language, being actually in the land of Jordan and in the mountains near the source of that river, he described the face of nature, such as he saw it then before him, and employed for the representation of himself and his own fortunes scenes which were at the moment present to his eyes. (See the second note on Ps. xviii. 4.)

However this be, as the imagery in either case is very magnificent, so the form, in which the Poet has conveyed it, is highly poetical and spirited: "The clouds above," as Bp. Horne says, "calling, as it were, to the waters below; and one wave encouraging and exciting another, to join their forces, and overwhelm the despairing sufferer." He notices, after Merrick, that thus one river, in Homer, "calls upon another," to assist in overwhelming the Grecian hero. And, in Æschylus, the fire and sea are said to "swear together," and to give each other their "pledge of confederacy," against the Grecian army.

9. — *my rock*] See the note on Ps. xviii. 31.

Beneath th' oppressor's rod?
10 While with the sword my bones they pierce,
They scornful cry with accents fierce,
Ah! where is now thy God?"

11 Why art thou, O my soul, distrest?
What robs thee of thy wonted rest?
Thy trust in God repose:
For I shall yet his praises sing,
My God, whence all my blessings spring,
The balm of all my woes.

XLIII. PART III.

1 Judge; plead; my cause, O God, defend,
From ruthless men; from him, the friend
Of violence and fraud.
2 Thou art my God, my strength: ah! why
Thus mourn I, thus forsaken lie
Beneath th' oppressor's rod?

3 Send out thy light and truth divine,
And let them lead me to thy shrine,
Thy mountain's holy height.
4 Then to thine altar will I go,
And on the harp thy praises show,
My God, my soul's delight.

5 Why art thou, O my soul, distrest?
What robs thee of thy wonted rest?
Thy trust on God repose:
For I shall yet his praises sing,
My God, whence all my blessings spring,
The balm of all my woes.

PSALM XLIV.

INTRODUCTION. The author and occasion of this Psalm are unknown. The mournful strain, which pervades it, evidently shews that it was composed on some occasion of great national distress: and it has been thought to have been written by Hezekiah, on occasion of Rabshakeh's blasphemous message.

1 GOD, with our ears have we receiv'd,
The tale our sires have told,
The wonders in their days achiev'd,
Thy wond'rous works of old.

2 Thy hand the heathen forth did cast,
And Jacob plant instead:
Thy hand the stranger tribes did waste,
And make thine Israel spread.

3 Not by their sword they gain'd their rest,
Not by their arm they throve:
Thine hand, thine arm, thy presence blest
The chosen of thy love.

4 Thou, Thou art he, my King, my Lord,
That shielded us in fight:
5 By Thee the adverse bands we gored,
And trod them in thy might.

2. *And make thine Israel spread*] Like a vine, for example. Our translation says, "and cast them out," namely, the heathen. But the original will bear the other sense; (See Parkhurst on שלח, vi.) and it appears more congenial to the character of Hebrew poetry; being thus an example of alternate parallelism, the first and third lines of the stanzas answering to each other, and the second and fourth.

5 — *we gored.*] The metaphor, which is the same in the original, is taken from cattle; the verb denoting to "push, strike, or butt with the horns," as horned animals do. Homer applies the Greek verb κεραΐζω, to push or gore with the horns, in a similar view. (Parkhurst, on נגח.)

6 Nor victory my bow bestows,
Nor trust my sword may claim:
7 Thou, Lord, hast saved us from our foes,
And clothed our foes with shame.

8 Our constant theme has been thy name,
Thy praise our daily boast:
9 But now Thou giv'st us o'er to shame,
Nor marshall'st now our host.

10 Thou from our foes hast made us reel,
And fall the spoiler's prey,
11 Like sheep endure the slaughtering steel,
And 'mongst the nations stray.

12 Thou at a cost, unpriz'd, unnam'd,
Thy chosen race hast sold:
Nor heeded who the purchase claim'd,
Nor what the price he told.

13 The heathen's scorn and scoff we're made,
The unbeliever's song:
14 They see, and shake the insulting head,
And point the taunting tongue.

12. *Nor heeded who the purchase claim'd,*
Nor what the price he told.] Our translation renders it, "And dost not increase *thy wealth* by their price." But the words, marked in Italicks, are not in the original. Houbigant, as noticed by Bp. Horsley, renders, "Auctionem non fecisti in venditionibus eorum:" and he remarks, "Ad literam, in pretiis, sine mercaturis: i. e. sic fecisti, ut domini, qui servos vili vendunt, non tam spe lucri, quam ut liberentur ab inutilibus mancipiis. Ita docet et explanat Hugo Grotius."

15 All day for shame my face I hide,
Mine eyes confus'd I veil;
16 To hear the fierce avenger chide,
The proud blasphemer rail.

17 All this from Thee hath been our lot:
Yet not for this, O God,
Thee or thy laws have we forgot,
Or with perverseness trod.

18 Nor have our footsteps swerv'd, nor ceas'd
Our heart its plighted faith;
19 Tho' mid the dragons' dens we're cast,
And wrapt in shades of death.

20 If we renounce our God, or raise
To stranger gods the hand,
21 Shall not He know? By him our ways,
By him our thoughts are scann'd.

22 But for thy sake, O Thou most High,
An hourly death we feel:

19. — *the dragons' dens*] By "dragons" is intended a kind of large serpents, so called from the horrid whining or hissing noise they make. This property of theirs is observed by Ælian, and allusion is made to it in Job xxx. 29; and Micah i. 8. "The place of dragons" appears to mean the wilderness: in illustration of which, it may be noticed from Dr. Shaw, that "vipers, especially in the wilderness of Sin, which might be called the inheritance of dragons, (see Mal. i. 3.) were very dangerous and troublesome: not only our camels, but the Arabs who attended them, running every moment the risque of being bitten." (See Parkhurst on תנה, ii.) Concerning the image in the next line, see the note on Ps. ix. 13.

Told forth and heap'd as sheep we lie,
Beneath the murderous steel.

24 Awake! why sleep'st Thou, Lord of might?
Rise, nor thine own reject.
25 Why thus conceal thy pitying sight?
Ah, why our griefs neglect?

26 Low to the dust our soul is bow'd;
Cleaves to the earth our frame.
27 Rise, help, redeem us, O our God,
And vindicate thy name,

PSALM XLV.

Introduction. Whether or not this Psalm was composed on any particular occasion in the life of Solomon, there is no doubt that it celebrates, as signified by the summary prefixed to it in our Bible translation, "the majesty and grace of Christ's kingdom; the duty of the Church and the benefits thereof." It is thus divided into two parts. The first, extending through nine verses, is a magnificent address to "the King," commemorative of his spiritual beauty and eloquence; his power and victories; his eternal throne and undeviating sceptre; his righteousness and inauguration; his royal robes and glorious palace. Mention is then made of his marriage, under which figure it is usual with the sacred writers to intimate the holy union between the Almighty and his Church. Occasion is thence taken by the Poet to turn by a most beautiful and elegant apostrophe to the royal bride, instructing her in her duty, and apprizing her of her privileges. The apostrophe is followed by a description of the bride herself, and her attendants; and a prediction of the fruits of this spiritual union. The whole forms a sacred epithalamium, or nuptial song; and is composed in the richest vein of oriental poetry.

PART I.

1 WARM'D with its theme my bosom swells,
My tongue the goodly subject tells,
Prompt with a writer's skill to sing
The glories of the Anointed King.

2 O, fairer than of human race,
Thy lips distil celestial grace;
Grace, which bespeaks thy teeming breast
With God's eternal Spirit blest.

3 Gird, warrior, with the sword thy thigh,
Throw on the robe of majesty;
4 Ride forth, and prosper, in the cause
Of truth and peace and righteous laws.

Thy hand shall deeds of wonder show:
5 Forth shall thy sharpen'd arrows go;
Of pow'r, opposing hosts to slay,
And make the subject world obey.

1. *Warm'd with its theme my bosom swells*] "My heart boileth, or bubbleth up," (so our English margin has it correctly,) "with a good matter:" it is so full and warmed with the thought of it, that it cannot contain. And answerable to this is the opening of the Poem: for it breaks forth abruptly into an enunciation of its subject, as if impatient of restraint.

3. *Gird, warrior, with the sword thy thigh*] Bp. Horsley consider גבור as one of the titles of Christ; meaning, "hero, warrior, mighty man." Milton has imitated the passage:

> Go then, thou mightiest, in thy Father's might;
> Ascend my chariot, guide the rapid wheels
> That shake heaven's basis, bring forth all my war,
> My bow and thunder, my almighty arms
> Gird on, and sword upon thy puissant thigh.

Girding on the sword has been noticed as a principal part of royal inauguration in the East. It is the proper investiture of the Grand Signior: and the appearing completely armed seems essential to this ceremony.

6 Thy throne, O God, for ever stands,
No fabrick built by mortal hands:
A rod of justice, straight and right,
The sceptre of thy royal might.

7 Thy hate of sin, of good thy love,
Doth God, thy God, well-pleas'd approve;
Thee o'er thy fellows raise, and shed
The oil of gladness on thine head.

8 Myrrh, cassia, aloës diffuse
O'er all thy robes their fragrant dews:
And through thy ivory courts dispense
Refreshment to the ravish'd sense.

8. *Myrrh*] A vegetable production of the gum or resin kind, issuing by incision, and sometimes spontaneously, from the trunk and larger branches of a tree, growing in Egypt, Arabia, and Abyssinia. Its taste is bitter, with a peculiar aromatick flavour: its smell, though strong, is not disagreeable.

— *Cassia*] Properly, the bark or peel stripped off the Cassia plant; that is, the cassia-bark, or cassia lignea of the shops. It very much resembles cinnamon in appearance, taste, and medicinal qualities. The Greek, Latin, and English names of this plant are all derivatives from the Hebrew.

— *Aloës*] Most probably the lign-aloes, aloes wood, or agallochum; a sort of Indian tree, of about eight or ten feet high; the finest sort of which is the most resinous of all the woods we are acquainted with; and the scent of it, while in the mass, is extremely fragrant and agreeable. The smell of the common aloe wood is also very agreeable; but not so strongly perfumed as the former.

Bruce, describing the coronation of the king of Abyssinia, specifies his being anointed, then crowned; and then "fumigated with incense and myrrh, aloes and cassia."

— *thy ivory courts*] Probably so called from the great quantity of ivory, used in ornamenting and inlaying them: as the Emperor Nero's palace mentioned by Suetonius was named "aurea," or "golden," because "lita auro," "overlaid with gold." This method of ornamenting or inlaying rooms was very ancient

9 Thy nuptials' solemn pomp to grace,
Bright daughters crowd of regal race:
And on thy right the spouse behold,
Array'd in Ophir's purest gold.

PART II.

10 "O daughter, hear; thine ear incline;
O listen to the voice divine.
The inmates of thy native spot,
Thy father's house, be all forgot!

11 So shall thy loveliness delight
With added charms thy husband's sight:
Thy royal husband, and thy Lord:
Obey'd be he, be he ador'd.

among the Greeks. Homer in the 4th book of the Odyssey seems to mention it, as employed in Menelaus's palace at Lacedæmon: and that the Romans sometimes ornamented their apartments in like manner, seems evident from Horace and Ovid. So in modern times, the winter apartment of the fair Fatima at Constantinople has been described by an eye-witness, as, "wainscotted with inlaid work of mother-of-pearl, *ivory of different colours*, and olive wood." (See Parkhurst, on שנה, v.) Ivory is likewise employed at Aleppo, as Dr. Russell informs us, in the decoration of some of the more expensive apartments.

9. — *on thy right*] The right hand being the place of dignity and honour.

— *Array'd in Ophir's purest gold*] That is, "stamped" gold, or marked with a stamp, to shew its genuineness and purity.

As to Ophir, the opinion most generally adopted is that it is the same as the kingdom of Sofala, on the south-east coast of Africa, a country celebrated for its rich mines of gold and silver, whence it has been denominated by Oriental writers the golden Sofala.

— Sofala, thought Ophir.
Milton, Paradise Lost, xi.

11. *Obey'd be he, be he ador'd*] This probably alludes to the great respect and submission practised by women towards their husbands in the east.

12 And see, to fill thy heart's desire,
The daughter bends of wealthy Tyre:
And they, the richest of the land,
Thy favour court with loaded hand!"

13 All-glorious in her port is seen
Child of the King, the Consort-Queen.
With studded gold her garments shine,
Prank'd with the needle's broidering twine.

12. *The daughter bends of wealthy Tyre*] See the second note on Ps. ix. 14.

The accession of the Gentiles, with their offerings and donations, to the Church, is here predicted under the name of Tyre, a city in the neighbourhood of Palestine, formerly the glory of nations, and the mart of the world. See Is. lv. and Rev. xxi. (*Bp. Horne.*)

— *Thy favour court with loaded hand*] It was the ancient custom in those countries, for subjects not to appear before their princes, nor generally inferiours before superiours, without a present as a mark of due respect, which was offered with circumstances of much pomp and ceremony. Numerous instances of the prevalence of this usage occur in the Bible. The usage is preserved in the same countries with great strictness to this day. Maundrell says, "he visited no bashaw or great person without this previous respect; as it was accounted uncivil to make such a visit without an offering in hand. All such persons expect it as a tribute due to their character, deeming themselves affronted, and even defrauded, when this compliment is omitted." And Bruce says, that "whether they consist of dates or of diamonds, they form so customary a part of eastern manners, that without them an inferiour will never be at peace in his own mind, or think that he has hold of his superiour for protection."

13. *With studded gold her garments shine*] Literally, says Bp. Horsley, "with studs of gold." Parkhurst says, the word means "ouches" or "sockets" of metal, which inclose and hold fast a seal or the like. It is rendered by the LXX. χρυσωτοις, and by the Vulgate "fimbriis," "fringes;" but rather seems to signify "embroidery" or "brocaded" work, resembling "ouches of gold." (See on שבץ. ii.)

— *Prank'd with the needle's broidering twine*] The original denotes work, made of various colours and figures, with the shuttle or the needle: "bro-

14 In glad procession to the King
Her her attendant virgins bring :
15 In glad procession move along,
And through the sovereign's palace throng.

cade, embroidery." It appears from the 6th book of Homer's Iliad, that the women of Sidon were famous for such kind of variegated works before the Trojan war. And, in the 3d and 22d books, we find Helen and Andromache employed on such at their looms. (See Parkhurst on רקם. ii.) Needle work and embroidery are often mentioned in Scripture as highly ornamental.

14. *In glad procession to the King*
Her her attendant virgins bring]

This circumstance may be illustrated by Dr. Russell's account of a Maronite wedding at Aleppo, which, he says, may serve as a specimen of the rest. "At midnight or a few hours later, the relations, accompanied by all that have been invited to the wedding, men and women, return once more in procession to the house, where the bride is; each carrying a candle, and musick playing before them. When they come to the door, it is shut upon them; and when they knock and demand the bride, they are refused admittance. Upon this ensues a mock fight, but the bridegroom's party always prevails. The women then go to the bride's chamber, lead her out veiled quite over, and in the like procession carry her to the bridegroom's."

D'Arvieux's account of the Arab ceremonies is in some degree to the same effect; and may also throw light on the Psalmist's specification of the bride's splendid attire in the 13th verse. "When the evening is come, the women present the bride to her future husband. The women who conduct her make him a compliment; but he answers not a word, sitting perfectly still with a grave and serious air. This ceremony is three times repeated the same evening; and whenever they change the bride's dress, they present her to the bridegroom, who receives her with the same gravity. It is a sort of magnificence in the East frequently to dress and undress the bride, and to cause her to wear in that same day all the clothes made up for her nuptials." Corresponding with this, and with our Psalmist's description, is St. John's vision: "I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband." Rev. xxi. 2.

16 To fill thy fathers' vacant place
Shall rise a new, a vigorous race:
A race of high, of royal birth,
The priests and princes of the earth.

17 Meanwhile shall my recording song
To endless time thy praise prolong:
And nations taught by me shall sing
From age to age the Anointed King.

PSALM XLVI.

Introduction. This is an animated hymn of thanksgiving for deliverance from dangers, either caused by some tremendous convulsions of nature, or represented under the figure of them. But, as the occasion of the Poem is not recorded, the mercies intended to be commemorated are only matter of surmise. There is much spirit in the composition. The contrast between the perils alluded to in the 3 first verses, and the tranquillity and security represented in the 4th and 5th, is beautifully imagined. The conciseness and energy of the description in the 6th verse is truly sublime: as is the effect ascribed to the power of God in the 8th and 9th verses; and the solemn introduction of Jehovah himself, in the 10th, commanding the world to cease its opposition, and to acknowledge his sovereignty. The profession of trust in God, forming a sort of chorus, in the 7th verse, and repeated in the conclusion of the Poem, comes in very appropriately, and with fine dramatick effect.

1 GOD is our fortress and our rock,
A present help in danger's shock.
2, 3 We fear not, though the earth dispart;
Though seas tumultuous rage and roar,

Fierce on the trembling mountains pour,
And whelm them in the ocean's heart.

4 There is a stream, whose gentle wave
Shall still the holy city lave,
The dwelling of the King supreme:
5 Our God her mansions shall defend,
And o'er her towers his arm extend,
Soon as shall dawn the morning beam.

6 The nations quaked; the kingdoms shook:
Jehovah from his temple spoke:
With fear the earth dissolv'd away.
7 LORD of the armies of the sky,
Still Jacob's God to us is nigh,
Our refuge he, and he our stay.

8 O come, the works of God behold!
War through the world stalks uncontroll'd,
Arm'd with his desolating pow'r.
9 War sinks in silence, when he speaks;
He snaps the spear, the bow he breaks,
And bids the flames the car devour.

3. —*the ocean's heart*] The word לב, "heart," is used in Hebrew, to denote the middle or inner part of any thing, as the heart is of the body. I have however preferred retaining the figurative term.

9. *He snaps the spear, the bow he breaks,*
And bids the flames the car devour]
Bp. Lowth notices this image as employed to express complete victory, and a perfect establishment of peace. The same image is employed to the same effect in Joshua xi. 6; and Ezekiel in his bold manner has carried the same to a very high degree of amplification; xxxix. 8—10. The burning of heaps of armour, gathered from the field of battle, as an offering made to the god supposed to be the giver of victory, was a custom which

10 "Be still, and know that I am God:
I'll stretch o'er heathen lands my rod,
I'll stretch o'er earth my sceptred sway."
11 LORD of the armies of the sky,
Still Jacob's God to us is nigh,
Our refuge he, and he our stay.

PSALM XLVII.

INTRODUCTION. This festive hymn was probably composed and sung on the occasion of bringing the ark, either into the tabernacle on Mount Zion by David, or thence into the temple by Solomon. The Christian Church recognises under these images the ascension of her Lord and Saviour into heaven; and finds adequate expressions for testifying her joy on that occasion in these cheerful and animating strains.

1 CLAP, ye nations, clap the hand:
Shout to God, nor spare the song.
2 To Jehovah, high and strong,
Monarch of the sea and land.

3 He the heathen world reproves,
Conquest he on us bestows:
4 He for us a portion chose,
Jacob's glory, whom he loves.

5 God ascends mid shouts that ring,
And the LORD mid trumpets loud.

prevailed among some heathen nations: and the Romans used it as an emblem of peace. A medal, struck by Vespasian on finishing his wars both at home and abroad, represents the goddess peace, holding an olive branch in one hand, and with a lighted torch in the other setting fire to a heap of armour.

5. — *mid shouts that ring*] Literally, "with loud shouting:" for the Hebrew word is

6 Praises, praises to our God!
Praises, praises to our King!

7 King of earth is God alone:
Sound his praise with goodliest strains.
8 God o'er all the nations reigns:
God upon his holy throne.

9 Princes, who at distance dwell,
Join'd to Abraham's race attend.

appropriated to signify "loud" or "shrill sounds," such as *break* the order of the air by the great vibration that they occasion. (See Parkhurst, on רע, iv.) In genere intensum sonum edidit, sive ore, sive tuba aliove instrumento musico; eumque, uti volunt, fractum. (Simonis, on ריע.)

5. — *mid trumpets loud*] Trumpets were much used in the religious solemnities of the ancient Hebrews; and are particularly noticed in the enumeration of musical instruments, employed when Solomon brought the ark into the temple, which, as before noticed, was probably the occasion of this Psalm. The reader will find a magnificent and most interesting narrative of that solemnity, in the 5th chapter of the 2d book of Chronicles; especially, with reference to this particular point, in the four last verses. Different sorts of trumpets were in use with the Israelites: the sort, denoted by the word in this place, was so denominated, says Parkhurst, "from its goodly, majestick, cheering sound." (See on שפר, iii.) But the peculiar form and qualities of it, I apprehend to be not well ascertained. Milton, in one of his minor poems, has introduced the trumpet into an heavenly concert; doubtless with reference to the Hebrew practice, and probably not without an eye to this passage of the Psalmist:

> That undisturbed song of pure concent,
> Aye sung before the sapphire-colour'd throne
> To Him that sits thereon,
> With saintly shout, and solemn jubilee:
> Where the bright Seraphim, in burning row,
> Their loud uplifted angel trumpets blow;
> And the cherubick host, in thousand quires,
> Touch their immortal harps of golden wires.

Handel's trumpet accompaniment to this noble passage, as well as the use which he has made of the trumpet in some of his sublime chorusses, may suffice to shew the value of this musical instrument in religious solemnities.

Shields of earth, to God they bend,
And his pomp of triumph swell.

PSALM XLVIII.

Introduction. This is one of the Psalms, on which we have particular reason to lament the absence of information, as to the occasion of it. Beautiful as it now is, its beauties would be greatly inhanced, if the obscurity which now clouds it were removed by our knowledge of the historical allusions contained in it. The subject appears to be the providential deliverance of Jerusalem from a threatened siege, by a panick, which seized the army of certain confederate princes, when they came within sight of the town. But Bp. Horsley, who supposes this to be the subject, is unable to specify the occurrence.

1 GREAT is the Lord: and great the debt
Of praise from God's imperial seat,
His holy mountain, owed.
2 In prospect fair, the earth's delight,

2. *In prospect fair*] "Beautiful in extension," that is, in the prospect it extends to the eye. (Parkhurst, on נף, vi.) Milton's description of it may be not unacceptable to the reader:

> — underneath them fair Jerusalem,
> The holy city, lifted high her towers;
> And higher yet the glorious temple rear'd
> Her pile, far off appearing like a mount
> Of alabaster, topt with golden spires.
> *Paradise Regained*, iv. 544.

Jerusalem is frequently spoken of by the sacred writers in terms that shew it to have been in a very eminent degree the object of delight both with God and with man. It was the city which God chose, 1 Kings viii. 44; the object of his desire, Ps. cxxxii. 13, 14; and of his especial love, Ps. lxxxvii. 2. And how fond the Jews themselves were of it, appears from the expressions of rapture, with which they spoke of it, in this Psalm, as likewise in Ps. l. 2; cxxii. 6; and from the grief with which they bemoaned its fall, Ps. cxxxvii. Lam. i. and ii. It was, pleasingly observes Dr. Blayney, "at least a pardonable partiality in the Jews, which led them to bestow these enco-

Lo! Zion stands! Her northern site
The mighty King's abode.
3 Thence o'er bright dome and stately tower
God spreads the shelter of his power.

4 Conspiring princes leagu'd their hosts,
And march'd with high and haughty boasts,
Where Sion's turrets rose.
5 They saw; they paus'd; they turn'd; they fled:
6 Fear seized them there, and anguish dread,
As of a woman's throes.
7 Their pride, as ships of Tarshish, past,
All-shiver'd by thine eastern blast.

8 We've seen, what elder time reports,
Of God's abode, Jehovah's courts:

miums on their capital, and to suppose that all strangers would be equally delighted with its beauty, as they themselves were."

7. *Their pride, as ships of Tarshish, past,*
All-shiver'd by thine eastern blast]

"Ships of Tarshish" mean large, strong ships, fit to sail from Judea to Tarshish, or Tartessus in Spain; or to undertake the like distant voyage. This passage is to be understood as a comparison, which is not expressed in the original; for it runs, "Thou breakest the ships of Tarshish with an east wind." The meaning evidently is, that, as the east wind shatters in pieces the ships of Tarshish, so the divine power struck the heathen kings with terror and astonishment.

As to the east wind, it should be remarked, that that wind is particularly tempestuous and dangerous in the Mediterranean sea, and to this circumstance the Psalmist seems to allude. Such a wind is well known to the modern mariner by the name of a *Levanter*, and is of the same kind as that spoken of in the 27th chapter of the Acts of the Apostles, under the name of Euroclydon.

By God secur'd they stand.
9 God, in thy temple's shade we sate,
Content thy tender love to wait,
10 The truth of thy right hand.
And now thy praise to earth's far bounds,
Responsive to thy name, resounds.

11 And well may Zion loud rejoice,
And Judah's daughters lift the voice,
That speaks their Saviour's praise.
12 Go, circle Zion's tower'd mount,
13 Mark well her domes, her bulwarks count,
A theme for future days.
14 Who sav'd, shall o'er our life preside,
Our God! our guardian, and our guide.

PSALM XLIX.

Introduction. Of this solemn and affecting elegy neither the author nor the occasion is well known. Commentators have found much difficulty in explaining it: but a better summary of its contents can hardly be given, than the heading of our Bible translation: "An earnest persuasion to build the faith of resurrection, not on worldly power, but on God."

11. — *Judah's daughters*] The inferior towns and villages of Judea, so called with reference to the metropolis, or mother city.

This is a very elegant kind of Personification, by which the subject, adjunct, accident, effect, or the like, of any thing or place, is called the son, or, as in this instance, the daughter, of that thing or place. Hence the Hebrew Poets often introduce, as it were, on the stage nations, countries, or kingdoms, clothed in the dress of women, and performing all the functions suited to such a character. The practice is familiar to our minds; but probably it is so rendered by our habitual acquaintance with the Hebrew idiom, to which it appears to owe its origin.

The Poem opens with great dignity, the prophet, as one having authority, demanding universal audience for a communication universally important and interesting: and it then proceeds to deliver in a very solemn strain its lessons of heaven-taught wisdom.

1 LIST to my song! your ears, ye nations, bend!
Give heed, ye tenants of this ample round!
2 Sons of the wealthy, of the poor, attend;
Who soar aloft, or grovel on the ground.

3 My heart shall muse on wisdom's hidden store,
My answering tongue on understanding dwell.
4 With willing ear I drink celestial lore;
Tun'd to the harp the lofty strain I tell.

4. — *celestial lore — the lofty strain*] The word, rendered by the former of these phrases, signifies "an authoritative weighty speech," or "saying:" and, when expressing or implying a comparison, as such sayings frequently do, a "parable." (See Parkhurst on משל, ii. iii.) Bp. Lowth says, I take this to be the general name for poetick style among the Hebrews, including every sort of it, as ranging under one, or other, or all of the characters, of sententious, figurative, and sublime; which are all contained in the original notion, or in the use and application of the word "mashal." Parables or proverbs, such as those of Solomon, are always expressed in short pointed sentences: frequently figurative, being formed on some comparison; generally forcible and authoritative, both in the matter and the form. And such in general is the style of the Hebrew Poetry.

The word, rendered "the lofty strain," means an enigma, or something clever, sharp, and obscure, which penetrates the mind; and, when understood, makes a deep impression of what is intended or represented by it. And as such enigmas were frequently expressed in sublime poetical language, hence the word is often used for a sublime or poetical discourse. It is frequently used in conjunction with "mashal." (See Parkhurst, on חד, iii.)

5 Why should I fear, in danger's threatening hour,
The craft that seeks to lay me in the dust?
6 Behold the end of sublunary pow'r!
Behold of wealth the ineffectual trust!

7 Can man his brother's fleeting spirit stay,
Or to his God th' atoning ransom give?
8 Too high the price for creature e'er to pay,
9 To tread on death, and bid corruption live!

10 Can wisdom profit? While you gaze, behold,
The learn'd, the fool, the senseless, and the wise
In one embrace the arms of death infold!
They die: and others seize the vacant prize.

11 What tho' their secret thought presumptuous deem
Their mansions fix'd from age to age shall stand:
What tho' they see descend, in flattering dream,
Stamp'd with their name th' hereditary land:

12 Vain hope! For brief the space to man decreed:
Cut down like beasts, his wealth, his fame expires!
13 Vain hope and foolish! Yet their sons succeed,
And vaunt the boasted maxims of their sires!

5. *The craft that seeks to lay me in the dust*] "The wickedness of my supplanters," or of those who endeavour to supplant me. (See Parkhurst, on עקב, vi. vii.)

14 Like sheep they lie within the cavern's gloom,
While death insatiate revels in his prey:
Their house the grave; corruption wastes their bloom;
Till dawn the morning of the final day.

Then shall the spirits of the rescued just
Wave o'er the guilty throng dominion's rod:
15 And I, releas'd from the sepulchral dust,
Shall share the triumph, and behold my God.

16, 17, 18 Then let the worldling swell in pomp of pow'r,
And vaunt his wealth, the theme of vulgar praise;
Yet fear not thou: in death's decisive hour
His wealth forsakes him, and his pomp decays.

19 Where went his sires before, his steps succeed;
Perpetual night and darkness is his lot.
20 Vain hope of man! how brief his space decreed!
Cut down like beasts, he dies and is forgot.

14. —*death insatiate revels in his prey*] Death is here personified; and represented, by a strong and very appropriate and expressive figure, as feasting upon the carcases of the deceased. This personification is not infrequent with the Latin Poets; Horace, Propertius, and others.

Bp. Horsley, following the Septuagint, understands death to be here introduced in the character of the "Shepherd:" ποιμανει αυτους. According to this interpretation, the line might run,

While death, stern shepherd, watches o'er his prey.

PSALM L.

Introduction. The Argument of this Ode is, that God is not pleased with sacrifices and the outward rites of religion; but rather with sincere piety, and praises flowing from a grateful heart; and not even with these testimonies of piety, without justice and other virtues. It consists of two parts, besides the exordium: in the former part, a worshipper, devout, but ignorant and inclined to superstition, is reproved; in the latter, a wicked pretender to devotion. Each part of the argument, if regard be had to the imagery and diction by themselves, is treated with more of variety and elegance than of elevation. But if we contemplate the whole apparatus and scenery as it were of the Ode, nothing can be more magnificent. God calls together all mankind by a solemn edict, to hear him pronounce judgment on his people: the awful tribunal is erected on Mount Zion: the majesty of the approaching Deity is represented under images borrowed from the descent on Mount Sinai: God himself is then introduced in his own person, delivering his sentence in a solemn decree, which is continued through the rest of the Ode; whereby the admirable majesty and splendour of the exordium is communicated to the other parts of the Poem; the character of which, with relation to its subject, would otherwise be rather grave and edifying, than elevated and splendid.

This account of the Psalm is given by Bishop Lowth in his 27th Prælection, as an example of that department of the Hebrew Ode, which is characterised by sublimity, arising from the form and structure of the Poem, rather than from any peculiar grandeur in the thoughts, or energy in the expressions; of which latter character of sublimity the 29th Psalm is adduced as an example.

EXORDIUM.

1 JEHOVAH, mighty God,
Hath sent his voice abroad;
And from the rising to the setting sun
Made through the world be heard
His everlasting word:

2 From beauteous Sion forth his presence shone.
3 Our God shall come, nor silence keep;
Before him fire shall burn, and whirlwinds round him sweep.

4 To earth and highest heaven
His summons shall be given,
The solemn judgment of his saints to hear.
5 "Gather my people round,
By holy compact bound
And sacrificial rites my name to fear."
6 The heav'ns his justice shall record:
The Lord is judge himself, and righteous is the Lord.

PART I.

7 "Hear, O my people, hear;
O Israel, lend thine ear;
While I the measure of thy guilt proclaim.
God of the earth and sky,
Thy God and King am I.

4. *To earth and highest heaven His summons shall be given*] In his comment on the 1st chapter of Isaiah, Bp. Lowth observes: "God is introduced as entering upon a solemn and publick action, or pleading, before the whole world, against his disobedient people. The Prophet, as herald, or officer to proclaim the summons to the court, calls upon all created beings, celestial and terrestrial, to attend and bear witness to the truth of his plea, and the justice of his cause. The same scene," adds the illustrious Critic, "is more fully displayed in the noble Exordium of the 50th Psalm, where God summons all mankind, from East to West, to be present to hear his appeal; and the solemnity is held on Sion, where he is attended with the same terrible pomp that accompanied him on Mount Sinai. By the same bold figure Micah calls upon the mountains, that is, the whole country of Judea, to attend to him, vi. 1, 2. And with the like invocation Moses introduces his sublime song, Deut. xxxi. 21."

8 Not thy neglect of stated gifts I blame.
Duly the hallow'd victim dies;
And on my altar smokes th' appointed sacrifice.

9 "Nor steer of thine, nor goat,
From stall, or crowded cote,
10 I ask. The forest broods belong to me:
To me the herd that fills
Earth and her thousand hills.
11 Each mountain fowl, each field-fed beast I see.
12 To thee mine hunger should I tell?
The ample earth is mine, and all on earth that dwell.

13 "Think'st thou that I will feast
On flesh of fatten'd beast,
Or on the blood of slaughter'd goat carouse?
14 Go, on God's altar raise
The sacrifice of praise;
Pay to the Lord th' oblation of thy vows:
15 And seek my succour in distress;
And I will be thy shield, and thou my name shalt bless.

PART II.

16 "But thou, say, why wilt thou
My covenant avow?"
Thus on the impious lights the stern reproof:
"Say, why with babbling vain
Wilt thou my laws profane?
17 Thy hatred virtue is; my word, thy scoff.
18 The thief thou join'st with ready aid;
And with the adulterous herd thy portion thou hast made.

19 " Thy mouth did teem with ill;
With fraud thy tongue distil,
20 Malign thy friend, thy mother's son blaspheme.
21 I mark'd each guilty deed,
But mark'd with silent heed:
Till thou thy Maker like thyself didst deem.
But I will strip thy vileness bare,
And to thy conscious face thy guiltiness declare.

22 " This in your bosoms set,
O ye who God forget,
Lest hideous rout (and none to help!) ensue.
23 Who to Jehovah raise
The sacrifice of praise,
They on his altar wait with honour due.
And who the path of right hath trod,
On him my blessing rests, salvation from his God."

PSALM LI.

INTRODUCTION. In this Psalm, says Bp. Horne, "composed upon a sad occasion, but too well known, we have a perfect model of penitential devotion." It is indeed a most humble acknowledgment of sin, and a most plaintive supplication for pardon; breathing the true feelings of "a broken spirit, a broken and contrite heart."

1 ON me, O God, thy mercy show:
O let thy loving-kindness flow,
Let flow the fulness of thy grace,
And my transgression's guilt efface.

2 O cleanse the stain that lurks within;
O wash me from my secret sin:
3 For low in dust my crimes I own,
My guilt is felt, my sin is known.

4 'Gainst Thee I sinn'd, 'gainst Thee alone;
To Thee am I rebellious grown.
So shall thy stern reproofs appear
Resistless, and thy sentence clear.
5 Thou know'st my sad, primæval lot,
Conceiv'd in sin, in guilt begot.
6 Thou bidd'st be clean each inmost part,
And plant'st thy wisdom in my heart.

7 With hyssop purg'd, O Lord, by Thee,
My soul from foulness shall be free;
And from thy cleansing waters grow
Of purer whiteness than the snow.

7. *With hyssop purg'd*] The original word means "hyssop," or some herb of that kind, so named from its detersive and cleansing qualities. (Parkhurst, on אזוב, iv.) Some commentators suppose the plant to be rosemary; others, mint. But Bochart, Celsius, Scheuchzer, and others, understand it to be "hyssop." (See Simonis.) Calmet thus describes it. "Hyssop shoots out abundance of suckers from one root only; is hard in substance, and grows about a foot and a half high. At distances on both sides its stock, it pushes out longish leaves, which are hard, odoriferous, warm, and a little bitter. The blossom of it is on the top of the stem, of an azure colour, and like an ear of corn. There are two sorts of it; the garden hyssop, and the mountain hyssop."

— *And from thy cleansing waters grow*
Of purer whiteness than the snow]
In the Hebrew language there are two words to express the different kinds of washing; and they are always used with the strictest propriety: the one, to signify that kind of washing, which *pervades the substance* of the thing washed, and cleanses it thoroughly; and the other to express that

8 Do Thou around my drooping head
The sounds of joy and gladness spread;
And cheer'd by thy enlivening voice
My bones, that moulder'd, shall rejoice.

9 O hide, great God, each sinful stain,
Nor let one spot of guilt remain:
10 My heart with purity endue,
My soul's exhausted strength renew;
11 Deny me not thy face to see;
Bid not thy Holy Spirit flee;
12 With thine own health my heart delight;
And guide and guard me with thy might.

13 From me thy love shall sinners learn,
And prompt to thy obedience turn;
14 When, purg'd from blood, my tongue shall trace
The countless riches of thy grace,
And Thee proclaim with transport loud,
God of my health, my Saviour God.
15 Lord, be my lips by Thee unbound,
My mouth thy praises forth shall sound.

kind of washing, which only *cleanses the surface* of a substance, which the water cannot penetrate. The former is applied to the washing of clothes; the latter is used for washing some part of the body. By a beautiful and strong metaphor, David uses the former word in this, and the second verse: "*Wash* me thoroughly from mine iniquity, and cleanse me from my sin." "*Wash* me, and I shall be whiter than snow." So in Jer. iv. 14, the same word is applied to the heart.

There is a similar distinction in the Greek language; which the LXX constantly observe in their rendering of the Hebrew words above alluded to. (See Parkhurst, on כבס.)

16 To Thee the victim should expire,
But victim none dost Thou desire:
Nor flames, that from the altar roll,
Convey contentment to thy soul.
17 God, in thy sight is victim best
The spirit griev'd, the mind opprest:
The broken and the contrite heart
Bears in thy love no vulgar part.

18 Lord, be thine own propitious will
In mercy shown to Zion's hill;
And in thine own appointed hour
Thy Salem gird with wall and tow'r:
19 Then pleas'd shalt thou thy people view,
Whilst sacrifice and offering due
They bring, in pledge of grateful praise;
And bullocks on thine altar blaze.

PSALM LII.

Introduction. This Psalm was composed on occasion of David's persecution by Doeg, as related in 1 Sam. xxii. 9. It contains an animated expostulation with the persecutor, and prophecy of his destruction; followed by a description of the exultation and joy of the righteous thereupon.

1 WHENCE, mighty man, thy impious boasts,
That great thy pow'r to kill?
The goodness of the Lord of hosts
Is greater, mightier still.

2 Thy tongue, which schemes of mischief hides,
Suspected not, till seen,

Smooth as the polish'd razor glides,
And as the razor keen.

3 Thou lovest evil more than good,
And more than justice wrong.
4 Words dost thou love with death imbued,
O thou deceitful tongue!

5 Thee God on earth shall prostrate lay,
Shall root and branch o'erturn,
Sweep from the land of life away,
And in his fury burn.

6 The just the ruin shall survey,
With awe the judgment scan;
And smiling as in scorn shall say,
7 "Behold, behold the man:

"Him, who disdainful cast aside
His God in impious mood:
Built on his wealth his towering pride,
And trench'd himself in blood."

8 But I, an olive charged with fruit
In fertile soil that grows,

5. *Thee God on earth shall prostrate lay*, &c.] "Wonderful," says Bp. Horne, "is the force of the verbs in the original; which convey to us the four ideas of 'laying prostrate,' 'dissolving as by fire,' 'sweeping away as with a besom,' and 'totally extirpating root and branch,' as a tree eradicated from the spot on which it grew."

8. *But I, an olive charged with fruit*
In fertile soil that grows] This appears to express the meaning of the Hebrew words, which our translators render "like a green olive tree," but which in reality have no refer-

Still in Jehovah's house have root,
And still on God repose.

9 His was the deed: to him the praise,
To him the thanks belong.
His name demands my faithful lays,
His saints shall bless the song.

PSALM LIII.

INTRODUCTION. This Psalm is nearly the same as the 14th.

1 "THERE is no God," the impious says,
All in his senseless mood.
Corrupt they are, and foul their ways,
Not one, that doeth good.

ence to the colour, but to the flourishing, vigorous, and thriving state of the plant; just as Homer gives it the epithet of "luxuriant," and "flourishing;" and Ovid that of "ever-flourishing." The fact is, the colour of the leaves of this tree is not a bright, lively green; but a dark, disagreeable, or yellowish one. Scheuchzer describes the leaves, as "supernè coloris atrovirentis, vel in viridi flavescentis." (See Parkhurst, on רענן.) An English traveller, writing from Italy, thus expresses his disappointment about the olive tree: "The fields, and indeed the whole face of Tuscany, are in a manner covered with olive trees; but the olive tree does not answer the character I had conceived of it. The Royal Psalmist and some of the sacred writers speak with rapture of the "green olive tree," so that I expected a beautiful green; and I confess to you, I was wretchedly disappointed, to find its hue resembling that of our hedges, when they are covered with dust." I have heard other travellers express the same feeling of disappointment. "The true way of solving the difficulty," as Harmer properly remarks, "is to consider the word, translated "green," not as descriptive of colour, but of some other property; youthfulness, vigour, prosperity, or the like."

2 The Lord looked down from heaven, and view'd
The sons of men below:
If some the paths of truth pursued,
And sought their God to know.

3 Together all are gone astray,
And filthy all are grown:
Not one, that keeps the forward way;
That doeth good, not one.

4 Have they no sense, that thus they tread
The paths of guilt abhorr'd?
My people they devour like bread,
And call not on the Lord.

5 Ah! there they shook with groundless dread!—
For those, who close me round,
God o'er the earth their bones shall spread,
And God their strength confound.

6 O! who will stretch from Zion's hill
His liberating hand?
Who thence the eager hope fulfil
Of Israel's captive band?

When Thou, O Lord, shalt once again
Thy people's bonds destroy,
Jacob shall swell the exulting strain,
And Israel leap for joy.

PSALM LIV.

Introduction. This little hymn, composed by David in a season of distress, is a pleasing mixture of complaint and supplication, of anticipated triumph and vows of gratitude and thanksgiving.

1 BE thy name, O God, my tower;
Be my guide, O Lord, thy power;
2 Hear my pray'r, attend my cries!
3 Strangers strive to work me ill,
Tyrants seek my blood to spill.
God is not before their eyes.
4 Lo! the Lord his arm extends;
Those who help me God befriends.

5 He upon the guilty head
Righteous recompense shall shed.
Thou from earth their name shalt raze!
6 Freely I mine offerings bring;
Freely, Lord, thy praises sing:
Goodly is the voice of praise.
7 Firm in his support mine eye
Dares my circling foes defy.

PSALM LV.

Introduction. Composed by David, during his flight from Jerusalem, when suffering under the unnatural rebellion of Absalom, and the treachery of Achitophel, this elegiack Poem represents in very suitable strains the consternation and distress, which overwhelmed the royal sufferer. The Poem may be divided into three parts: in the first, reaching to the end of the 8th verse, or through three Stanzas of the following version, the Psalmist pours forth his soul in earnest supplication,

in which the comparison, which he makes of himself to a persecuted and terrified dove, is singularly beautiful and affecting. In the second part, or the next three Stanzas, to the end of the 14th verse, he specifies the guilt of his enemies, with a particular reference to one traitor, but former friend; whose infidelity to his previous attachment he bewails in terms, which it is impossible to peruse without sympathising with the feelings of the Poet, and admiring the tenderness of his manner. The concluding part is prophetical of the overthrow of his persecutors, and his own deliverance. But the impression made on his soul by their unkindness here again shows itself by a lively and passionate description of his chief enemy, interwoven amongst his exclamations of anticipated triumph.

PART I.

1 O GOD, a sufferer's sorrows hear,
Nor pass thy suppliant by;
2 In mercy lend a listening ear,
For weak and faint am I.
Deep in distress ingulph'd I lie,
A raging sea of woes;
3 While o'er me peals the slanderer's cry,
And impious bands inclose.

To sink my soul with crimes unknown
Perfidious snares they lay:
Hot with relentless rancour grown
They seek my life to slay.
4 My heart with anguish faints away;
Death's terrours o'er me roll:

2. *Deep in distress ingulph'd I lie,*
A raging sea of woes]
Bp. Horne gives as the full signification of the Hebrew, "I am in a violent tumultuous agitation, as the waves of the sea." See also Parkhurst, on המה.

5 Fear shakes my limbs, and dark dismay,
And horrour whelms my soul.

6 And O! I said, O! would that I
The dove's fleet wing possest,
Away from trouble far to fly,
And refuge seek and rest!
7 Lo! in some mountain's desert breast
A sheltering cave I'd find;
8 Swift from the rushing whirlwind haste,
And leave the storm behind.

PART II.

9 Confound, O Lord, divide their tongue;
For ceaseless to my sight
Appear, the city streets among,
Debate and lawless might.

6. *And O! I said, O! would that I*
The dove's fleet wing possest] An extremely beautiful image this is, as it is carried on through the two following verses; and as true to nature, as it is tenderly and feelingly expressed! It is remarkable, and it serves to heighten the effect of the Psalmist's comparison, that the dove or pigeon derives its Hebrew name from the circumstance of its being particularly defenceless, and exposed to rapine and violence. The poets, says Parkhurst, who are often the best describers of nature, forget not to paint the dove as the object of rapine: and he then quotes, amongst other passages, the following from Homer, which may serve at the same time to illustrate the imagery in the text:

——— ὡστε πελεια,
Ἡ ῥα θ' ὑπ' ἱρηκος κοιλην εισεπτατο πετρην
Χηραμον· ουδ' αρα τη γε αλωμεναι αισιμον ην.
So, when the falcon wings her way above,
To the cleft cavern speeds the gentle dove,
Not fated yet to die. POPE.

10 They guard her wall by day, by night;
Rebellion stalks abroad,
11 With woe, and proud disdain of right,
And treachery, and fraud.

12 'Twas no fierce tongue, of hate avow'd,
Essay'd my fame to tear:
The malice of the vulgar crowd
My soul had learn'd to bear.
No haughty eye, untaught to spare,
Aspir'd to lay me low:
My soul had sought with watchful care
To skreen me from the blow.

10. *They guard her wall by day, by night;*] "The violence and strife," says Bp. Horne, "mentioned at the conclusion of the preceding verse, are here described as going their rounds, like an armed watch, upon the walls, to guard Rebellion, which had taken up its residence in the heart of the city, from the attacks of loyalty, right, and justice, driven with the king beyond Jordan." It is in fact a very fine specimen of that power of personification, or induing general and abstract ideas with personal qualities, and thus introducing them, acting and speaking, upon the stage; for which the Hebrew Poets are distinguished; equalling therein the most polished writers of other nations in elegance and beauty, and surpassing the most elevated in grandeur and sublimity. The characters here are appropriate: and the reader may judge, whether they are in any degree inferior to a similar group parading through the streets of Troy, in the second Æneid;

——— Crudelis ubique
Luctus, ubique Pavor, et plurima Mortis imago;

or to the sort of garrison, which the same Poet has stationed at the vestibule of his infernal shades:

Vestibulum ante ipsum, primisque in faucibus Orci,
Luctus et ultrices posuere cubilia Curæ,
Pallentesque habitant Morbi, tristisque Senectus,
Et Metus, et malesuada Fames, et turpis Egestas,
Terribiles visu Formæ! &c.

13 But Thou, the chosen of my heart,
To whom my soul applied
To bear in all her griefs a part,
Her counsellor and guide.
14 Together for one end allied
In concert sweet we trod:
And still together, side by side,
We sought the house of God.

PART III.

15 Death claims his due. They quick to hell's
Sepulchral gloom descend:
For sin within their mansions dwells,
Their own familiar friend.

13. *But Thou, the chosen of my heart,* &c.]

Injurious Hermia, most ungrateful maid!
Have you conspir'd, have you with these contriv'd
To bait me with this foul derision?
Is all the counsel that we two have shar'd,
The sister's vows, the hours that we have spent,
When we have chid the hasty-footed time
For parting us, — O, is all now forgot?
All school-days' friendship, childhood innocence?
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?

I do not remember a passage, in which the pang of violated affection is more naturally or more tenderly expressed than in this celebrated extract from our great Poet of nature. But I do not fear to say, that it does not exceed in natural feeling and tenderness the complaint of the Psalmist, in whose instance moreover it is an impressive circumstance, that the affection, the breach of which he bewails, had been consecrated by participation in the solemn rites of religion.

15 *Death claims his due.*] "The image," says Bp. Horsley, "is not sufficiently expressed by the English word 'seize;' though it is not impossible that our translators might intend to allude to the seizure of a debtor. But this is rather a kindred image than the same. For the precise image in the original is the exaction of payment, not the seizure of the person."

— *For sin within their mansions dwells,*
Their own familiar friend]

I have intended to express the

16 But I to God my voice will send;
To him at closing day,
17 And morn, and radiant noon I'll bend,
To him devoutly pray.

18 And he shall hear me, he shall shield,
And he with peace shall crown:
My guardian in the battle-field,
An host himself alone.

idea, which I apprehend to have been in the Psalmist's mind; namely, that of "sin" or "wickedness" personified, being the sworn associate of his enemies, and the constant inmate of their dwellings. Bp. Horsley appears to have had this view of the Poet's meaning: for he renders, "For wickedness is in their dwellings, in the very midst of them;" that is, he adds in a note, "In the inmost recesses of their dwelling-houses." The supposition of this imagery in the Poet's mind greatly heightens the force of the sentiment which he intended to convey. The reader will find a very expressive Personification of "Sin" in the 7th and two following chapters of St. Paul's Epistle to the Romans: and I would add, how finely has Milton expressed the sort of sentiment, conveyed in the text, where he describes the effect, produced by the birth of Sin from the head of Satan, on the minds of the rebel angels:

——— Amazement seized
All the host of heaven; back they recoil'd afraid
At first, and called me *Sin*, and for a sign
Portentous held me: but, familiar grown,
I pleased, and with attractive graces won
The most averse, thee chiefly, who full oft
Thyself in me thy perfect image viewing
Becam'st enamoured. —
Paradise Lost, iii.

18. *An host himself alone*] Bp. Horsley renders the passage, "For they who stood on my side told for many:" "they who stood on my side;" that is, the divine assistance described under the image of numerous auxiliaries. See 2 Kings vi. 16: 1 John iv. 4. I am satisfied that he has given the Psalmist's meaning, and have turned the passage accordingly, with an eye to Virgil's phraseology,

——— magnum
Agmen agens Clausus, magnique ipse agminis instar.

19 Lord of the everlasting throne,
He marks with vengeance due
20 Those who refuse his fear to own,
And sin unchang'd pursue.

21 And see the wretch, whose lifted hand
Prepares the deadly blow;
Who spurns of peace the sacred band,
Nor heeds his plighted vow.
22 War in his heart: yet smoother show,
Than creamy store, his words;

22. War in his heart: yet smoother show,
Than creamy store, his words.] I have used the term "creamy store," as a periphrasis for "butter," not only as more poetical, but as probably conveying more correctly the idea of the Psalmist. For the eastern butter is by no means like the solid substance, which is known by that name in these colder climates: but is liquid and flowing, as appears from different passages in Scripture, particularly Job xxix. 6; xx. 17; and as is confirmed by the accounts of modern travellers; so that in fact it more resembles "cream," which Vitringa says is the genuine sense of the word here used.

Parkhurst supposes the word sometimes to denote "buttermilk;" which appears to be so much esteemed in some of those parts of the world, that the modern Moors, when they would speak of the extraordinary sweetness or agreeableness of any thing, compare it to that beverage. (See, on חמא, ii.) It may illustrate the Psalmist's imagery here, to remark, that Bp. Pococke, giving an account of an Arab's entertainment of him in the Holy Land, informs us that they brought cakes which were sour, and fine "oil of olives" to dip them in; but, perceiving he did not like it, they served him up some sour "buttermilk." This was the entertainment of people, who treated him in the most respectful manner they could, and were desirous of contributing by all possible means to his pleasure and accommodation. I notice this, because of the specification of "oil," as well as the other substance, by the Psalmist: and as leading to the question, whether an allusion was not intended by him to the sacred relation which universally prevails in the east between host and guest; and to the league of amity, which

More soft than oil his accents flow,
But pierce like sheathless swords.

23 Cast on the Lord thy constant care,
He'll well thy trust repay;
Thee in his arms of mercy bear,
Nor cast the just away.
24 Who plot deceit, who thirst to slay,
Ere half their days they see,
Thou in corruption's pit wilt lay.
But, Lord, I trust in Thee!

PSALM LVI.

INTRODUCTION. This Psalm, like many others composed by David in a season of distress, is a complaint of the cruelty of his enemies, and a profession of faith in God.

1 HAVE mercy, Lord: the rebel pow'r
Is daily seeking to devour;
2 They daily to devour me fight,
Their number strong, and high their might.
3 To trust in Thee my terrours yield:
4 Thy praise my theme: thy word my shield.
Secure in God's defence I stand,
Nor dread the force of fleshly hand.

5 To wrest my words, their daily toil;
Their daily wish, my peace to spoil.
6 With secret guile, or open strife,
Intent to seize my forfeit life,

eating together is understood to contract. That such allusion was intended, appears still more probable from a reference to the preceding verse.

In angry conflict, lo! they rise,
Or track my steps with watchful eyes.
7 Shall sin their end with safety crown?
Thy wrath, O Lord, shall cast them down.

8 Thou number'st all my wand'rings o'er:
My tears within thy bottle store.
As yet delay'st Thou to inroll
My woes in thy recording scroll?
9 What time to God ascends my cry,
Then shall the adverse squadrons fly.
For well I know that vain their pride,
Jehovah marshall'd at my side.

10 To trust in God my terrours yield,
His praise my theme, his word my shield.

8. *My tears within thy bottle store*] The phrase appears to intimate the wish of the Psalmist, that his tears might not fall unnoticed by God; with reference at the same time to the large quantity forced from him by his affliction: possibly also with allusion to the lachrymal urns, so well known as being in use with the Romans in later times; supposing such urns to have been also in use with the Hebrews, of which I do not know that any record exists. The fact however is, that the "bottle," here spoken of, if the reading of the Hebrew be correct, is that sort of bottle, which was made of a goat's or kid's skin, and anciently used, as it is still in the East, to hold and convey their liquors. It seems therefore to have no resemblance to the sepulchral urn or vase, in use with the Romans in after times: besides that the treasuring up of the Psalmist's tears shed by him during his own sufferings seems a very different thing from the offering up of the tears of surviving relations or friends, as memorials on the tomb of a deceased person. According to the Syriack, Septuagint, and Vulgate, there is no mention of a "bottle;" but the petition is simply that God would put the Psalmist's tears "before him."

11 Secure in God's defence I stand,
Nor dread the force of human hand.
12 My promis'd thanks, behold! I give:
13 By Thee from death redeem'd I live;
Upheld by Thee I move abroad,
View the glad light, and walk with God.

PSALM LVII.

INTRODUCTION. This Psalm is said to have been composed by David, on occasion of his escape from Saul in the cave at Engedi. See 1 Sam. xxiv. 3. Bp. Horsley observes, that "the composition of this Psalm is remarkably elegant. It begins in a plaintive strain, imploring aid, and expressing deep distress and extreme danger, When suddenly, in the 7th verse, in the sure prospect of the divine assistance, the strain is changed to notes of praise and triumph, as over an enemy already fallen."

1 HAVE mercy, mercy, Lord, on me!
Beneath thy shade I haste;
Beneath thy sheltering wing I flee,
Till this rude storm be past.

2 To God alone, who dwells on high,
Will I my pray'r address:
Sole pow'r, on whom my hopes rely,
Sole source of my success.

3 He shall my murderous foe control;
He from above shall send,
Establish with his truth my soul,
And with his love defend.

4 Pent with the lions' dams I dwell,
A fiery race among,
Whose teeth the pointed shaft excel,
The sharpen'd sword their tongue.

5 Lord, far above the heaven's height
Exalt thy sovereign throne;
And let the glory of thy might
Throughout the earth be known!

6 Weak as I was, to trap my feet
The tangling snare they wrought:
They digg'd and delv'd the secret pit—
Themselves the snare hath caught.

7 My heart is fix'd, all-seeing King,
My heart is fix'd to raise
Thy triumphs to the tuneful string,
And chaunt the hymn of praise.

8 Boast of my frame, awake, my tongue:
My lute and harp, awake:
And I will pour the wakeful song,
Or ere the morning break.

4. — *lions' dams*] It is the opinion of Bochart, that the animals here intended are lionesses, properly when giving suck, at which time they are peculiarly fierce and dangerous. Nor need we wonder, he observes, that the lioness is reckoned among the fiercest lions; for the lioness equals, or even exceeds, the lion in strength and fierceness, as he proves from the testimonies of ancient writers. (See Parkhurst, on לבא.)

— *A fiery race among*] "Persons set on fire;" that is, with rage and malice: or perhaps, "setters on fire," kindlers of mischief, incendiaries. (See on להט. iii.)

9 In lands remote, to earth's far ends,
The sounds of praise shall rise:
10 Thy love the vaulted heav'n transcends,
Thy truth the ambient skies.

11 Lord, far above the heaven's height
Exalt thy sovereign throne;
And let the glory of thy might
Throughout the earth be known!

PSALM LVIII.

Introduction. This Psalm is an earnest expostulation of David with the perverters of publick justice. It is remarkable for the variety and force of its metaphors and comparisons: the destruction of the wicked being set forth under no less than six different images, besides other instances of figurative expression. It might be difficult to mention any composition, which in so short a compass comprises such an assemblage of tropical language. At the same time it should be noticed, that the opening of the Poem is very striking and impressive; and the conclusion, awful and grand.

1 YE who discourse of justice, say,
Does conscious truth your councils sway?
Does virtue rule your stedfast mind,
Ye guides and judges of mankind?
2 Nay, but your hearts have mischief plann'd,
Work for your desolating hand.

3 The impious from the womb go wrong;
Wild from the birth, and false of tongue:

4 With poison of the asp imbued,
Insensate as the adder's brood,
5 Whose ears resist with stubborn will
The sweet inchanter's tuneful skill.

4. — *the asp—the adder*] Two species of the serpent kind are evidently intended in this passage: in our translations they are rendered "the serpent," and "the adder." Of these two, the Hebrew name of the former is supposed by Parkhurst to be derived from the sharp-sightedness of the animal, which is so remarkable, that "a serpent's eye" became a proverb among the Greeks and Romans, who applied it to those who view things sharply or acutely: and etymological writers derive the Greek δρακων, a dragon, a kind of serpent, from δερκειν to view, behold; and οφις, a serpent, from οπτομαι, to see. The latter is supposed by him, in common with other writers, to be the asp: called by its Hebrew name on account of the violent and speedy effects of its poison; of which Ælian says, "the poison of the asp is very acute, and speedy in its effects." Hence the proverb, "bite of an asp," to express an incurable wound. (See, on נחש, iv. and פתן, i.)

5. *Whose ears resist with stubborn will*
The sweet inchanter's tuneful skill]

It appears from this, and other passages, that the ancients had a practice, as some of the Easterns still have, of charming serpents by sounds, so as to render them tractable and harmless. That this was well known to the Greeks and Romans, is abundantly proved by Bochart. He also cites Texeira, a Spanish writer of Persian history, who says, that "in India he had often seen the Gentiles leading about enchanted serpents, making them dance to the sound of a flute, twining them about their necks, and handling them without any harm." Other writers give similar accounts concerning India. And Niebuhr, speaking of the Egyptian amusements, says, "Other persons make serpents dance. This perhaps will appear incredible to those, who do not know the instinct of those animals: but certain species of serpents appear to love musick. On hearing the drum they naturally rear their head, and the upper part of their bodies: and this is what they call dancing." (See Parkhurst, on לחש.)

In further illustration of this passage, Parkhurst observes, that the ancients expressly attributed the *incantation* of serpents to the *human voice*. Thus in Apollonius Rhodius, Medea is said to have soothed the monstrous

6 Break Thou their teeth, thou God of might!
The lion's jaws in pieces smite!
7 As speeds the mountain flood away,
So shall their wither'd strength decay;

serpent or dragon, which guarded the golden fleece, with her sweet voice:

Ἡδειῃ ενοπῃ θελξαι τερας.

And the laying of that dragon to sleep is by Ovid ascribed to the *words* uttered by Jason:

Verbaque ter dixit placidos facientia somnos,
Somnus in ignotos oculos subrepsit.

So Virgil attributes the like effects on serpents to the *song*, as well as to the touch of the inchanter:

Vipereo generi, et graviter spirantibus hydris,
Spargere qui somnos *cantuque* manuque solebat,
Mulcebatque iras, et morsus arte levabat.

(See on חבר, iv.) With respect to what is said of the animal's stopping its ears, it is not necessary to have recourse to the supposition of its actually doing so, which by some persons has been stated: but it is sufficient to know, that whilst some serpents are operated upon in the manner above described, others are partly or altogether insensible to the incantation.

Milton puts into the mouth of Samson a fine allusion to this passage of the Psalmist:

Thy fair enchanted cup, and warbling charms,
No more on me have power; their force is null'd;
So much of adder's wisdom I have learn'd,
To fence my ear against thy sorceries.

6. *Break Thou their teeth,*] This is still said with reference to the serpents, the teeth of which those who know how to tame them by their charms are wont commonly to break out; as noticed by Sir J. Chardin.

— *the lion's jaws*] "The jaw bones of the lions," C. P. B. translation. "The great teeth of the young lions," Bib. translation. And this is most literally accurate. The word denotes "the grinders;" that is, the large flat teeth which comminute the food. So LXX. μυλας, and Vulg. molas. (Parkhurst on לחי.)

7. *As speeds the mountain flood away*] The comparison is to the rapidity, with which the torrents in those mountainous regions pass away and exhaust themselves: concerning which see the second note on Ps. xviii. 4.

And when the levell'd bow they strain,
The shiver'd shaft be aim'd in vain.

8 As snail whose slime defiles the earth;
As from the womb the abortive birth,
Unseen the sun; away they melt:
9 Or ere the caldron's sides have felt
The crackling thorn, God's whirlwind blast
Far, far away their pride shall cast.

— *And when the levell'd bow they strain,*
The shiver'd shaft be aim'd in vain]

The impotence of human efforts against the divine counsels is here compared to a man drawing a bow, when the arrow on the string is broken in two; and therefore, instead of flying to the mark, falls useless at his feet.

9. *Or ere the caldron's sides have felt*
The crackling thorn.]

By this proverbial expression, says Bp. Horsley, the Psalmist describes the sudden eruption of the divine wrath: sudden and violent as the ascension of the dry bramble underneath the house-wife's pot. The brightness of the flame, which this material furnishes; the height, to which it mounts in an instant; the fury, with which it seems to rage on all sides of the vessel; give force, and even sublimity to the image, though taken from one of the commonest occurrences of the lowest life; a cottager's wife boiling her pot! The sense then will be, "Before your pots feel the bramble, he shall sweep them away in whirlwind and hurricane."

On account of the scarcity of wood, the most usual fuel in the East is dung, which burns very slowly; they however heat their pots with thorns or small twigs, which burn remarkably quick. The particular plant here intended is the rhamnus, or Christ's thorn; which is described by Theodoret as the largest of thorns, and furnished with the most dreadful darts. (See Parkhurst, on אטד.)

— *God's whirlwind blast*
Far, far away their pride shall cast]

There is a difficulty in the rendering of this verse. Of the verb however there is no doubt that it signifies, "to hurl or hurry away, as with a storm or tempest." (See Parkhurst, on שער, vii.) Our Bible translation says, "he shall take them away, as with a whirlwind, both living and in his wrath:" "I am inclined to

10 Their doom with joy the just shall greet,
And bathe in impious blood their feet.
11 Whilst men exclaim, "Behold, a meed
Is doubtless for the just decreed:
Doubtless a God o'er earth presides,
Whose hand the rod of judgment guides."

guess," says Bp. Horsley, "that חי and חרון may be terms of meteorology, and signify tempestuous blasting winds, like the words πρηστης and τυφων in Greek." See his rendering above.

However this be, there is evidently an allusion to some one or more of the physical evils, to which those countries are subject: whether the hot wind of the desert; or the whirlwind, unaccompanied with those peculiar circumstances of malignity by which the hot wind is distinguished. Concerning the former, see the note on Ps. xi. 6. With respect to the latter, the language of the Psalmist will probably be illustrated by Bruce's description of a whirlwind, by which he was overtaken in the desert. "We had scarcely advanced two miles into the plain, when we were inclosed in a violent whirlwind. The unfortunate camel, that had been taken by the Cohala, seemed to be nearly in the centre of its vortex. It was lifted and thrown down at a considerable distance, and several of its ribs broken. Although, as far as I could guess, I was not near the centre, it whirled me off my feet, and threw me down on my face, so as to make my nose gush out with blood. Two of the servants likewise had the same fate. It took away my sense and breathing for an instant; and my mouth and nose were full of mud when I recovered. It demolished one half of a small hut, as if it had been cut through with a knife; and dispersed the materials all over the plain, leaving the other half standing." And Park says, "A whirlwind came from the great desert. I have seen five or six at a time. They carry up quantities of sand to an amazing height, which resemble at a distance so many moving pillars of smoke." The effect of these hurricanes must be great, much beyond what our experience of tempests would lead us to suppose; and they serve to throw light therefore on such passages as this of the Psalmist.

PSALM LIX.

INTRODUCTION. This Psalm is a prayer of David against his enemies; a complaint of their malice; and a prediction of their defeat: concluding with a strain of exultation and thanksgiving. The precise occasion of it is not ascertained.

1 AVERT, my God, the impending blow;
Raise me above my haughty foe;
2 Guard me from men with crimes imbrued,
Preserve me from the men of blood.
3 For lo! the strong my steps invade,
Or plant the secret ambuscade:
Nor sin nor fault of mine demands
Such meed at their vindictive hands.

4 Without my fault they run, they speed,
And gird them for the murderous deed.
Then hide not Thou thy piercing eyes,
But to mine help awake, arise.
5 Arise, Jehovah, God of hosts!
God, in whose name thine Israel boasts!
Thine arm o'er heathen lands shall go,
Nor mercy spare the treacherous foe.

6 Soon as descends the evening shade,
Their bands the city's rest invade;
Like famish'd dogs incessant howl,
And through the streets for plunder prowl.

6. *Like famish'd dogs incessant howl,*
And through the streets for plunder prowl.]
In illustration of this passage, Parkhurst notices from Busbequius, that "the Turks reckon a dog an unclean and filthy creature, and therefore drive him from their houses; that these animals are there in common, not belonging to any

7 Swords in their lips, aloft they rear
Their swelling mouths: "for who doth hear?"
8 But Thou their madness wilt deride,
And laugh to scorn the heathen's pride.

9 Tho' strong my foe, in God's support
I find a stronger, surer fort:
10 Girt with his love, unmov'd I stand,
And fearless view th' assailing band.
11 Thou wilt not slay them, O my God;
Lest we forget thy chastening rod:
Their glory Thou wilt rend away,
And cause them o'er the world to stray.

12 The guilty lips, which Thee defied,
Shall snare them in their hour of pride.
Their slanders foul, their curses dread,
Shall light in vengeance on their head.
13 A flame shall waste them, sent from Thee,
Shall waste them, till they cease to be,
And know that Jacob's God alone
Is Lord of earth's imperial throne.

14 Then let them thro' the evening shade
In bands the city's rest invade;
Like famish'd dogs incessant howl,
And thro' the streets for plunder prowl:

particular owners; and guard rather the streets and districts, than particular houses, and live of the offals which are thrown abroad." So Dr. Russell remarks concerning Aleppo, that "dogs abound in their streets without any owners, and live upon the most putrid substances."

15 And let them for the expected prey
From house to house insatiate stray,
And, with their fruitless ramblings spent,
Their rage in hideous growlings vent.

16 But I, O God, will sing thy might,
Thy mercy with the dawning light;
In time of need my lofty tow'r,
My refuge in affliction's hour.
17 Thy praises, lo! my lips rehearse;
To Thee I build the lofty verse;
My God, my strength, inthron'd above,
The God of mercy and of love.

PSALM LX.

Introduction. In the commencement of this hymn, the Psalmist commemorates certain calamities, to which his people had been exposed, from convulsions of nature, or signified under the figure of such convulsions; contrasted with the prospect of fairer times, which was now opening upon them. This may be considered the first Part, comprising four verses. He thence takes occasion to intreat God's protection: and, with reference to a prediction, formerly delivered by God through the mouth of a prophet, anticipates the division and distribution of the country about Samaria; the submission of the Israelitish tribes to his sceptre; and the extension of his kingdom over the neighbouring nations. This occupies four more verses, and forms a second Part. Aware however of the difficulty of his undertaking, he, in the third and last Part, acknowledges his own inability to execute it, and earnestly implores God's assistance. It is thought to have been written by David soon after his coming to the throne. The whole composition is good: the transitions easy and graceful: and the several parts well preserved.

PART I.

1 THOU didst reject us, O our God!
Thou didst disperse us far abroad!
Great was thy wrath: O turn, at length.
2 Thou didst the earth's foundations shake,
Thou didst the hills asunder break:
O heal its wounds, repair its strength.

3 Thou to thy people's eyes didst show
Sad things and hard; and make o'erflow
Their cup with draughts of madd'ning wine!
4 But now to them, thy name that fear,
Thou giv'st the banner'd staff to rear,
Thy holy truth's triumphant sign.

3. — *make o'erflow*
Their cup with draughts of madd'ning wine]
Literally, as in our Bib. trans. "Hast made us to drink the wine of astonishment, or intoxication:" the word, says Parkhurst, means "agitation, vertigo, confusion," like that occasioned by intoxicating liquor: having reference, as Simonis explains it, either to the trembling of the limbs, in which case it may be termed "the wine of trembling;" or to the failing of the understanding, in which case it is "the wine of madness." (See on רעל.) Concerning the origin of this sort of metaphor, see the note on Ps. xi. 6. It expresses here by a form, as forcible as it is bold, an extreme degree of terrour and infatuation.

4. *Thou giv'st the banner'd staff to rear*] Harmer supposes, that the delivery of a banner may have been anciently esteemed an obligation to protect those to whom it was given; and that this expression of the Psalmist may therefore mean, that, whereas God had given up his people into the hands of their enemies, he now by this emblem assured them of his protection. He illustrates this supposition by referring to an historian of the Crusades, who says, that, when Jerusalem was taken in 1099 by the Crusaders, about 300 Saracens got upon the roof of a very lofty building and earnestly begged for quarter; but could not be induced by any promises of safety to come down, until they had received the banner

PART II.

5 O then o'er thy beloved wave
Thine own right hand! O, hear and save!—
6 God spake of old his will divine.
His prophet's voice with joy I hail:
My rod shall mete out Succoth's vale,
And Sechem's portion'd plain assign.

7 Manasses, Gilead throng my side;
Lo! Ephraim, of my crown the pride;
Judah my royal sceptre bears.
8 See, servile Moab bathes my feet;
On Edom's neck my heel I set;
My victor shout Philistia hears.

of Tancred, one of the chiefs of the Crusade army, as a pledge of life. The phrase in this place however probably may mean no more, than that God had united his people under one head, and so enabled them to meet their enemies by repairing to the standard of their sovereign.

Harmer supposes also, that our translation, which speaks of "displaying the banner" is inaccurate, since most probably the Israelites used only a spear properly ornamented, to distinguish it from a common one; as the same historian says that a very long spear, covered all over with silver, to which another writer on the same subject adds a ball of gold on the top, was the standard of the Egyptian princes at that time, and carried before their armies. He would describe the banner therefore as "lifted up." But Parkhurst, with reference to the radical meaning of the Hebrew word, considers it to denote "a banner" or "ensign," from its *waving* or *streaming* in the wind; in other words, "a streamer." (See on Dj. iii.)

8. *See, servile Moab bathes my feet;*
On Edom's neck my heel I set;]

The absolute reduction of the Moabites and Edomites under the Psalmist's dominion is here expressed metaphorically, by the phrases of "making them his washpot, and extending his shoe, that is, setting his foot upon them." (*Bp. Horne.*) Parkhurst, and some other commentators, suppose the latter phrase to mean, "towards," or "upon Edom I

PART III.

9 Who shall my course to Edom guide?
Who lead my march up Bozrah's side?
10 Say, wilt not Thou, O God our strength?
Tho' Thou didst once forsake our coasts,
Nor march to battle with our hosts,
Say, wilt not Thou return at length?

11 Return in this our time of need;
Again our hosts to battle lead;
For vain the help of human hands.
12 God is the author of our might:
He arms his warriors for the fight,
He tramples down the hostile bands.

PSALM LXI.

Introduction. This is a short, but very sweet hymn: in which David first appeals to God's mercy and power in faith; and then celebrates them with gratitude. It may be divided into two parts according to this distribution of the subject: and the plaintive tenderness of the former part is elegantly contrasted with the assured confidence of the latter.

will stretch out my shoe or sandal, as to a vile slave who was to loose, carry, or clean it; compare Matt. iii. 11; Luke iii. 16: or rather "cast" it, as into an obscure corner, such as they threw their dirty sandals into, before they set down to meat." (See on נעל, ii.) I have however preferred the sense, given by Bp. Horne, as having reference to the manner in which Eastern conquerors were wont to treat their captives.

9. *Who lead my march up Bozrah's side?*] Literally, "the strong city," or "the city of strength:" meaning Bozrah, the capital of Idumea or Edom, which was a fortified town, situated on a rock, deemed impregnable. See Obad. ver. 3.

PART I.

1 HEAR, nor permit, O Lord of heaven,
My pray'r in vain to fall!
2 To earth's far bounds an exile driven,
When faints my heart by anguish riven,
To Thee, my God, I call.

O to thy rock, from tempests free,
A weary wanderer bring:
3 My fort, my tow'r I find in Thee;
4 My home shall thy pavilion be,
My fence thy shadowing wing.

PART II.

5 Thou hear'st, and giv'st me to possess
Thy faithful people's meed.
6 And Thou the King with life wilt bless,
While days on days shall countless press,
And age to age succeed.

7 Thy presence, Lord, his bliss shall crown,
Thy truth and love shall shield.
8 So will I make thy glory known,
And daily bending at thy throne
My vow'd allegiance yield.

PSALM LXII.

INTRODUCTION. The Psalmist, having commenced with an abrupt declaration of his reliance on the Almighty, proceeds to expostulate with his enemies, and to predict their downfall in very energetick language: whence he returns, and reassures his soul in words nearly corresponding with those with which

he commenced. This repetition is very beautiful and impressive. It is followed by fresh avowals of confidence; and then the Psalm passes on in a fine strain of moral reflexions on human instability, and on the power and mercy of God, which are commemorated with an idiomatical sententiousness of manner and language.

1 MY soul reclines on God's high hand:
2 My rock, my fort, by Him I stand.
3 How long will ye a man pursue?
Death tracks your steps, and vengeance due.
Unstable as a beetling wall,
Or fence that totters to its fall.

3. *How long will ye a man pursue?*] Literally, "How long will ye assault," or "rush upon, a man?" So LXX, ἐπιτιθεσθε, set upon, rush upon; and Vulg. irruitis. (Parkhurst, on התה.)

—*Unstable as a beetling wall.*] Isaiah has made use of the same image, to express sudden and utter destruction, xxx. 13. Upon which Sir J. Chardin appositely remarks, "The walls of Asia being made of earth divide in this manner in the middle and from top to bottom." This clearly shows how obvious and expressive the image is. In fact the buildings of Asia generally consist of little better than what we call mud-walls. "All the houses at Ispahan, says Thevenot, are built of bricks made of clay and straw, and dried in the sun; and covered with a plaster made of a fine white stone. In other places in Persia the houses are built of nothing else but such bricks, made with tempered clay and chopped straw, well mingled together, and dried in the sun, and then used: but the least rain dissolves them."

—*or fence that totters to its fall.*] It is usual with the people in the East to inclose their vineyards and gardens with hedges, composed principally of shrubs armed with spines. But besides these, stone walls also are frequently used, as is noticed by Egmont or Heyman, at Saphet, a celebrated city of Galilee; and by Dr. Russel, at Aleppo. Some such walls about the gardens at Jerusalem are described by Rauwolff, as composed of mud, and washed down by rain in a very little time. Other walls are described by Doubdan, in the Holy Land, built of loose stones, without any cement to join them. The word here probably means some such "fence" as this.

4 To cast him from his envied height
They plot: in falsehood their delight.
Their lips the voice of blessing breathe;
Deep curses lurk the guise beneath.
5 Yet rest, my soul, on God's high hand:
6 My rock, my fort, by Him I stand!

7 God is my glory and my wealth;
My rock of strength, my place of health.
8 In time of joy, in time of woe,
Your care on Him, ye people, throw:
To Him your inward hearts be pour'd.—
Our refuge is in God the Lord.

9 The high, the great ones of the earth,
Ev'n as the sons of humble birth,
Away like baseless pageants fleet;
Their substance, air; their form, deceit.
Man, in the faithful balance weigh'd,
Is lighter than an empty shade.

Indeed it always appears to denote a wall of stones: sometimes expressly contradistinguished from the hedge, or thorny fence, alluded to in the beginning of this note. (See Parkhurst on גדר.)

9. *Away like baseless pageants fleet*] The word, rendered in our translations "vanity," properly signifies "an exhalation, a vapour." (See Parkhurst, on הבל; and the note on Ps. xxxix. 6) Simonis says that it signifies "a vapour, which soon vanishes;" properly "the breath, which in cold weather can be seen by the eyes;" as also "that particular sort of vapour, not unlike water, appearing on the sand of the desert, by which travellers, thirsting for water, are often deluded, even to the peril of their lives." This is described by oriental travellers under the name of *mirage*.

10 Place not, ye children of the dust,
In wrong and robbery your trust:
Nor let, tho' swell the golden pile,
The sight your doating heart beguile:
Lest to the winds your hope be cast,
A vapour in the driving blast.

11 God spake it once, and I have heard
Once and again this truth averr'd,
That pow'r belongs to God alone:
12 But mercy shares th' Almighty throne,
And Thou dost man, O bounteous Lord,
According to his work reward.

PSALM LXIII.

Introduction. This Ode was composed by David, at a distance from the sanctuary, and in the wilderness of Judea. It expresses the earnest affection and desire of the royal Poet with wonderful sweetness and elegance.

1 GOD, my God, thy face I seek
Ere the lingering morning break.
In a dry and weary waste,

11. *God spake it once, and I have heard*
Once and again this truth averr'd]
The employment of a definite number for an indefinite, which is not rarely introduced into the poetical writings of the Hebrews, appears to have arisen out of their fondness for expressing themselves in parallel sentences; such being the form of the original composition in this place.

1. — *weary waste*] Bp. Horsley translates the epithet "inhospitable:" but, after citing the Septuagint and Jerome, as rendering it "trackless," observes, that it means literally "weary;" that is, "a land that creates weariness by the roughness of the ways; the steepness of the hills, and

Where no bubbling runnels flow,
Thee my spirit pants to taste,
Thee my body thirsts to know:
2 To behold thy glorious might,
As within thy temple bright.

3 Lo, my lips thy glory tell,
Thou whose love doth life excel.
4 Thus my hands be lifted still,
Chaunted thus thy praises meet!

the want of all accommodations." And certainly, to judge from the descriptions of travellers, no country can be imagined, more abounding in such characteristicks, than the deserts which border upon the Holy Land.

—*where no bubbling runnels flow*] Literally, "where no water is." It is not meant, actually and to the letter, no water: but the extreme scarcity of water in those sandy deserts is a full justification of such an expression, and leaves it hardly subject to the character of a figurative phrase. It is well known that in those deserts a well or spring of water will sometimes not be found in a space of a hundred or, it may be, near two hundred miles. After travelling one hundred and seventy-four miles from the last spring, a traveller in that part of the world says, "at nine o'Clock we came suddenly upon a well, which is situated among some broken ground. The sight of a spring of water was inexpressibly agreeable to our eyes, which had so long been strangers to so refreshing an object." The next day they found another, "which gushed from a rock, and threw itself with some violence into a bason, which it had hollowed for itself below. We had no occasion," adds the narrator, Irwin, "for a fresh supply; but could not help lingering a few minutes to admire a sight, so pretty in itself, and so bewitching in our eyes, which had of late been strangers to bubbling founts and limpid streams." How lively a comment this on the Psalmist's description; and how does it serve to illustrate and heighten the privation of which he complains!

4. *Thus my hands be lifted still*] The practice of lifting up the hands in prayer towards heaven, the supposed residence of the object to which prayer is addressed, was anciently used both by believers, as appears from

5 Whilst thy joys my soul fulfil,
As with marrow rich and sweet.
Duly shall thy name be sung,
Long as life shall warm my tongue.

6 Thee upon my bed I sought:
Thou hast fill'd my waking thought.
7 Now behold! in welcome aid
Thou hast spread thy shadowing wing,
Glad repose I in thy shade,
And beneath thy covert sing.
8 Fast to Thee my spirit cleaves,
Nor thy guiding right-hand leaves.

9 Who conspire my ruin, lo!
Down beneath the earth they go.
Them the sword's keen edge destroys,
To the hungry fox a prey.

various passages in the Old Testament; and by the heathen, agreeably to numerous instances in the classical writers. Parkhurst, considering the "hand" to be the chief organ or instrument of man's power and operations, and properly supposing the word to be thence used very extensively by the Hebrews for power, agency, dominion, assistance, and the like, regards the lifting up of men's hands in prayer, as an emblematical acknowledging of the *power*, and imploring of the *assistance*, of their respective gods. Is it not however rather the natural and unstudied gesture of earnest supplication?

9. *To the hungry fox a prey*] The Hebrew name of the animal here intended was probably given to it from his burrowing or making holes in the earth to hide himself or dwell in. The LXX render it by αλωπηξ, "the fox;" so the Vulgate, "vulpes;" and our Eng. translation "fox:" and it must be owned that this seems a very proper appellation for that animal from his burrowing. Thus Oppian:

Και πινυτη ναιει πυμματοις ενι φωλειοισιν.

Cunning he dwells in burrows deep.

And our blessed Saviour ob-

God shall crown the king with joys:
Hark! the faithful pour the lay;
Whilst the lips, that God oppose,
Silence swift and sure shall close.

serves, Matt. viii. 20, "The foxes have holes." But it is no easy matter to determine, whether the Heb. שועל means the common "fox," canis vulpes; or the "jackall," canis or vulpes aureus, *the little eastern fox*, as Hasselquist calls him. Several of the modern oriental names of the "jackall;" that is, the Turkish "chical," and Persian "Sciagal, Sciachal, and Schachal," (whence the French Chacal, and English Jackall or Jackcall,) from their resemblance to the Hebrew name, favour the latter interpretation. And Delon, in his voyage, observes of the "jackalls" on the coast of Malabar, that "when they are wild, they hide themselves in holes under the ground in the day-time, never keeping abroad but in the night, in search of prey." And Hasselquist, in his travels, says, that in Palestine he saw many of the jackalls' caves and holes in the hedges round the gardens. The Hebrew name therefore may suit the "jackall" as well as the "fox." In order to illustrate the passage in this Psalm, it may be added, that both "foxes" and "jackalls" will prey on human carcases, but the latter more remarkably. (See Parkhurst, on שועל. iii.)

The Editor of the Fragments appended to Calmet supposes the larger jackall to be meant: an animal different from either of the former. He describes it thus: This creature has a considerable resemblance to a wolf; and much the manners of the hyena. It hunts in large packs; eats every thing made of leather; ransacks the depositories of the dead, and greedily devours the most putrid bodies: for which reason the inhabitants of the countries where they abound make their graves very deep in the earth, (which explains the phrase in this place, "lower parts of the earth:") and secure them with spines, thorns, &c. They attend caravans, and follow armies in hopes of prey.

PSALM LXIV.

INTRODUCTION. Like many other of David's Psalms during his seasons of persecution, this commences with prayer against the malice of his enemies, and concludes with an anticipation of deliverance by means of their overthrow.

1 WHEN to thy throne my pray'rs ascend,
Incline, O God, thine ear:
My life from hostile rage defend,
And still each rising fear.

2 Hide me from men of fraudful mind,
Who secret plots devise:
Guard me from men, whose bands combin'd
In deeds of outrage rise.

3 Their tongue they whet with deadly art,
Keen as the two-edg'd sword:
Destructive as the brandish'd dart,
They aim the envenom'd word.

3. *Their tongue they whet with deadly art*] The verb means, says Parkhurst, "to whet, sharpen," which is performed by *reiterated* motion or friction: and by a beautiful metaphor it is applied to a wicked tongue. It has however been rendered "vibrate," as it is certain a serpent does his tongue. I have adopted this idea in the 3d line of the Stanza.

— *the envenom'd word*] The original is "bitter:" but the Chaldee paraphrast renders the passage with allusion to *poisoned* arrows, which appear, from Job vi. 4, to have been of very ancient use in Arabia. The "venenatæ sagittæ," "poisoned arrows" of the ancient Mauri or Moors in Africa are mentioned by Horace: and we are informed, that "the Africans were obliged to poison their arrows, in order to defend themselves from the wild beasts, with which their country was infested. This poison, Pliny tells us, was incurable." That "poisoned arrows" were anciently used by other nations, besides the Mauri, has been shown by different authors. But per-

4 From covert close they peer around,
That so the just may bleed:
Then fix the unsuspected wound,
Nor tremble at the deed.

5 Together with confederate aim
From sin to sin they go:
In dark cabal their project frame,
And "who," they say, "shall know."

6 Each way of wickedness they mark,
They search with curious eye;
The mazes of their soul are dark,
And deep their counsels lie.

7 In vain—From God's unerring hand
A shaft their course shall end:
8 And ruin, which their tongues have plann'd,
Swift on their heads descend.

Who view the stroke, with dread shall thrill:
9 Mankind shall hear o'erawed,
Muse on the judgment, and be still,
And own the work of God.

haps no passage in any heathen writer so clearly shews the antiquity and make of "poisoned arrows," as Homer; who says of Ulysses, that he went to Ephyre, a city of Thessaly, in order to procure "deadly poison for smearing his brazen-pointed arrows" from Ilus, the son of Mermerus, who is said to have been descended from Medea and Jason.

Ωιχετο γαρ κακεισε θοης επι νηος Οδυσσευς.
Φαρμακον ανδροφονον διζημενος, οφρα δε ειη
Ιους χρειεσθαι χαλκηρεας.

10 Whilst in Jehovah's love secure,
And in his prowess strong,
The just in deed, in heart the pure,
Shall chaunt th' exulting song.

PSALM LXV.

Introduction. This beautiful hymn commemorates in a strain of the most lively gratitude the goodness and beneficence of Almighty God, attested, as by other exercises of his providential care, so most especially by his watering and fertilizing the earth, and causing it to bring forth its fruits in abundance. Most delightful in its subject, the Poet has transfused into its composition a correspondent sweetness; and sets forth the charms and beauties of nature with a grace, a richness, and exuberance of language adapted to the joyous and flourishing objects which it describes.

1 THE homage of our praises waits
On Thee, O God, in Salem's gates.
To Thee, O God, on Zion's brow
We pay the tribute of our vow.
2 O Thou, that hear'st the fervent pray'r,
To Thee shall all mankind repair.
3 For great our sins, and hard they weigh;
But Thou shalt purge their guilt away.

4 Child of thy love, how blest is he,
Who treads thy courts and walks with Thee:
He tastes thy temple's joys divine,
The fulness of thy sacred shrine.
5 Great things and awful, wrought by Thee,
God of our health, just God, we see:
Thou hope of earth's remotest bounds,
And lands which ocean's wave surrounds.

6 Strength girds Thee round. The mountains stand
7 Fast fix'd by Thee. At thy command
The raging seas their tumult cease,
And madden'd nations sink in peace.
8 Where'er their daily course resume
The morning light and evening gloom,
Men see with joy and holy fear
The tokens of thy pow'r appear.

9 'Tis thine to bless the thirsty ground,
To pour thy brimming streams around,
And for the future crop prepare,
Fruit of thy providential care.
10 'Tis thine with countless drops to steep,
And pierce the furrow'd surface deep;

6. *Strength girds Thee round*] See the note on Ps. xviii. 33. Bp. Lowth supposes a particular allusion in this and similar passages to the vesture of the Aaronical priesthood. For, remarking on the fondness of the Hebrew Poets for deriving their imagery from the religious rites of the nation, he says, that the Levitical priests, and especially the High Priest, when arrayed in their holy garments, were so richly and magnificently adorned, and the raiment of the latter in particular was so admirably adapted, as Moses says, for glory and for beauty, that with the people of Israel, in whose minds the notion of holiness was associated with so much splendour, nothing could be conceived more august and venerable. The Hebrews therefore, he continues to observe, employ this image, to exhibit the idea of distinguished beauty, or to pourtray the perfect form of the highest majesty. And therefore it is, that, being not able to conceive any thing more holy and august, in order to express worthily the immense majesty of God himself, so far as the human mind is capable of conceiving it, they introduce Jehovah, "clad with glory, invested with magnificence, girt with power," availing themselves of terms of solemn import as connected with their sacerdotal ornaments and ministry.

10. *with countless drops*—] The Hebrew word, which means "rain" or "showers,"

Relax the soft and crumbling mould,
And bid the sprouting seed unfold.

11 Thy hands the year with goodness crown;
Thy chariot-wheels drop fatness down:
12 The desert's pleasant spots they fill,
And gladness girds the smiling hill.

bears that signification from the infinite number of drops, of which they consist. (See Parkhurst, on רבב. ii.

10. —— *to steep*
And pierce the furrow'd surface deep]
Literally, "Watering," (or rather "soaking, drenching, saturating") "its furrows, thou penetratest (piercest, descendest into) its surface." (See Parkhurst, on רוה, נחת, and גדד. iv.)

— *Relax the soft and crumbling mould*] The ideal meaning of the simple verb is "to dissolve, melt:" thence the reduplicate verb denotes "to melt, or dissolve very much, to make very soft," as the earth with rain. (See Parkhurst, on מגג.) All the terms in this description are chosen with great precision, and are admirably suited to the ideas which the Poet intended to convey.

11. *Thy chariot-wheels*] So rendered with Bp. Horsley, and in conformity with Parkhurst's suggestion, that the Hebrew word should be translated "thy (that is, God's) vehicles," as denoting the clouds on which he rideth, or which he maketh his chariot. See Is. xix. 1; Ps. civ. 3. (Parkhurst on עגל, vi.)

12. *The desert's pleasant spots they fill*] The word, rendered "desert," means "an uncultivated and comparatively barren country," chiefly used for driving cattle into, to feed. (See Parkhurst on דבר.) And "the pleasant places" of the desert or wilderness are those parts which are proper for pasturing cattle. This circumstance may be illustrated from Dr. Shaw's travels. "By desert, or wilderness, the reader is not always to understand a country, altogether barren and unfruitful, but such only as is rarely or never sown or cultivated: which, though it yields no crops of corn or fruit, yet affords herbage more or less for the grazing of cattle, with fountains or rills of water, though more sparingly interspersed than in other places." (See Parkhurst, on אוה.)

— *And gladness girds the smiling hill*] Curiously wrought or embroidered girdles are still, as they were of old, an essen-

13 Fair flocks invest the mountain's side;
Deep ranks of corn the valleys hide.
Earth sees; and, of her offspring proud,
Claps her glad hands, and shouts aloud.

PSALM LXVI.

INTRODUCTION. This Psalm is a noble hymn of thanksgiving; commemorating the goodness of God to the Psalmist and to his people, and calling on all those who are partakers of God's blessings to unite in celebrating his praise. The sentiments and imagery are grand, and the style vigorous and animated.

1 SHOUT unto God, O earth! Resound
2 His name, ye tribes of earth, around,
His glorious praise display!
3 Say unto God, "How awful, Lord,
The triumphs that thy works record!
Thy foes thy pow'r shall own, shall tremble and obey."

tial part of eastern finery both to men and women. It is in allusion probably to such sumptuous girdles, worn particularly on joyful occasions, that the Psalmist here represents the hills as "girded with joy."

13. *Fair flocks invest the mountain's side*] The phrase of "the pastures being clothed with sheep" may be regarded as almost the vulgar language of poetry. It is however peculiarly adapted to the eastern countries, where the sheep are so prolifick, that the animal derives its name from its great fruitfulness; bringing forth, as they are said to do in the 144th Psalm, 13th verse, (where see the note,) "thousands, yea, infinite multitudes." (See Parkhurst, on צאן.)

4 Thee, Lord, shall all the earth adore;
The tribes of earth their homage pour,
And chaunt thy name and Thee.
5 O come, and mark with minds attent
The works of God Omnipotent!
Wrought for the sons of men his deeds of wonder see!

6 He bade the waters stand on high;
The flood they pass'd with sandals dry:
There did we joy in God.
7 His hands th' eternal sceptre sway;
His eyes the subject world survey;
Nor e'er rebellious head shall scape his righteous rod.

8 Bless, O ye tribes, our God and King:
Bid loud the voice of triumph ring:
9 With life our mortal frame
He clothes, nor leaves our feet to slide:
10 Yet have thy people, Lord, been tried;
Tried as the silver ore that feels the finer's flame.

11 Proofs of our faith, by thee prepar'd,
The tangling net our footsteps snar'd,
Our loins the burden prest,
12 Men o'er our heads impetuous rode,

12. *Men o'er our heads impetuous rode*] This seems an allusion to the extreme insolence, with which the eastern princes used to treat their conquered enemies. Of this treatment the following, cited by Bp. Lowth on Is. li. 23,

The waters raged, the furnace glow'd;
But Thou hast brought us forth to life, and health, and rest.

13 And now, behold! thy house I tread,
And now the victims shall be paid,
14 Vow'd in mine hours of fear.
15 Now shall the fatling's smoke ascend,
Its added fumes the censer lend,
With rams, and full-grown goats, and blood of slaughter'd steer.

is a striking instance. The Emperour Valerianus, being through treachery taken prisoner by Sapor king of Persia, was treated by him as the basest and most abject slave: for the Persian monarch commanded the unhappy Roman to bow himself down, and offer him his back, on which he set his foot, in order to mount his chariot or his horse, whenever he had occasion. The passage of the Psalmist however may rather have reference to the trampling of war-horses in the day of battle.

15. *Its added fumes the censer lend,*
With rams]
Our translations render, "With the incense of rams:" appearing to mean by "incense" *offering by fire, making a fume,* which, says Parkhurst, the verb seems to denote, whether by incense or sacrifice. Bp. Horsley however observes, that according to a correct punctuation the verse will run, "Offerings of fatlings I will offer unto thee, with incense; I will sacrifice rams, bullocks, and full grown goats." This leaves the "incense" with its proper signification, and is generally an improvement of the passage, which I have rendered accordingly.

—*full-grown goats*] The Hebrew word means "rams," or "he-goats," but distinctively the latter, when full-grown, and *prepared* or *ready*, as the word means, says Bochart, for sacrifice, for slaughter, for commerce, for going before the flock, for propagation, and, if one may be allowed the expression, for all the offices of he-goats: accordingly you find the word applied to all these. (See Parkhurst, on עתד, ii.)

16 Come ye who fear Jehovah's name ;
O come and hear whilst I proclaim
The tributary song,
Which tells the deeds his mercy wrought,
17 What time my lips his succour sought,
And his imperial might employ'd my suppliant tongue.

18 Vows by the faithless heart preferr'd
19 Had God refus'd : but God hath heard,
And listen'd to my cries.
20 Now blest be He, who hears me pray,
Nor turns th' unwilling ear away,
Nor from his mercy's store the wish'd-for boon denies.

PSALM LXVII.

Introduction. A very pleasing and elegant little hymn, prophetical of the universal joy which should follow the preaching of the Gospel. Bishop Horsley supposes the mode of singing it to have been thus : The first verse by the first voice ; the 2d by the second ; the third the Chorus. The 4th by the first voice ; the 5th, Chorus. The 6th the second voice ; and the 7th the first voice.

1 GOD, to us thy mercy show,
Show the brightness of thy face ;
2 That the earth thy way may know,
And mankind thy grace.
3 Let their voice the nations raise,
Let the nations all unite,
One and all, to chaunt thy praise,
God of pow'r and might.

4 Let them sing with holy mirth:
Thou in justice shalt preside
O'er the nations of the earth,
Comfort them and guide.
5 Let their voice the nations raise:
Let the nations all unite,
One and all, to chaunt thy praise,
God of pow'r and might.

6 Then the earth shall cast abroad
Riches in abundant store:
And on us shall God, our God,
Plenteous blessings pour.
7 Plenteous blessings God shall send
On his chosen Israel's race;
And, where'er her bounds extend,
Earth his fear embrace.

PSALM LXVIII.

Introduction. This beautiful, sublime, and comprehensive, but very difficult Psalm, says Bp. Horne, seems evidently to have been composed on that festive and joyful occasion, the removal of the ark to Mount Sion, recorded in 2 Sam. vi; and 1 Chron. xv. The argument appears to be a prognostication of success to David and the kingdom of Israel, and victory over their enemies, in consequence of the manifestation of the especial presence of God on Mount Sion, and by his power exerted in their favour. In its mystical sense, which is authorized by St. Paul, Eph. iv. 8, it is, according to Vitringa, The ascension of Christ into heaven, and his session at the right hand of the Father, and the effects thereof; namely, the gathering together and preservation of the Church, and the destruction of his own and the Church's adversaries.

Bp. Lowth laments, in his 27th Prælection, the injury sustained by many of the sacred Poems from the want of historical illustration; and the veil which is thrown over their elegance and beauty by the obscurity of their arguments and subject matter. How often, says he, does it come to pass, that the author, the date, the occasion of some Poem is altogether concealed from us? how much more often, that we are involved in the greatest ignorance of very many particulars and events, which are closely connected with the principal subject, and contribute to the intire Poem its chief graces and embellishments? This is in a considerable degree the case with the Psalm before us. For although the Exordium, by adopting the form of words solemnly used at the removal of the Ark, render it clear that the argument is akin to that of the 24th Psalm; yet from a variety of causes very many obscurities hang over this most noble Poem: otherwise we should here have enjoyed a singular and undoubted example of inconceivable sublimity, of which the rays, now only scattered over the composition, and scarcely breaking forth as it were from the midst of thick clouds, nevertheless deservedly excite our admiration.

Bp. Horne in his excellent commentary, which will well repay the reader's perusal, observes, that Dr. Chandler has given an admirable exposition of the historical sense of the Psalm, and a very ingenious division of it into five parts, founded on the supposition of its being performed at the removal of the ark. These Parts are as follows:

Part I. ver. 1—6, sung, when the ark was taken up on the shoulders of the Levites.

Part II. ver. 7—14, sung, when the procession began; and continued till Mount Zion was in view.

Part III. ver. 15—17, sung, when the ark came in view of Mount Zion, the place of its fixed residence for the future; and probably when they began to ascend it.

Part IV. ver. 18—23, sung, when the ark had ascended Mount Zion, and was deposited in the place assigned for it.

Part V. ver. 24—35, sung, when the ark was safely deposited, the sacrifices were offered, the solemnity well nigh concluded, and the whole assembly about to return back.

PART I.

1 LET God arise; and speedy flight
Wide o'er the earth his foes shall chase:
Who hate his name, shall fear his might,
And flee the terrours of his face.
2 Behold, they fade with swift decay,
As smoke that melts in air away:
As wax that feels the searching fire,
Before the sight of God th' ungodly shall expire.

3 Let God arise: with joyful voice
The righteous shall salute their King:
In God with bounding heart rejoice,
To God with songs of triumph sing.
4 Shout, and your voices raise on high
To Him, who rideth on the sky!
Shout, and the majesty proclaim
Of HIM who ever IS: JEHOVAH is his name!

5 The orphan with paternal love
He rears, and pleads the widow's case:
Tho' far he dwell in light above,
Shrin'd in his high and holy place.
6 He the lone outcast's dwelling seeks;
The pining captive's fetters breaks:

4. *Of Him who ever is: JEHOVAH is his name*] In the original, the name is JAH, which some commentators suppose to be an abbreviation of Jehovah. However that may be, for it is disputed, by each word is signified *the essence, He who* IS, simply, absolutely, and independently; Ὁ ΩΝ.

Gives them to taste the joys of home,
But leaves the rebel rout the weary wild to roam.

PART II.

7 When Thou, O God, from Egypt's coast
Didst lead thy Jacob's rescued race,
And march before the harness'd host
Through the wide desert's trackless space:
8 Earth at the sight with terrour thrill'd;
The heavens their wat'ry store distill'd;
And Sinai trembled with affright,
Thy might, O God, to see; the God of Israel's might.

9 What time declin'd thy people's pow'r,
Faint with fatigue, with famine spent;
O God, in many a copious show'r
Thy heav'ns refreshing comfort sent.

8. *Earth at the sight with terrour thrill'd,*
And Sinai trembled with affright]
Compare Homer, Il. xiii. 19, 20:

— τρεμε δ' ουρεα μακρα και ὑλη
Ποσσι ὑπ' αθανατοισι Ποσειδαωνος ιοντος.
— The lofty *mountains nod,*
The forests shake, *earth trembled* as he trod,
And felt the footsteps of the immortal God. POPE.

9. *Thy heav'ns refreshing comfort sent*] A blessing the more memorable, because "stretched forth," or "extended" to a region, which, according to Dr. Shaw, is never, unless sometimes at the equinoxes, refreshed with rain. The value of the occurrence may be collected from what Pitts experienced in his return across the desert from Mecca to Egypt. "We travelled through a certain valley, called 'the River of the fire,' the vale being so excessively hot, that the very water in their goat skins has sometimes been dried up with the gloomy, scorching heat. But we had the happiness to pass through it when it rained, so that the fervent heat was much allayed thereby: which the pilgrims looked on as a great blessing, and did not a little praise God for it."

10 The Lord their wants with food supplied:
It girt the camp in circuit wide.
11 The Lord for battle gave the word,
From many a virgin lip triumphant strains
were heard.

12 Kings with their armies fled; they fled:
Their spoil the peaceful housewife shares.
14 God sped their flight; and round us shed
Light such as snow-clad Salmon wears.
13 Tho' bondsmen in the dust ye lay,
The dove's bright hues ye now display;

10. *It girt the camp in circuit wide*] Literally, "As for thy victual," that is, the food which thou gavest them, "they dwelt in the midst of it." Thus the sacred history informs us, with respect both to the manna, Exod. xvi. 13—15; and to the quails, Numb. xi. 31, 32.

11. *From many a virgin lip triumphant strains were heard*] Literally, "Great the company of those that published," as in our Bib. translation. But the word in the Hebrew, signifying "those that published," is feminine; and points out the *women*, who with musick, and songs, and dancings, *celebrated* the victories of the Israelites over their enemies, according to the custom of those times; instances of this are recorded in Exod. xv. 20; Judges xi. 34; 1 Sam. xviii. 6. (See Parkhurst, on בשר, ii.)

14, 13. I have taken the liberty of transposing these verses, with a view to a more convenient arrangement; the sense of the 12th and 14th verses being naturally connected.

14. — *round us shed*
Light such as snow-clad Salmon wears]
The meaning seems to be, that every thing appeared as bright and cheerful to the minds of God's people, as Salmon does to their eyes when glistening with snow. As snow is much less common, and lies a much shorter time, in Judea than in these countries, it is proportionally more admired. Accordingly the Son of Sirach speaks of it with a kind of rapture. "The eye will be astonished at the beauty of its whiteness, and the heart transported at the raining of it." Ecclus. xliii. 20. This passage probably illustrates the Psalm.

13. *Though bondsmen in the dust ye lay*] Literally, "among

Whose wings a silver light illumes,
And gleams of verdant gold play o'er her burnish'd plumes.

PART III.

15 Tho' high the hill of Bashan swell,
Is Bashan's hill the hill of God?
16 Scowl not, proud mounts! God loves to dwell
Ev'n here: ev'n here his fix'd abode.

the pots," as our translations render it: Parkhurst says, "among the fire ranges," or "rows of stones," on which the caldrons or pots were placed for boiling; somewhat like, I suppose, but of a more durable structure than, those which Niebuhr says are used by the wandering Arabs. 'Their fire-place is soon constructed: they only set their pots upon *several separate stones*, or over a hole digged in the earth.' Lying among these denotes the most abject slavery: for this seems to have been the place of rest allotted to the vilest slaves. So old Laertes, grieving for the loss of his son, is described by Homer, in the 11th book of the Odyssey, as in the winter sleeping where the slaves did, in the ashes near the fire:

— ὀδὶ δμωες ἐνι οἰκῳ
Εν κονι, αγχι πυρος.

This is Parkhurst's note, (see on שפת, ii.) and it is certainly ingenious and curious: but after all the allusion may be to the drudgery of brickmaking and pottery in Egypt, to which it is notorious that the Israelites were subjected.

13. *And gleams of verdant gold play o'er her burnish'd plumes*] "And her feathers with yellow gold." But Parkhurst, explaining the epithet to signify "intensely green, inclining to yellow," renders the passage, "And her feathers with the verdancy of pure gold," which is of this colour. (See on ירק, iii.) The phrase is a beautiful and correct description of a beautiful natural object: and I am further indebted to Parkhurst for his reference to Milton's description of the serpent,

With burnish'd neck of verdant gold.
Paradise Lost, ix. 501.

16. *Scowl not, proud mounts!*] Parkhurst observes that the best exposition of this passage appears to be that which is embraced by Dr. Chandler in his life of David, and by Bp. Horne in his commentary. "Why look ye askance," as with envy, "ye high hills?" that is, on mount Zion for the honour of being made the

17 Lo! twenty thousand chariots throng,
Thousands of thousands sweep along;
Amidst them God his state maintains,
And in his holy place, as erst in Sinai, reigns.

PART IV.

18 Thou hast ascended, Lord, on high:
Thou hast the captor captive led:
Thou dost mankind with gifts supply,
Yea, show'r them on the rebel head.

fixed residence of God. And thus both Michaelis and Schultens have observed, that the verb רצד peculiarly imports in Arabick. "Nusquam recta acies," and "with jealous leer malign eyeing askance," are the characteristicks of envy given by Ovid and Milton.

The Psalmist, says Bp. Horne, in commemorating God's former mercies and loving-kindnesses, having been led to mention the towering hills of Salmon and Bashan, by a masterly transition suddenly resumes his original subject with a beautiful apostrophe to those mountains, letting them know, that however proudly they might lift up their heads above the rest, or, in the language of poetry, "look askance" with envy on Mount Zion, yet this was the mount which Jehovah had determined to honour with his special presence: thither he was now ascending with the ark of his strength; and there between the cherubim, in the place prepared for him, he would dwell for ever.

17. *Lo! twenty thousand chariots throng*] "The Psalmist," says Bp. Horsley, "from the choice of the mountain for the site of the temple, naturally passes to the glory of its great Inhabitant: and this brings to his mind the scene on Sinai, of all publick exhibitions of the divine Majesty, the most tremendous." This description, which is in the finest style of magnificence, has not escaped the imitation of Milton:

> Attended with ten thousand thousand saints,
> He onward came; far off his coming shone;
> And twenty thousand (I their number heard)
> Chariots of God, half on each hand, were seen.
>
> *Paradise Lost*, vi.

Jehovah God with us resides.
19 Blest be the Lord, whose presence guides
Our steps, and yields our daily breath!
20 God is the God of health, and his the gates of death.

21 The head, which long hath God defied;
The hairy crown in guilt grown old;—
The Lord shall bruise it in its pride.
22 Heard ye our God his will unfold?
"I'll lead again from Bashan's steeps,
I'll lead thee from the parted deeps;
23 So shall thy foot be dipp'd in blood,
And dogs their tongues allay, in impious gore imbrued."

PART V.

24 How bright the pomp, my God, that tends
Thy progress to thy holy fane!
25 In front the vocal choir ascends,
The minstrels close the tuneful train:
The damsels with the timbrels play
Betwixt, and thus they chaunt the lay,

20. — *his the gates of death*] Bp. Lowth says, the passage should be translated, agreeably to the version of the Seventy, "the passages to death;" the ways by which death goes out upon men to destroy them.

21. *The hairy crown*] Bp. Horsley, after Bp. Hare, supposes an allusion to the usage of the people in those Arabian regions, who were wont to nourish the hair on the crown of their head; by their unshorn head and rough shaggy hair signifying the ferocity of their minds.

25. *The damsels with the timbrels play*] The musical instrument, here rendered "timbrel," was a sort of small drum, carried in the hand, Exod. xv. 20; and played on by beating with the hand or fingers, as is

26 "Sing ye our God, Jehovah sing;
Ye who from Jacob's source, from Israel's fountain spring."

27 Their ruler, Jacob's last-born son,
And Judah's chiefs, their bulwark, join;
There are thy princes, Zabulon,
And there, O Naphtali, are thine.
28 God hath his people's strength decreed:
Confirm, O God, complete the deed;
29 Benign on Salem's temple shine,
That kings may presents bring, and worship at thy shrine.

probable from Nahum ii. 8. It was used both on civil and religious occasions; and is often mentioned, as here, to have been beaten by women, but was sometimes played on by men. It was very like, if not the same kind of instrument as the modern Syrian *diff:* which is described by Dr. Russell, as "a hoop, (sometimes with bits of brass fixed in it to make a jingling,) over which a piece of parchment is distended. It is beat with the fingers, and is the true tympanum of the ancients; as appears from its figure in several relievos representing the orgies of Bacchus and the rites of Cybele. It is worth observing, that according to Juvenal, the Romans had this instrument from Syria." Niebuhr also has given us a similar description, and a print of an instrument; which, according to his German spelling, he says they call *döff:* he informs us that they "hold it by the bottom, in the air, with one hand, while they play on it with the other." The oriental *Diff* appears to be very like what is known to the French and English by the name of *Tambourin.* (See Parkhurst, on תף.)

26. *Ye who from Jacob's source, from Israel's fountain spring*] A metaphor denoting the posterity of Israel, springing, as it were, from a common source or fountain.

27. *Judah's chiefs, their bulwark*] The word means "a heap of stones for defence, a bulwark of stones;" and is applied figuratively, (as אבן and צור on other occasions,) to the princes of Judah, "the bulwarks" of Israel. Homer in the same manner uses the phrase, ἔρκος Ἀχαιῶν. (See Parkhurst, on רגם, ii.)

30 The tyrant of the reedy shore;
The mighty men, who, gathering round,
The calves with votive rites adore,
And to the silver sistrum bound;—

30. *The tyrant of the reedy shore*] Literally, "the wild beast of the reed." It may signify either the Egyptian hippopotamus, the behemoth, which is said in Job xl. 21, to "lie in the covert *of the reeds* and the mud," and is so represented in the famous Prænestine pavement; or else that periphrastick description may denote the crocodile, which in the same pavement is likewise *lying among the reeds* of the Nile. Either of these extraordinary animals would be a very proper emblem of the Egyptian power, or the Egyptian king, since they are both remarkable for their scarcely vulnerable bodies, and almost invincible strength; and were probably in the days of David to be found hardly any where near Judea, except in Egypt. By the crocodile Pharaoh king of Egypt is represented, Ezek. xxix. 3, 5; xxxii. 2; as the Egyptians are Ps. lxxiv. 14. (See Parkhurst, on חיה, iv.) Milton denominates Pharaoh "the River Dragon." *Paradise Lost*, xii.

The whole verse, says Bp. Horne, when literally translated, runs thus: "Rebuke the wild beast of the reeds, the congregation of the mighty among the calves of the nations, skipping with pieces of silver: scatter the people that delight in war." By "the wild beast of the reeds" is to be understood the Egyptian power, described by its emblem, the crocodile or river horse, creatures living among the "reeds" of the Nile, as just noted. "The calves of the nations" mean the objects of worship among the Egyptians, their Apis, Osiris, and the like: around which "the congregation of the mighty" assembled. And by their "skipping with pieces of silver" may be meant their dancing at their idolatrous festivals, with the tinkling instruments called Sistra, which might be made of silver; or rather perhaps, as Bp. Horsley notes, were hung round with little bits of silver.

— *And to the silver sistrum bound*] The sistrum was an instrument of musick, heretofore very common among the Egyptians. It was of an oval figure, or a dilated semicircle, in the shape of a shoulder-belt, with brass wires across, which played in holes wherein they were stopped by their flat heads. The performer played on it by shaking the sistrum in cadence; and thereby the brass wires made a shrill and loud noise.

Rebuke them, Lord, and scatter far
The nations that delight in war:
31 Then chiefs shall come from Egypt's land,
And Ethiopia stretch to God the suppliant hand.

32 To God, ye earthly kingdoms, cry;
Sing to the Lord thro' all your bounds:
33 To Him, whose chariot is the sky;
To Him, whose voice in thunder sounds.
34 Supreme in earth, supreme in heaven,
To Him be strength, be blessing given,
35 Dread Sovereign on his holy throne!
He gives his Israel strength, and he is God alone.

PSALM LXIX.

Introduction. This Psalm, though written by David, is doubtless prophetical of our Redeemer. Like many others on the same argument, it contains supplications to God, complaints of his enemies, and predictions of their destruction; terminating with an effusion of anticipated triumph. The prevailing characteristick of it is an air of plaintive melancholy, which is expressed in a very pathetick style.

The topicks of the Psalm may be thus distributed.

Part I. Supplication, ver. 1—8.

Part II. Complaint, not however unmingled with supplication, ver. 9—21.

Part III. Prediction, ver. 22—29.

Part IV. Thanksgiving, ver. 30—36.

PART I.

1 SAVE me, O God: the waters roll,
And swell, and gather round my soul.

Immers'd in miry whirlpools deep,
In vain I strive my stand to keep:
Plung'd in the billows tossing wide,
I sink beneath the whelming tide.
3 And while for Thee I call, I gaze,
My throat is parch'd, my sight decays.

4 Thick as the hairs that clothe my head
Are they whose causeless hate I dread.
More than my countless locks are they,
Who unprovok'd my soul would slay.
For rapine, which my hand ne'er knew,
Content I paid th' atonement due.
5 Thine eyes, O God, my folly see,
Nor lurks a fault unmark'd by Thee.

6 O let not those, who love thy name,
Lord God of hosts, partake my shame:
Nor on their heads my ruin fall,
O Israel's God, on Thee who call.
7 'Tis for thy sake I bear disgrace,
For Thee confusion veils my face.
8 A stranger while my friends in me,
My mother's sons an alien see.

PART II.

9 Whilst for thy house I burn with zeal,
Reproaches aim'd at Thee I feel

4. *More than my countless locks*] For the very elegant parallelism in this passage I am indebted to Bishop Horsley's translation and note.

7. *For Thee confusion veils my face*] This was the condition of mourners in general; and particularly of condemned persons.

9. *Whilst for thy house I burn with zeal*] "The zeal of thine house hath eaten me up," Bib. translation. But the verb means, not only "to eat up, to devour," but "to corrode

10 Light on my head. Does fasting wear
My frame? The stern rebuke I bear.
11 Does sackcloth sad my limbs invest?
My grief become the publick jest:
12 The by-word of the passing throng,
The ruler's scoff, the drunkard's song.

13 But I — to Thee my vows I pour,
O God, in thine accepted hour.
In thine abundant mercy hear,
And bid thy saving truth appear.
14 From the deep mire, and whirling wave,
And whelming flood, thy suppliant save.
15 Vain be the fury of the main,
And the pit ope her jaws in vain!

16 Hear, nor thy face, Jehovah, hide,
For large and deep thy mercy's tide:

or consume," by separating the parts from each other, as fire. (See Parkhurst, on אכל, ii.) And the radical import of the Hebrew word for "zeal" seems to be "to eat into, corrode, as fire." The word, says Parkhurst, is in the Hebrew Bible generally applied to the fervent or ardent affections of the human frame; the effects of which are well known to be even like those of fire, corroding and consuming. And accordingly the poets, both ancient and modern, abound with descriptions of these ardent and consuming affections, taken from fire and its effects. (See on קנא.)

10, 11. — *fasting — sackcloth*] See the notes on Ps. xxxv. 13, 14; and xxx. 11.

12. *The by-word of the passing throng,*
The ruler's scoff,]
The persons, to whom the Psalmist was an object of insult, being described by the circumstance of their assembling "in the gate;" and the gate being the place where the court of judicature was held for trying all causes and deciding all affairs, and also the place where the market was held for the sale of corn and provisions; the persons intended may have been, either the men of rank and influence, who bore the judicial character; or the commonalty who resorted to the same place for business or amusement. I have therefore introduced both senses.

17 Hear, and benign thine aspect show,
For heavy weighs my load of woe.
18 From hostile grasp my soul reclaim;
Thou my reproach, my wrongs, my shame
19 Hast known: The persecuting band
Unveil'd before thy presence stand.

20 Reproach my bleeding heart hath torn,
And deep distress my spirit worn.
I gaz'd to see some pitying eye:
In vain; no comforter was nigh.
To hear some cheering accents fall,
21 I watch'd: in vain. My meat was gall;
And when I sank, o'erspent with drought,
Sour juice of eager wine they brought.

21. —*My meat was gall*] The word, rendered "gall," denotes "a capital" or "deadly poison;" whether animal, as in Deut. xxxii. 33; or vegetable, as in Deut. xxix. 18; Hos. x. 4. It is frequently joined with wormwood: and from a comparison of the passage here with John xix. 29, the learned Bochart thinks the herb ראש in this place to be the same as the Evangelist calls Ὑσσωπῳ "Hyssop;" a species of which, growing in Judea, he proves from an Arabick writer to be *bitter;* adding, that it is so bitter as not to be eatable: and Chrysostom, Theophylact, and Nonnus took the hyssop, here mentioned by St. John, to be poisonous. (See Parkhurst, on ראש, xi.)

—*Sour juice of eager wine they brought*] The ancients had several kinds of vinegar, which they used for drink. The Roman Emperour Pescennius Niger gave orders, that his soldiers should drink nothing but vinegar on their marches. Harvesters also used this liquor for their refreshment: see Ruth ii. 14. Pliny speaks of several sorts of vinegar which might be drunk. This vinegar was not like that which we use for sallads and sauces, but a small wine. They make great use of it in Spain and Italy, in harvest time: they use it also in Holland, and on shipboard, to correct the ill taste of the water. There was however a kind of strong vinegar, which was not proper for drinking; at least, till well

PART III.

22 But them their board shall snare, and woe
From their perverted blessings flow.
23 Thou wilt their eyes in darkness seal;
Thou wilt their loins with trembling fill;
24 Thou wilt a flood of fury pour,
And wrap them in the burning show'r;
25 Consign to solitude their state,
And leave their dwelling desolate.

26 Because they vex with slanderous tongue
Him whom thy chastening hand hath wrung,
27 Sin to their sin thy just decree
Adds; nor thy mercy shall they see;
28 Nor, from the book of life eras'd,
The portion of the righteous taste.

diluted. And here it may be right to distinguish between that vinegar or small wine, which was used as a beverage, and in which the harvesters dipped their bread; and that which was of considerable strength and used in sauces. In the wording of this passage I have adopted Parnell's phrase of "eager wine."

24. — *in the burning shower*] "Thy wrathful displeasure" Eng. translations. But both the words having properly a reference to "heat" or "burning," which is one of the symptoms of violent anger, a phrase, equally correct, and probably more poetical, has been chosen.

25. — *their dwelling.*] Literally, "their tents." Because those ancients who dwelt in tents usually abode a considerable time where they encamped; hence the Hebrew word for "a tent" is used for any settled habitation or dwelling place. Thus Parkhurst. (See on אהל, ii.) Probably the universal use of tents in early times amongst the patriarchs, and afterwards for a considerable period amongst the Israelites, caused the word to become a general term for a human habitation.

28. — *from the book of life eras'd*] This phrase, which is not unusual in Scripture, alludes to the custom of well-ordered cities, which kept registers containing all the names of the citizens. Out of these registers the names of

29 But me, all trampled tho' I lie,
Thy hand, O God, shall lift on high.

PART IV.

30 And I the name of God will praise,
And I the grateful hymn will raise,
31 An offering to the Lord more dear,
Than ox, or hoof'd and horned steer.
32 Behold, ye meek; with rapture see;
Seek God, and live from torment free:
33 God hears the humble, nor disdains
Those whom his chastening hand restrains.

34 Praise him, thou earth; ye heav'ns above;
Seas, and all ye in seas that move:
35 For God with strength will Zion crown,
And Judah plant with tow'r and town.
36 There they who love his name shall rest,
Of their allotted seats possest;
And there his faithful servants' seed
Still to their heritage succeed.

PSALM LXX.

(See Ps. xl. ver. 13. to the end.)

apostates, fugitives, and criminals were erased, as also those of the deceased: whence the expression "blotting" or "erasing names from the book of life."

PSALM LXXI.

Introduction. That this Psalm was composed on occasion of Absalom's rebellion, is generally supposed, but not universally allowed. But there can be hardly a difference of opinion concerning the elegiack graces which distinguish it. The allusions made by the Psalmist to the mercies experienced by him in his earlier years, and to the trials which surrounded him now that he was "old and grey headed," are peculiarly tender and affecting. Like other Psalms, composed in similar circumstances, it expresses much variety of feeling: but is especially a lively representation of faith struggling against the sense of actual sufferings, and finally triumphing over affliction.

1 FOR shelter to thy guardian name,
Great God, I fly! O let not shame
My daily steps attend.
2 In mercy cause thy grace to shine,
Thine ear in righteousness incline,
O hear me, and defend.

3 Be Thou my tow'r of refuge still:
Thou hast declar'd thy sovereign will
To shelter me from harm.
My tow'r, my rock, by Thee I stand:
4 Defeat, O God, the impious hand,
Subdue the ruthless arm.

5 To Thee my constant soul adheres:
On Thee from childhood's helpless years
My hopes, Jehovah, dwell:
6 Thou from the womb didst bring me forth,
Thou hast sustain'd me from my birth,
Of Thee my tongue shall tell.

7 Tho' for the publick scorn a sign,
On Thee, my strength, I still recline,
8 And still rehearse thy praise.
9 O leave me not in age forlorn,
Forsake me not with sorrow worn,
For fast my strength decays.

10 My foes explore my outcast state,
And plan in many a dark debate
The fatal snare to lay.
11 "His God abandons him," they cry:
"Quick on the fated victim fly,
And seize the friendless prey."

12 But be not Thou at distance plac'd:
Haste, O my God, to save me haste!
13 Then shall confusion due
In shame involve each guilty head;
And they, who seek my blood to shed,
Their own destruction rue.

14 Meanwhile my trust on Thee shall rest,
And still with fresh deliverance blest
My soul fresh offerings pour:
15 Still thro' the day with grateful song
The praises of thy strength prolong,
Thy mercy's countless store.

16 God, in thy strength secure I tread:
Thy righteousness abroad I spread,
Thy righteousness alone.
17 Thou didst instruct my opening prime,
And still thro' each succeeding time
My tongue thy works hath shown.

18 And now that length of days hath shed
Its hoary hairs upon my head,
O leave me not forlorn:
Till to the passing age thy might,
Thy prowess till my song recite
To ages yet unborn.

19 How bright thy truth, thy pow'r how high!
Who can with Thee, Jehovah, vie?
20 Thy hand opprest me sore:
Thy hand again dispels the gloom,
And bids the earth's reluctant womb
My soul to life restore.

21 By Thee with royal splendour crown'd,
By Thee with blessings circled round,
To Thee aloud I'll cry:
22 To Thee I'll sweep the sounding string,
And chaunt to Thee, O Israel's King,
The Holy One and High!

23 Quick with delight my lips shall move,
My soul an answering rapture prove,

23. *Quick with delight my lips shall move,*
My soul an answering rapture prove]

"The original word רנן," says Bp. Horsley, "expresses a brisk vibrating motion, like that of the lips in singing a lively air, or of the feet in dancing. Hence figuratively it signifies to "rejoice" or "exult." In this passage it may be understood literally of the "lips," and figuratively of "the soul." And the English language having no corresponding verb, which may be taken literally in reference to one subject, and figuratively in reference to another, it might be better to express its sense in connexion with each, by two different verbs, thus:

My lips shall move briskly when I sing unto thee,
And my soul shall rejoice, which thou &c.

The reader will observe that I have adopted Bp. Horsley's suggestion.

To sing thy guardian name:
Nor shall the day suffice to trace
The triumphs of thy saving grace,
My foes' defeat and shame.

PSALM LXXII.

INTRODUCTION. In this noble Ode, David, under the figure probably of Solomon's peaceful and glorious reign, pourtrayeth in most lively and beautiful colours the kingdom of Messiah; intermixing a variety of particulars, inapplicable to Solomon, but truly characteristick of One greater than he. The subject is elevated, but festive withal and joyous: and accordingly the style is dignified, and graceful; embellished with an abundance of delightful sentiments and objects, derived from some of the most lovely and pleasant appearances of nature. So expressive, says Bp. Lowth, is the beauty and variety of its imagery, and the elegance of its language and composition, that it were difficult to produce a rival to the sweetness and grace of this Poem, combined with no small degree of sublimity.

1 THE king, O God, with wisdom grace,
With justice him of royal race!
2 So shall his counsels wise, and sure,
Thy people rule, and guide thy poor.

3 Then o'er the hills shall peace be spread,
And justice fence the mountain's head;
4 In safety to the meek declar'd,
The spoiler's bane, the needy's guard.

5 Then shall thy fear mankind engage,
From age transmitted down to age:
Long as the sun shall light the day,
Or moon unveil her nightly ray.

6 Soft as the rain on new-shorn fleece
Shall he descend; and yield increase,
As show'rs from opening clouds distill'd
In plenty on the thirsting field.

7 Shelter'd beneath his healing wing
Fair plants of righteousness shall spring.
And peace in full abundance bloom,
Till thou, O moon, be sunk in gloom.

8 Sea join'd to sea his sceptred hand,
Join'd to the flood the utmost land,
9 Shall own: the desert tribes shall kneel,
And crouching foes his empire feel.

6. — *on new-shorn fleece*] The Hebrew word signifies either "grass that has been eaten down;" (not *mown;* for in the countries of the East they seldom, if ever, make hay:) or it signifies "wool shorn off, a fleece." I have retained the latter sense, after the example of our C. P. B. translation, by reason of its own beauty, and of the variety thus given to the imagery of the verse.

— *As show'rs from opening clouds distill'd*
In plenty on the thirsting field]

Our translation renders, "as showers that water the earth." Concerning the word, rendered "showers," see the note on Ps. lxv. 10. The word, translated, "that water," means "a copious sprinkling;" or "a watering by drops, a dripping soaking rain:" the Septuagint and Vulgate express it by terms which signify "distilling, dropping." (See Simonis and Parkhurst on זרניף.) The rains in the Holy Land at their periodical returns are very abundant: and their effect on vegetation almost instantaneous and very powerful. See the note on Ps. xxxii. 4.

9. — *the desert tribes shall kneel,*
And crouching foes his empire feel]

Literally, "shall bow before him," and "shall lick the dust:" these being the modes, by which it was usual to give token of vassalage in the eastern countries, where expressions of submission, homage, and reverence, always have

10 Kings from far Tarshish' western shore
And ocean's isles their gifts shall pour.
While with their orient presents join,
Sheba, thy kings; and, Saba, thine.

been, and still are, carried to an extreme degree of extravagance. When Joseph's brethren were introduced to him in Egypt, "they bowed down themselves before him with their faces to the earth," Gen. xlii. 6. The kings of Persia never admitted any one to their presence without exacting this act of adoration: for that, as Bp. Lowth observes, was the proper term for it. "Necesse est," says the Persian courtier to Conon, as recorded by Corn. Nepos, "si in conspectum veneris, venerari te regem: quod προσκυνειν illi vocant." Alexander, intoxicated with success, affected this piece of Oriental pride, as Curtius relates: "Itaque more Persarum Macedonas venerabundos ipsum salutare, prosternentes humi corpora." The insolence of Eastern monarchs to conquered princes, and the submission of the latter, is astonishing. D'Herbelot thus describes the behaviour of an Eastern prince towards his conquerour. This prince threw himself one day on the ground, and kissed the prints that his victorious enemy's horse had made there; reciting some verses in Persian, which he had composed, to this effect:

"The mark, that the foot of your horse has left upon the dust, serves me now for a crown.

The ring, which I wear as the badge of my slavery, is become my richest ornament.

While I shall have the happiness to *kiss the dust of your feet*, I shall think that fortune favours me with its tenderest caresses, and its sweetest kisses."

The expressions in the Psalm therefore are general poetical images, taken from the manners of the country, to denote great respect and reverence; or, still more, of the most profound submission. And such splendid poetical images, remarks Bp. Lowth, which frequently occur in the prophetical writings, were intended only as general amplifications of the subject, not as predictions to be understood and fulfilled precisely according to the latter.

10. *Kings — their gifts shall pour*] Concerning the eastern practice of testifying respect by presents, see the note on Ps. xlv. 12. To which it may be here added, that the presents sent to powerful princes by other kings are frequently intended as tokens of homage: indeed the haughty Asiatick sovereigns oftentimes put that construction on presents, sent without

11 All kings to his superior sway
Shall at his feet their homage pay;
All nations serve with one accord
Him King of kings, of lords the Lord.

12 For he the poor man's cry shall hear,
And wipe the helpless mourner's tear:
13 And he shall stay the sinking soul,
And bid the broken heart be whole.

14 From open force and secret snare
He their deliverance shall prepare:
For high, before his presence view'd,
The value of his subjects' blood.

15 Long shall he live: and stores of gold
For him shall Sheba's mines unfold:
For him be daily vows preferr'd,
And daily shall his praise be heard.

16 Scant on the rocky mountain sown,
The spreading corn like Lebanon

any such intention. Sir John Chardin has remarked, that presents are viewed in this light, in the intercourse between superior and less powerful princes, not only in Turkey, but almost through all the Levant: and he very justly applies the practice in illustration of this passage in the Psalm; where the following verse puts it out of all doubt, that the presents mentioned were intended for tokens of subjection.

16. *Scant on the rocky mountain sown,* &c.] This verse describes the wonderful fruitfulness of the country in corn, by which the city is supported; and of the city in people, who by their numbers constitute the strength of the king. The fruitfulness of the country was to be so great, that from "an handful of corn," and that sown on the most barren spot, the "top of a mountain," should issue a produce, the ears of which would "shake,"

Shall wave: nor shall the sprouting grass
The peopled city's throngs surpass.

17 His name, enduring as the sun,
Like him a glorious course shall run:
His blessing on the world shall rest,
And by the world his name be blest.

18 Now blest be through the world abroad
The God of hosts, our Israel's God:
Who worketh wondrous works alone,
Lord of the everlasting throne.

19 And blest for ever be his name!
His glory fill this earthly frame!
Whilst I, accordant to the strain,
Shout and repeat a loud Amen.

PSALM LXXIII.

Introduction. This Psalm, and several of those which follow, are ascribed to Asaph: but whether he was that Asaph, who was celebrated as a singer in David's time; or Asaph the seer, who lived in the days of Hezekiah; or whether there were different persons who bore the same name; is not determined. But however that may be, thus much is certain; that the compositions thus designated are excellent and most interesting: the Psalms under the name of Asaph, which for the most part breathe a certain air of plaintive melancholy, being

and wave in the winds like the woods of "Lebanon;" while in the city, a fresh progeny of Israelites was still springing up, and advancing to maturity, like the unnumbered blades of grass, in a field which the Lord hath blessed. The above is Bp. Horne's exposition of this verse; and I have turned it accordingly.

at the same time distinguished by the tenderness of their sentiments and the delicacy of their diction. The present is no unpleasing specimen of his manner. It commences with an abrupt declaration of his belief in the loving-kindness of Jehovah, the result of deep and earnest meditation on the prosperity of the wicked, which had long perplexed and harassed his mind, and which he had found difficult to be reconciled with God's perfections. He then goes on to describe the struggle between his conflicting thoughts on this most important subject: the struggle is admirably painted in the liveliest colours, and with much dramatick effect. Thence follows the conclusion, containing the most affectionate expressions of the Psalmist's full trust and confidence in the divine mercy and goodness. On the whole I fully concur with Bp. Horne in opinion that it is a "most instructive and beautiful Psalm."

PART I.

1 'TIS true; Jehovah still is kind
To Israel, to the pure in mind.
2 And yet my feet had well-nigh tripp'd,
And yet well-nigh my steps had slipp'd;
3 What time I envied, as I gaz'd,
The trophies by ambition rais'd;
And ponder'd with admiring eyes
The triumphs of the worldly-wise.

4 No pangs their sense of death prolong;
Firm are their limbs, and passing strong.

4. *No pangs their sense of death prolong,*
Firm are their limbs, and passing strong.]
This passage is esteemed by the criticks one of difficulty. Without however entering into the philological intricacy of it, I have taken the version of our Bible for my guide, "For there are no bands in their death, but their strength is firm;" substituting with Bp. Horne "pangs" for "bands;" and with that invaluable commentator understanding the sense to be, they "live without sickness, and die in a manner without pain."

5 Nor theirs the heritage to share
Of human toil, and human care.
6 And so with pride they fondly deck,
As with a chain of gold, their neck;
And so with violence invest
Their loins, as with a raiment drest.

7 Their swelling eyes bespeak their store
Full to the brim, and running o'er.
8 Corrupt of heart, of speech profane,
High looks are theirs, and proud disdain.
9 Their mouth the arm of heav'n defies;
O'er earth their tongue resistless flies:
10 Whilst, stung with grief, God's people go,
And tears abundant mark their woe.

11 "How can the Lord perceive?" they cry:
"Doth knowledge dwell with God Most High?

6. *And so with pride they fondly deck*
As with a chain of gold their neck;]
"Pride compasseth them about as a chain:" they wear it for an ornament about their necks as gold chains, collars, or necklaces were worn; See Cant. iv. 9: discovering it by their stately carriage. See Is. iii. 16. "Violence covereth them as a garment:" it appeareth outwardly in all they say or do; and engrosseth the whole man: they are, as the English phrase is, "made up of it." (*Bp. Horne.*)

10. *Whilst stung with grief*
God's people go,
And tears abundant mark their woe]
This verse, which is one of acknowledged difficulty, is thus translated by Parkhurst: "Therefore," (on account of the audacious speeches of the proud before mentioned,) "Therefore his" (God's) "people return afflicted, and abundant waters" (tears) "are wrung from them." I have rendered the passage to the same effect; and understand the following verses to express the sentiments of the same persons, who, tempted by the success of the ungodly to distrust God's providence, thence venture to question whether God had any regard to what passed here below.

12 For lo! the foes of God are these:
Yet wealth is theirs, and joy, and ease.
13 Then vain to purge my heart's offence,
And wash my hands in innocence,
14 For lo! each morn renews my grief,
Nor brings the passing day relief."

PART II.

15 Far hence, I said, the speech; the creed
Which wrongs, Great Being, of thy seed!
16 Yet anxious still my bosom yearn'd;
17 Till of thine oracle I learn'd,
Their end and portion to descry:
18 How Thou, O God, dost set them high,
High on destruction's slippery brink,
Till rapt beneath the wave they sink!

19 How in the twinkling of an eye
In desolation whelm'd they lie!
How are they swept from earth, and brought
To ruin, as a thing of naught.
20 As to the waken'd slumberer seems
The image of his vanish'd dreams;
So waking, Lord, shalt Thou deride
The phantom pageant of their pride.

PART III.

21 Thus heaved with sharp fermenting pains
My heart, and passion pierc'd my reins;

20. *As to the waken'd slumberer* &c.] See the note on Ps. xxxix. 7.

21. *Thus heaved with sharp fermenting pains*
My heart—] Literally, "Thus my heart was in a ferment," as noted by our Bib. marginal translation. Parkhurst remarks, that so in Latin Plautus says, "Mea uxor tota in fermento jacet:

22 Untutor'd in thy sight, and rude,
Ev'n as a savage of the wood.
23 Yet still, O Lord, with Thee I stand:
And still Thou hold'st me by my hand;
25 Shalt with thy counsel guide, and shed
Perpetual glory round my head.

25 For whom have I in heav'n's abode
But Thee, my Saviour and my God?
Nor upon earth a joy I see,
My God, that can compare with Thee.
26 My heart may fail, my flesh may fade:
But God remains my heart to aid;
My portion He: nor length of years
In Him my heritage impairs.

27 Who quit thy fostering arm, shall know
That arm alone can health bestow:
And faithless who renounce thy love,
The perils of thy hate shall prove.
28 But me, my God, 'tis sweet to me,
Thy name to trust, thy face to see;
And all thy wondrous works recount
To Israel's sons, on Zion's mount.

my wife lies all in a ferment:" and "Ecquid habet acetum in pectore? Has he any vinegar in his breast?" (See on חמץ, iv.)

— *passion pierced my reins*] The Hebrew verb indicates the acute pain felt from a sharp weapon. (See Parkhurst, on שנן. iv.) Common experience shews that the workings of the mind, particularly the passions of joy, grief, and fear, have a very remarkable effect on the reins or kidneys.

PSALM LXXIV.

Introduction. This, which is the second of the Psalms under the name of Asaph, was probably occasioned by the desolation of Jerusalem, the temple, and the neighbouring country of Judea, by Nebuchadnezzar and the Babylonian forces. A melancholy occasion, commemorated by an elegy of corresponding tenderness and plaintiveness. In a strain of earnest expostulation with Almighty God, and of animated description, the Poet first bewails the devastation which the hostile fury had spread over his beloved city and country. Reflecting on the seeming inattention of the Almighty to the afflictions of his people, the Poem then adverts to the exercise of his Omnipotence formerly displayed in special miracles wrought for the deliverance of Israel, and in the great works of nature. The solemn grandeur of this part of the composition forms a striking contrast to the plaintive character of the preceding. On this celebration of God's goodness and power is founded a prayer for the repetition of his care in his people's actual calamity: and so the Poem passes on to a fresh effusion of sorrow, and terminates in a tone of deep and overwhelming distress. On the whole it would be difficult to name a finer specimen of elegiack poetry than this pathetick Psalm of Asaph.

PART I.

1 AH! why reject, O Lord, thy chosen fold?
Why smokes thy wrath against thy once-lov'd sheep?
2 In mind thine Israel's tribes redeem'd of old,
And Zion, mountain of thy dwelling, keep.

3 Return, O Lord! Mark, how thy foes profane
Spread desolation o'er thy hallow'd land!
4 Their shouts terrifick rend the sacred fane,
Around thy shrine their idol ensigns stand.

5 Fam'd was the hand that rear'd the stately pile:
6 Now to the axe and mallet's sweepy sway
7 The high-wrought sculptures bend: the flames defile
Thy shrine, and low thy glorious dwelling lay.

8 "Come," cried they, "to the work of havock haste!"
And on thy domes the fire devouring fell.
9 No sign of comfort cheers the dreary waste,
No prophet seer the destin'd end to tell.

PART II.

10 How long with scornful taunts and insult bold,
God, shall thy foes before thy presence stand?
11 Why rests thy arm within thy raiment's fold?
Why sleep the terrors of thy red right hand?

5. *Fam'd was the hand that rear'd the stately pile*] The different modes in which this passage has been rendered sufficiently show it to be one of considerable difficulty. Our C. P. B. translation gives it thus: "He that hewed timber afore out of the thick trees, was known to bring it to an excellent work. But now they break down all the carved work thereof with axes and hammers." Which Dr. Nicholls thus paraphrases: "It is well known from the sacred records of our nation, to what admirable beauty the skilful hand of the artificers brought the rough cedar trees, which were cut down by the hatchets of Hiram's woodmen in the thick Tyrian forests. But now they tear down all the curious carvings, that cost so much time and exquisite labour, with axes and hammers and other rude instruments of iron." This is a clear and consistent sense of the passage, and affords a striking and well imagined contrast.

11. *Why rests thy arm within thy raiment's fold?*] The Arabs wear a large loose upper garment, or cloke, called a hyke, something like the plaid of the Scotch highlanders: they join together the two upper corners of this; and, after having placed them first over one of their shoulders, they then fold the rest of it about their bodies. The outer

12 God from of old has been my King; and He
Has made thro' all the earth his triumphs known.
13 Thou in thy strength didst dry the parted sea,
And Thou didst cleave the river-dragon's crown.

14 The heads of great Leviathan thy will
Smote, that he fed the desert's famish'd brood;

fold serves them frequently for a sort of apron, in which they carry corn, herbs, loaves, and the like: and the hand, when unemployed, is usually inserted in the folds of this garment on the bosom. To have the hand then reposing in the bosom, or the folds of the raiment, is a proverbial phrase for inactivity: as on the contrary to draw it forth from the bosom indicates exertion. The "right hand" is specified; because the Hebrew word, referred to a root which signifies "steadiness" or "firmness," denotes the right hand, on account of its being more steadily and constantly employed in work than the other; and therefore figuratively denotes power or agency of God or man, steadily and effectually exerted. (See Parkhurst, on ימן.)

13. *Thou in thy strength didst dry the parted sea*] This change of person, and transition from the narrative form of speech to the apostrophe, is animated and beautiful. Thus Milton in a very sweet passage, the structure of which was probably suggested by Virgil; not however without an eye to this portion of our Psalm, to which it bears a resemblance in sentiment as in form:

> Thus at their shady lodge arrived, both stood,
> Both turned, and under open sky adored
> The God that made both sky, air, earth, and heaven,
> Which they beheld, the moon's resplendent globe,
> And starry pole: Thou also madest the night,
> Maker Omnipotent, and thou the day.
>
> *Paradise Lost*, iv.

— *the river-dragon*] What animal is meant by this name, is not well ascertained. But it seems to have been some aquatick or amphibious creature, commonly known in the neighbourhood of Egypt, but not the crocodile, as that is noticed under a different name in the following verse.

14. *The heads of great Leviathan*] "Leviathan" stands for

15 Call'd from the stony rock the gushing rill,
And stay'd the waters of the torrent flood.

16 To Thee the day, to Thee the night, belong:
Thou gav'st the light to stream, the sun to shine:
17 Thou bad'st the barriers of the earth be strong:
And summer's heat, and winter's cold, are thine.

Pharaoh, or the Egyptian power, represented by the Egyptian animal, the crocodile of Nile, the Egyptian river. The "heads" of Leviathan are the princes of Egypt, the leaders of the Egyptian armies. And "the people, or inhabitants of the wilderness," to whom they were given for a prey, are not men, but a species of wild beasts, haunting the deserts. The sense therefore is, that the bodies of Pharaoh and his captains were thrown on shore by the sea, and so became food for the wild beasts of the neighbouring deserts. (*Bp. Horne.*) In Scheuchzer's Physica Sacra may be seen a medal with Julius Cæsar's head on one side, and on the reverse a "Crocodile," with this inscription, ÆGYPTO CAPTA, EGYPT TAKEN. (See Parkhurst, on לויתן.)

— *the desert's famish'd brood*] Commentators are much divided about the animals here intended. Some suppose them to be wild beasts, as explained by Bp. Horne in the foregoing note; specially, "wild cats," or "cat-a-mountains." This is Bochart's opinion. Parkhurst supposes them to be rather "ravenous birds haunting the wilderness:" illustrating by a reference to Homer, who often mentions "birds" as preying on the carcases of the dead or slain. Bp. Horsley adopts the opinion that they are the Ichthyophagi on the shores of the Red sea. I have rendered the passage therefore without any specification; but leaving it open to any application which the learned reader may prefer.

16. *Thou gav'st the light to stream, the sun to shine*] Literally, "Thou hast prepared the luminary," or orb, that is, of the sun; "and the stream of light" from it, which plainly distinguishes between the two. (See Parkhurst, on אר, iii.)

17. *Thou bad'st the barriers of the earth be strong*] Literally, "Thou hast set the borders of the earth," as in our Bib. translation. "Set," that is, "settled, placed steadily or firmly, in a certain situation or place." For the word implies "fixedness or steadiness." (See Parkhurst on יצב.)

— *Summer's heat, and winter's*

PART III.

18 Remember this: how impious lips revile
Thy name, Jehovah, and thy glory mock.
19 Leave not thy turtle dove the plunderer's spoil,
And O, forget not thine afflicted flock!

20 Thy plighted truth remember: terrours cloud
The earth, and outrage there and rapine dwell.
21 Let not the meek for shame their faces shroud,
Thy praises let the poor and helpless tell.

22 Arise, O God! Jehovah, plead thy cause!
Mark how thy foes their daily insults pour!
23 Hark to the clamorous crowd that round Thee draws!
The uproar loud increases more and more.

cold] By the Hebrew writers the word rendered "summer" is used to denote more properly that part of the year, which comprehends both spring and summer: for the year is in Scripture plainly distinguished into the two parts of "the awakened" and "the stripping" season; the latter denoting that part or half of the year, which "strips" vegetables of their flowers, fruit, and leaves; and consequently the earth of its beauty; and including both autumn and winter. (See Parkhurst, on יקץ, ii. and חרף, ii.)

19. — *thy turtle dove*] The Church or people of God is here very affectingly represented under the figure of a turtle-dove, simple, defenceless, solitary, meek, timid, and mournful, in danger of being speedily devoured by her inveterate and implacable enemies; who, like birds of prey, were besetting her on all sides, thirsting impatiently for her blood. With the most plaintive earnestness she pleads her cause with the Almighty through this and the following verses; continually growing more importunate in her petitions, as the danger increases. While speaking, she seems in the last verse to hear the tumultuous clamours of the approaching enemy growing every minute louder as they advance; and we leave the "turtle-dove," without the divine assistance, ready to sink under the talons of the rapacious eagle. (*Bp. Horne.*)

PSALM LXXV.

INTRODUCTION. This Psalm, which bears the name of Asaph, is of a less plaintive cast than the two preceding. It speaks the language indeed of rebuke and menace, rather than that of complaint and despondency. Bold in its imagery, and nervous and terse in its diction, it excites regret that its beauties are less discernible than otherwise they would be, from the uncertainty which hangs over the occasion of it. It seems to express the sentiments of some prince or ruler, who, thankful for the protection and support of the Almighty, was determined to regulate his government by a regard to the Almighty's will.

1 TO Thee, O God, our vows are brought,
To Thee with joy we cry.
The works surpassing human thought,
The wondrous works which Thou hast wrought,
Proclaim thy presence nigh.

2 The world in thine appointed day
Shall feel my righteous reign:
3 The trembling earth dissolves away;
The earth's inhabitants decay:
Her columns I sustain.

4 "Cast your insensate thoughts aside,
Exalt not thus your horn!"

2. —*in thine appointed day*] "When I shall take a set time." Bib. marg. translation. The speaker, says Bp. Horne, is plainly a ruler, who promises that when he shall have "received the congregation," or, as some render it, "when he shall have gotten an appointed, or fit time, or season," that is, when he shall be established in power and authority, at a fit time and place, he will judge uprightly; and introduce a thorough reformation into a kingdom, which appears from the following verse to have stood greatly in need of it.

Thus to the rash, the proud I cried:
5 "Exalt not thus the horn of pride,
Nor speak with necks of scorn.

6 For not by chance promotion flows
From east or western sun,
Or where his noontide radiance glows:
7 But God by righteous doom o'erthrows,
And God exalts the throne."

8 Lo! for his foes a mighty cup
Of wine the Lord decrees,

5. *Nor speak with necks of scorn*] Bib. translation, "Speak not with a stiff neck:" or, more appropriately, "a retorted neck;" a well-known gesture of pride, contempt, and disdain; and expressing with much perspicuity and effect the sentiment which the Psalmist intended to convey. (See Parkhurst, on עתק, iv.)

6. *Or where his noontide radiance glows*] Our translations say, "from the south;" but the Bib. margin notes, that the Hebrew word means "the desert." It denotes indeed, according to its etymology, "the dry, parched country." The word is most usually translated "the south:" but, says Parkhurst, as Drusius hath well observed, it does not signify the whole southern hemisphere of the earth, but it frequently refers to a desert tract of land to the south of Judea. This tract consisted of the deserts of Shur, Sin, and Pharan; the mountainous country of Edom, or Idumea; and part of Arabia Petræa, or the stony. (See on נגב.)

8. *Lo! for his foes a mighty cup*
Of wine the Lord decrees] Concerning the usual metaphor of a cup, see the note on Ps. xi. 6. But here there seems to be rather an allusion to the *cup of malediction*, as the Jews called that "mixed cup of wine" and frankincense, which used to be given to condemned criminals before their execution, in order to *take away their senses*. So the Chaldee Targum paraphrases the passage: "Because a *cup of malediction* is in the hand of the Lord and strong wine, full of a mixture of bitterness to take away the understanding of the wicked." (See Parkhurst, on כסה, iv.) By this interpretation a much higher degree of awfulness and terrour is given to the image; which thus ex-

Full-mix'd and brimming to the top:
They drink the turbid beverage up,
And drain the maddening lees.

9 But I of Jacob's God will speak,
To Him triumphant cry:
10 And I the sinners horns will break,
And I will lift the prostrate meek,
And raise his horn on high.

hibits under a most tremendous form the severe indignation of Almighty God.

— *Full mix'd*] It is not agreeable to our notions to regard "mixed wine" as stronger than wine unadulterated: in the same manner the Greeks and Latins by "mixed wine" understood wine diluted and lowered with water. The Hebrews however generally mean by the phrase wine made stronger by the addition of higher and more powerful ingredients: such as honey, spices, defrutum, (or wine inspissated by boiling it down to two thirds or one half of the quantity,) myrrh, mandragora, opiates, and other strong drugs. Drunkards are accordingly described, Prov. xxiii. 30. as "seeking mixed wine;" and by Isaiah v. 22. as "mighty to mingle strong drink." Such was the "spiced wine," mentioned Cant. viii. 2. And hence, observes Bishop Lowth, the Psalmist took his highly poetical and sublime idea of the cup of God's wrath, called by Isaiah, "the cup of trembling," Chap. li. 17: causing intoxication and stupefaction; containing, as St. John expresses in Greek the Hebrew idea, with the utmost precision, though with a seeming contradiction in terms, κεκερασμενον ακρατον, *merum mixtum*, pure wine made yet stronger by a mixture of powerful ingredients. Rev. xiv. 10.

— *the turbid beverage*—] Our translations say, "the wine is red." But the Hebrew word rather means "turbid:" and it probably contains a further allusion to the particulars above mentioned; the wine being rendered "turbid," by stirring up the lees, and by the mixture of intoxicating drugs.

— *the maddening lees*] That is, the thickest sediment of the strong ingredients of the cup. The word used to express the "lees" signifies the "preservers;" because they preserve the strength and flavour of the wine. The introduction of this circumstance forms a fine climax, and carries the idea of God's indignation to the highest point.

PSALM LXXVI.

Introduction. This spirited composition is evidently a hymn of thanksgiving and triumph on occasion of some great deliverance: probably on the miraculous destruction of the Assyrian army under Sennacherib. It is a noble ascription of glory to the God of battles for a conquest, commemorated in strains of corresponding vigour. The Poem opens very finely and energetically with an effusion of transport, celebrating the presence and protection of God, which the people of the prophet had enjoyed. It then passes on, ver. 4. with a beautiful apostrophe to Mount Zion, thus distinguished as the object of God's favour: and, from addressing her, turns by an elegant transition in the 6th verse, to address the Almighty, whose interposition it records in terms of appropriate and awful solemnity. The nations are then called upon to worship him with due acknowledgments.

1 IN Judah is Jehovah known,
In Israel is his glory great:
2 His tent the gates of Salem own,
And Zion's hill his chosen seat.
3 'Twas there he quench'd the shafts of fire,
The shield, the sword, the warrior's ire.

3. *'Twas there he quenched the shafts of fire*] Parkhurst observes that the Hebrew word means "glittering flashing arrows" of the bow: or rather perhaps the βελη πεπυρωμενα, "fiery or fire-bearing arrows," such as it is certain were used in after times, in sieges and in battles. Arrian in his history of the expedition of Alexander mentions πυρφορα βελη, "fire-bearing darts." Appian, on the Mithridatick war, and Thucydides on the Peloponnesian, respectively speak of πυρφορα τοξευματα, and πυρφοροι οϊστοι, "fire-bearing arrows." Livy calls a weapon of this kind a falarica; which he describes as a javelin surrounded at the upper part with combustible matter, which being set on fire, the weapon was darted against the enemy. St. Paul in Ephes. vi. 16, has an allusion to these weapons: and the very phrase which he uses is employed also by Apollodorus, who says, that Hercules plagued the Lernean Hydra βελεσι πεπυρωμενοις,

4 O Zion fair, thy courts excel
The tyrant robber's castled steep!
5 Spoil'd of their strength the spoilers fell,
Of death the mighty slept the sleep.
Down, down their prostrate hosts were cast,
Unnerv'd before the withering blast.

6 From Thee, O God, whose awful name
Thy chosen Jacob's sons obey,
From Thee the stern infliction came,
And horse and horseman past away.
7 Tremendous Being! who can stand
The tempest of thy vengeful hand?

8 From heav'n thy voice in judgment spoke,
Earth heard dismay'd and sank to rest;
9 When God his dread tribunal took,
And rose to save the meek distrest.
10 Man's wrath, O God, reveals thy praise,
Performs thy will, thy rule obeys.

"with fiery darts." (See Parkhurst, Heb. Lex. on רשף, iv. and Gr. Lex. on βελος.)

5. *Spoil'd of their strength the spoilers fell*, &c.] "It must be acknowledged," says Bp. Horne, "that this and the following verse seem in a very particular manner to point at the miraculous description of Sennacherib's army; when the "stout-hearted," who doubted not of taking and spoiling the holy city, were themselves suddenly "spoiled" of strength and life; they "slept their sleep and found not their hands;" they awaked not again to the use of their powers and faculties; a rebuking blast was sent from the God of Jacob, under which the flower of Assyria withered in the space of a night, and in the morning was no more: "the horse and his rider were cast into a dead sleep:" "they slept the sleep of death." In rendering this passage, I have alluded to the blast, which was the probable instrument of the Assyrian army's destruction, agreeably to Bp. Horne's comment on it.

11 Vow to the Lord, the sovereign King!
Ye nations, pay the tribute vow'd!
To Him your due oblations bring,
Th' adoring knee to Him be bow'd!
12 His hands the tyrant's rage restrain,
And earth's proud monarchs fear his reign.

PSALM LXXVII.

Introduction. This Psalm is adduced by Bp. Lowth in his 27th Prælection as illustrating the character of the Hebrew Ode, especially of that sort which is distinguished for an happy union of sweetness and sublimity, and at the same time for the beautiful variety of its topicks, and the ease and elegance with which it passes from one to another. It is an Ode, he observes, of the middle character, and in that varied and unequal style, which rises from an humble and gentle exordium through an admirable succession of subjects to the highest degree of sublimity. The Poet, oppressed by a very heavy weight of affliction, sets forth the extreme dejection and perturbation of his soul; and most beautifully details the struggles and conflicts which he underwent, before he could raise himself from the deepest sorrow to hope and confidence. In the first place he pours forth his prayers to God: but his prayers do not suffice to solace him. He then endeavours to assuage his grief by the recollection of former times: but the only result is the aggravation of his present misery on a comparison with former happiness, and an effusion of the most pathetick expostulations. Then however revolving in his mind the early instances of God's interposition for the benefit of men; and meditating on his long series of kindness towards his own people, the miracles wrought in their behalf; the divine goodness, holiness, and power; invigorated by these reflexions he instantly breaks forth with the most fervent affection into a celebration of the praises of the Godhead; and proceeds in a strain of triumph, equally worthy of admiration for the ease and beauty of the transition, for the selection of topicks, for

the grandeur of the imagery, and for the strength and elegance of the language.

The Ode may be thus distributed.

Part I. Complaint of sufferings.

Part II. The conflict between distrust and faith.

Part III. The victory of faith; manifesting itself in,

Part IV. A sublime commemoration of God's ancient mercies.

This is one of the Psalms, which bear the name of Asaph.

PART I.

1 TO God I rais'd my anxious cry,
To God I rais'd my voice on high,
And he my woes redrest.
2 By day I sought Jehovah's aid,
To Him by night my hands I spread,
Nor comfort knew, nor rest.

3 On God I thought; yet grief prevail'd:
I mus'd; but still my spirit fail'd,
By doubts despondent wrung.
4 Mine eyes their ceaseless vigils held,
While pain, which in my bosom swell'd,
In silence chain'd my tongue.

2. *To Him by night my hands I spread,*
Nor comfort knew, nor rest] This appears to be the true signification of the passage, which is rendered very differently in our translations, not however without a note in the Bible margin, favouring the sense here given. Parkhurst renders the verse thus: "In the day of my trouble I sought the Lord; my hand was stretched out by night, and ceased not," or "without interruption." So Symmachus, ἡ χειρ μου νυκτος εκτετατο διηνεκως, "my hand was stretched out by night continually:" and thus Jerome, Manus mea nocte extenditur, et non quiescit. This was an usual gesture in prayer. (See on נגר, iv.)

PART II.

5 Now back my pensive mind I cast,
And ponder all the ages past,
The tales of days of old;
6 My songs of happier hours recite,
And with my inmost heart by night
Perplexing converse hold.

7 Will God at once his flock reject?
No more with saving arm protect,
8 No more with love survey?
Are all his promises forgot?
9 His ancient grace remember'd not,
Or cast in wrath away?

PART III.

10 O weak of faith, at length I cry,
To doubt the arm of God Most High,
The years of his right hand!
11 His works my mindful breast shall fill,
His wondrous works of old shall still
Within my breast be scann'd.

12 On Thee, Eternal Pow'r Supreme,
My thoughts shall dwell; and Thou the theme
Of all my speech shalt be.
13 For holy are thy ways, and right:
And who in plenitude of might
Can vie, our God, with Thee?

PART IV.

14 How vast thy works! Th' unerring sign
Proclaim'd Omnipotence divine

Thro' all the heathen coasts ;
15 When Thou with mighty hand didst lead,
And outstretch'd arm, thy Jacob's seed,
And Joseph's rescued hosts.

16 The waters saw their Maker near ;
The waters saw, and thrill'd with fear ;
The depths beheld their God,
17 And trembled. Down in torrents pour'd
The clouds ; the skies conflicting roar'd ;
Thine arrows went abroad.

18 Thy thunder in the whirlwind spoke ;
The gloom thy flashing lightnings broke ;
Was mov'd and quaked the ground.
19 Amid the sea thy passage lay,
Amid the mighty waves thy way ;
But who thy tracks hath found ?

20 Thou didst decree in pastures fair
Beneath thy providential care

16. *The waters saw their Maker near*] "The waters of the Red sea," says Bp. Horne, "are here beautifully represented as endued with sensibility; as seeing, feeling, and being confounded, even to the lowest depths, at the presence and power of their great Creator, when he commanded them to open a way, and to form a wall on each side of it, until his people were passed over." This in fact is true poetry; and in this attributing of life, spirit, feeling, action, and suffering to inanimate objects, there are no poets who can vie with those of the Hebrew nation.

18. — *in the whirlwind*] See Parkhurst on גלגל. ii.

20. *Thou didst decree* &c.] After the sublime and awful imagery of the four preceding verses, in which thunders and lightnings, storms and tempests, rain, hail, and earthquakes, the ministers of Almighty displeasure, are brought together and exhibited in the most impressive

Thy chosen flock to feed;
And safely to that pleasant land
By Aaron's voice and Moses' hand
Didst Thou thine Israel lead.

PSALM LXXVIII.

Introduction. Bishop Lowth, in his 29th Prælection, describes a particular sort of Hebrew poetry, which he considers as somewhat departing from the nature of lyrick poetry, and not capable of being conveniently arranged under the species, commonly called "Ode;" and he accordingly places it in a class which he designates by the Greek name of "Idyll." He represents the characteristicks of this class to be, moderate length; a style, simple, equable, and particularly framed with sweetness and elegance; and an easy, plain, and obvious arrangement. Amongst excellent examples of this sort of poetry, several of which are furnished by the Hebrew prophets, some of the most distinguished are the historical Psalms, which celebrate the praises of God from a consideration of his works and miracles performed in behalf of his chosen people. Of these the following Psalm is the first specimen that occurs. It recounts the history of the Israelites from their going out of Egypt, down to the times of David: selecting and illustrating only the chief events; in a style for the most part simple and chastised, but marked at the same time by a poetical structure and an occasional brilliancy of sentiment. The order of the topicks is not altogether historical: for, lest a regular exposition of so many events, succeeding each other in such a long course of time, should excite wearisomeness or disgust, the miracles wrought in Egypt are introduced by a very ele-

colours; nothing can be more exquisite than the calmness and tranquillity of this concluding verse, on which the mind reposes with sensations of refreshment and delight. I have found it necessary to expand the idea of the original; but, I trust, without materially affecting its simplicity.

gant and happy digression, and form a kind of episode. The same subject supplies materials for two other Psalms, the 105th and 106th: the former of which brings down the Israelitish history, from Abraham to the Exodus: the other continues it from the Exodus to the later periods of their history: each of these bears in all things a strong resemblance to this 78th Psalm; as in the general complexion of the style, (unless indeed the style in the two other instances be marked perhaps by a little more simplicity,) so also, which is much to be admired, in the ease and gracefulness of the Exordium.

This illustrious Critic adds, that these Psalms, in their intire form and character, wonderfully agree with the Hymns of the Greek poets.

The Psalm will probably be read with increased interest, with an eye to some such distribution as the following.

Part I. ver. 1—8. Exhortation to the Israelites to learn and teach to their posterity the law of God; with reference to the infidelity of their forefathers.

Part II. ver. 9—16. Accusation of the former generations, who failed in their allegiance, notwithstanding God's miracles in their behalf.

Part III. ver. 17—31. Same topicks continued.

Part IV. ver. 32—39. Same topicks further insisted upon; with special commemoration of God's merciful forbearance.

Part V. ver. 40—55. Digression to a particular enumeration of his miracles wrought on Pharaoh and the Egyptians; and his providential deliverance of Israel.

Part VI. ver. 56—64. Ingratitude of Israel and its consequence.

Part VII. ver. 65—72. God's rejection of Israel; and choice of Judah, Zion, and David.

PART I.

1 HEAR ye my law, my people, hear;
Lend to my words the listening ear.
2 My mouth shall lofty lore unfold,
My lips dark sentences of old.

2. — *lofty lore* —] See the note on Ps. xlix. 4.

— *dark sentences of old*] The phrase seems to refer to

3 Such truths to us our sires have shown,
Our ears have heard, our hearts have known;
4 Nor shall our lips forbear to trace
The image for our future race:

But times remote, the latter days,
The story of Jehovah's praise
Shall hear; and ponder with delight
His wondrous deeds, his arm of might.

5 His law to Jacob he reveal'd,
His covenant with Israel seal'd:
And gave our sires the charge divine,
In trust for their succeeding line;

6 That year to year, and age to age
Might safe convey the sacred page;
And still his truth perpetual run
Transmitted down from sire to son:

7 That on the arm of pow'r divine
Sons yet unborn might still recline;

the historical facts mentioned in the subsequent part of the Psalm, considered as "ænigmas" of spiritual concerns. Compare Matt. xiii. 35; 1 Cor. x. 6, 11. (See Parkhurst, on חד, iii.) The Psalm, well observes Bp. Horne, being in itself a plain narrative of facts, can contain nothing parabolical or ænigmatical in it, unless those facts were, what St. Paul affirms them to have been, "ensamples," types, or representations of other facts, relative to the Christian Church. As facts, they were "heard and known," and handed down from father to son; but with respect to the instructions and admonitions comprehended in them, and to be extracted by an application to parallel times and circumstances, they had the nature of a "parable," requiring wisdom and attention, so to understand and apply them.

Nor e'er forget the works of God,
Nor e'er forsake his guiding rod:

8 Unlike their sires, the age of old,
Infirm in faith, in treason bold;
An age whose heart from virtue stray'd,
Nor on the Lord their spirit stay'd.

PART II.

9 Lo! with their bows for battle bent,
Their arrows rattling as they went,
The sons of Ephraim turn'd to flight,
Unstable in the hour of fight.

10 They spurn'd his covenanted will:
His law they chose not to fulfil:
11 His works of mercy they forgot,
The wondrous works their God had wrought.

9. *Lo! with their bows for battle bent,*
Their arrows rattling as they went]
Our translation says, "The children of Ephraim, being armed and carrying bows." The word, rendered "being armed," signifies (says Parkhurst) to "clash," as armour: and the phrase, "carrying bows," signifies "shooting with bows." He accordingly renders the sentence, "clashing, or rattling, and shooting with the bow." (See, on נשק, iii. רמה, i.) This interpretation presents us with a very animated and poetical image: which Parkhurst illustrates by citing Homer's description of Apollo, in the 1st book of the Iliad:

Τοξ' ωμοισιν εχων, αμφηρεφεα τε φαρετρην,
Εκλαγξαν δ' αρ' οϊϊστοι επ' ωμων χωομενοιο,
Αυτου κινηθεντος.
His bow and quiver o'er his shoulder slung,
Fierce as he moved the silver shafts resound,
Breathing revenge.

So likewise Virgil of Apollo, in the 4th book of the Æneid:

Tela sonant humeris:

And of Camilla, in the 11th book:

Aureus ex humeris sonat arcus.
Hung on her shoulder sounds the gilded bow.

12 Great works and full of wonder He
Had given their fathers' eyes to see;
Great works and strange to be beheld,
In Egypt's land, on Zoan's field.

13 In sunder had he cleft the main,
And through it dryshod led his train,
And made the gather'd waters stand
A walled heap on either hand.

14 He with a pillar'd cloud by day
Had led them on their trackless way;
And thro' the darkness of the night
Had led them with a pillar'd light;

15 Had caus'd from desert rocks the waves
To gush as from the ocean caves;
16 And giv'n them from the stone to drink
As from the river's grassy brink.

PART III.

17 Yet in that desert land they broke
Forth into sin, and dar'd provoke
18 God, and supreme Jehovah try,
Demanding for their lusts supply.

19 Their impious speech their God defied:
"A table can his pow'r provide
In barren sands from man remote?
20 What tho' the stony rock he smote,

That forth the springing waters gush'd,
And streams down unknown channels rush'd;

Can he with flesh a table spread,
And feed his famish'd hosts with bread?"

21 The clamorous cry of discontent
In wrath Jehovah heard, and sent
On Jacob's hosts the kindled flame:
The blazing pest on Israel came.

22 For faithless, sunk in blank despair,
They trusted not his fostering care;
23 Though his command the clouds had riven,
And open laid the doors of heaven,

24 And manna from his dwelling shower'd,
And on their hosts in plenty pour'd,
25 And them with angels' food had fed,
And fill'd them with celestial bread.

26 Lull'd in its chamber in the east
Its breath the breeze of morning ceas'd:
And from the desert fresh and strong
God brought the southern gale along.

25. —*Angels' food*—] Literally, "the bread of the mighty ones: whether, says Bp. Horne, by "mighty ones" we understand those who eat the bread, and are invigorated thereby; or the blessed persons who give the bread to man." Parkhurst observes, "it would be an affront to the reader's understanding, to go about to persuade him, that Angels do not eat manna, any more than any thing else." And so it would: manna however might well be called "angels' food," by an obvious poetical figure, as coming from the skies, the supposed habitation of angels. Simonis renders the phrase "cibus nobilium, scilicet principum; hoc est, cibus exquisitus, delicatus, eximius." (See on אביר.)

26. *Lull'd in its chamber in the east* &c.] Literally, "He removed the east wind from the heaven, and he brought in the south wind in its strength." The quails are a migratory

27 Flesh on their heads like dust he rain'd,
And feather'd fowl like ocean's sand.
28 In heaps around the camp it fell,
And fill'd the tents of Israel.

29 They seiz'd, they ate, and full were fill'd;
Jehovah gave them what they will'd,
Nor fail'd they of their hearts' desire.
30 But sudden blaz'd Jehovah's ire,

And, while their teeth the viand prest,
Broke off the yet unfinish'd feast,
31 Resistless on the mightiest flew,
And Israel's choice and glory slew.

PART IV.

32 Yet still with sin his soul they tried,
And still his wond'rous might defied;
33 And so their days were doom'd to flow
In trouble, and their years in woe.

34 Rous'd by the terror of his rod
They turn'd, and call'd, and sought for God:
35 In God again beheld their tower,
Their ransom in Jehovah's power.

36 Yet to their lips dissembling hung,
And flattery cloth'd with lies their tongue;

bird: and it appears, as stated by Harmer, that many of this description of birds usually return into Egypt about the time that the south-wind begins to blow, which is in April; having their flight probably directed northwards by the hot sultry winds from the south.

37 For not with him their heart abode,
Nor kept the covenant of God.

38 But mercy still o'er rage prevail'd,
And still the arm of vengeance fail'd:
Full oft his blazing ire he slaked,
Nor all his wrath for judgment waked.

39 For well their substance frail he knew,
Frail as the dust from which they grew:
A breath of air; a vapour vain;
That passes, nor returns again.

PART V.

40 How oft amid the desert sand
They griev'd his heart, and dar'd his hand.
41 Oft and full oft their God they tried,
And Israel's Holy One defied.

42 His wond'rous works had past away
Sheer from their mind; nor on the day
They thought, when he their bondage broke,
And freed them from the tyrant's yoke.

43 'Twas then he show'd his signs of might
On Zoan's field, in Egypt's sight:
44 He turn'd their healthful streams to blood;
(No more they drank the alter'd flood:)

44. *No more they drank the alter'd flood*] The water of the Nile is universally used in Egypt for drinking; being looked upon as uncommonly wholesome and delicious. "The water of Egypt," says the Abbé Maserier, speaking of that of the Nile, "is so delicious, that one would not wish the heat to be less, nor to be delivered from the sensation of thirst. It is a common saying, that whoever has once drunk of it,

15 With venom arm'd, the ravening fly
He sent; and frog's destructive fry;

ought to drink of it a second time. This is what the people of the country told me, when they saw me return after ten years' absence. When the Egyptians go out of their country on the pilgrimage to Mecca, or on any other account, they speak of nothing but the pleasure they shall find at their return in drinking the Nile water. There is nothing to be compared to this satisfaction: it surpasses in their esteem that of seeing their relations again, and their families. Agreeably to this, all those who have tasted of this water allow that they never met with the like in any other place. *** But its most valuable quality is that it is infinitely salutary." Under such circumstances the mortification to the Egyptians, alluded to here, and specified more particularly in Exod. vii. 18, must have been extreme.

45. *With venom arm'd, the ravening fly He sent*]

The Seventy have rendered the original word, translated "fly," when spoken of the Egyptian plague, constantly by κυνομυία "the dog-fly;" whence it is plain those translators thought it meant some particular species of fly, in opposition to those who are of opinion that it meant "all sorts of flies." (See Parkhurst on ערב.) What particular species was intended, has been much doubted. Bruce however seems to have decided the question, and fixed the insect to be the Ethiopian fly, called Zimb, of which he has given a particular description. Some of its effects are thus represented by him: "As soon as this plague appears, and their buzzing is heard, all the cattle forsake their food, and run wildly about the plain, till they die, worn out with fatigue, fright, and hunger. No remedy remains, but to leave the black earth, and hasten down to the sands of Atbara; and there they remain, while the rains last, this cruel enemy not daring to pursue them further. Though his size be immense, as is his strength, and his body covered with a thick skin, defended with strong hair, yet even the camel is not capable of sustaining the violent punctures the fly makes with his pointed proboscis. *** When once attacked by this fly, his body, head, and legs break out into large bosses, which swell, break, and putrify to the certain destruction of the creature. Even the elephant and rhinoceros, which, by reason of their enormous bulk, and the vast quantity of food and water they daily need, cannot shift to desert and dry places as the season may require, are obliged to roll themselves in mud and mire; which, when

46 The locust, and the griding worm
The year's fair produce to deform:

dry, coats them over like armour, and enables them to stand their ground against this winged assassin."

46. *The locust*—] The Hebrew name, which denotes sometimes the genus, and is sometimes used for a particular species, of "locust," is given to that insect on account of its prodigious numbers and increase. Natural historians and travellers bear abundant evidence to the propriety of this derivation. Dr. Shaw particularly describes the numerous swarms and prodigious broods of those locusts which he saw in Barbary. Dr. Russel in his Natural History of Aleppo says, "Of the noxious kinds of insects may well be reckoned the locust, which sometimes arrive in such incredible multitudes, that it would appear fabulous to relate, destroying the whole of the verdure wherever they pass." Mr. Hanway in his Travels says, "Capt. Woodroffe, who was for some time at Astrachan, assured me, that from the latter end of July to the beginning of October, the country about that city is frequently infected with locusts, which fly in such prodigious numbers, as to darken the air, and appear at a distance like a heavy cloud." A traveller in Syria says; "that country, together with Egypt, Persia, and almost all the whole middle part of Asia, partakes in another scourge, besides volcanoes and earthquakes, and that no less terrible, I mean those clouds of locusts, of which travellers have spoken: the quantity of these insects is incredible to any man, who has not seen it: the earth is covered by them for several leagues round. One may hear at a distance the noise they make in brousing the plants and trees, like an army plundering in secret. It would be better to be concerned with Tartars, than these little destructive animals: one might say that fire follows their track." (See Parkhurst, on רבה, iv.) Leewenhoeck says, he has seen a female lay more than 80 eggs: and a Spanish writer describes them, as creeping forth from their eggs in millions.

—*the griding worm*] The Hebrew word denotes a species of insect, so called from its *devouring* the fruits of the earth. In several texts of Scripture it is distinguished from the ארבה, or "locust" properly so called; and in Joel i. 4. it is mentioned as eating up what the other species had left, and therefore might well be called the "consumer" by way of eminence. The commentators are not by any means agreed what species of insect is intended: but appear to incline, either to the

47 Smote the tall vine with tempests frore,
With ice the leafy sycomore:

bruchus, "the chafer," which every one knows to be a great devourer of leaves of trees; or to the "mole-cricket," which in its grub state is likewise very destructive to corn, grass, and other vegetables, by cankering the roots on which it feeds. (See Parkhurst, on חסל.) I have intended to mark the property of the insect by the epithet "griding:" a word, which, in the sense of *cutting*, has the high poetical authority of Spenser and Milton; and which Dr. Johnson records as "elegant, but not now in use."

47. *Smote the tall vine with tempests frore*] The vine appears not to be cultivated to any great extent in Egypt at the present time: it was however probably more so in ancient times. And wine was made there of so fine a quality as to be carried to Rome, where it was well known, and is said to have been the third in esteem in that seat of luxury. Harmer makes the remark after Maillet: and observes, that wine was doubtless made in considerable quantities for the use of Pharaoh and his court, who probably could procure no such wines from abroad, nor were acquainted with such liquors as the great now use in Egypt. The vineyards of Egypt were in the country of Fioum, at no great distance from Memphis the old royal city. Hail-storms are very unusual, though not altogether unknown, in that country.

— *With ice the leafy sycomore*] "The sycomore" (not sycamore, for it is altogether a different tree, though, in spelling at least, carelessly or ignorantly confounded with it,) is a name for the Egyptian figtree. Its Greek name, whence the English is derived, is συκομορος, composed of συκος (sycos) a fig-tree, and μορος (moros) a mulberry-tree. It partakes of the nature of each of these trees: of the mulberry-tree in its leaves, and of the fig-tree in its fruit, which is much like a fig in its shape and size. This fruit grows, neither in clusters, nor at the end of the branches; but close to the trunk of the tree; and in taste a good deal resembles the wild fig. This sort of tree is frequent in Egypt; and the common people for the greater part live on its fruit.

— *with ice* —] or "rime." Our translators say, "with frost:" but Parkhurst observes, that the word means, more properly perhaps, "a kind of freezing vapour, which turning into ice, and sticking on trees, cuts off their buds and tender shoots: a rime." So the LXX, παχνη: which Theophrastus thus explains by comparing it with snow; "Snow does not remain, but melts off

48 And made with hail their herds expire,
And swept their flocks with floods of fire.

49 His anger's heat he made them bear,
Distress and fury and despair,

from the shoots and buds; whereas rime remaining blights them." And a little lower he adds, "Rime is more cutting than snow." Thus accurately does his account of παχνη agree with the derivation of the Hebrew word here proposed. (See on חנמל.)

49. *Distress and fury and despair*] Bp. Horsley supposes the three Hebrew nouns, thus rendered, to describe the state of mind of the persons suffering under God's judgments; and to denote the specifick calamities, under which they suffered, as things sent upon them by evil spirits. By the first word he understands "distraction of mind, arising from insurmountable distress;" by the second, "that impious resentment, which the hardened may sometimes feel under God's judgments, which seems something analogous to the disposition of persons maliciously mad;" by the third, "anxiety," in a very high degree, or, as he afterwards renders it, "despair." He thus renders the intire passage: "He sent upon them the heat of his anger; distraction, rage, and despair; the inflictions of evil angels."

Upon the second of these nouns, by Bp. Horsley rendered "rage," and above "fury," Parkhurst has the following curious remark. Having noticed that the root is variously rendered "to be indignant, rage, detest, defy, abhor, and the like;" that it is joined with קבה "to curse," Numb. xxiii. 7, 8; Prov. xxiv. 24; and opposed to ברכת "blessing" in the next verse; and that it is also joined with several other words expressive of "anger" or "trouble" in the verse of the Psalm now before us; he adds: "But still I must confess myself unable to come at its *radical* import merely from the Scriptural usage of it as a Hebrew word. Schultens however in his comment on Prov. xxiv. 24, and in his MS. Origines Hebraicæ, seems to have assigned the true idea of it from the Arabick, in which language he informs us that זעם denotes "Spumam agitare per os, despumare," "to work the spittle or froth about one's mouth, to froth or foam at mouth;" thence, "to foam out," as it were, "in speaking; to speak with heat and severity, like a person foaming with anger;" and lastly, "to utter or foam out hard speeches or curses."

Wrought by the angels of his wrath:
50 So for his ire he oped a path,

Nor spared their forfeit life from death,
But smote with pestilential breath
51 The first-born sons of Egypt's clime,
In Ham's abodes the pride and prime.

52 But then from that afflicted land,
And thro' the desert's pathless sand,
53 Unharm'd his chosen flock he brought,
(The Red-sea waves their foes had caught,)

54 Like sheep he led them thro' the waste,
And near his sanctuary plac'd,
The mount, the glory of the land,
The purchase of his own right hand.

55 The heathen from their sight he drave,
His tribes their measur'd portion gave,
And Israel, fix'd by pow'r divine,
Dwelt in the tents of Palestine.

PART VI.

56 But Israel still perversely trod,
And tempted and provoked their God.
57 False as their sires, the children went,
Revolting as a bow unbent.

55. *His tribes their measur'd portion gave*] Bib. translation, "And divided them an inheritance by line." See the note on Ps. xvi. 6.

57. — *as a bow unbent*] Schultens radici רמה in genere sensum laxandi et relaxandi tribuit: unde רמיה sit laxatio, laxitas, remissio, et arcus רמיה laxationis, i. e. relaxatus, laxus. (Simonis in verb.)

58 By offerings on the mountain's height
They dar'd Jehovah's wrath excite:
They dar'd his jealousy provoke
With sculptur'd stone and carved oak.

59 Jehovah heard: with wrath he burn'd,
And Israel with abhorrence spurn'd.
60 Far from his tent in Shiloh spread,
Far from his home with men he fled;

61 The strength, the glory of their land
Gave captive to their foemen's hand:
62 Gave o'er his people to the sword,
And fury on his chosen pour'd.

63 Flames round their youths consuming blaz'd:
No nuptial song their maidens prais'd.
64 Their priests the brand of slaughter swept,
Nor o'er the dead their widows wept.

63. *No nuptial song their maidens prais'd*] "And their maidens were not given to marriage;" so our translations render it: but the Bible margin, by stating the meaning of the Hebrew verb to be "praised," glances at the import of the sentence: which may refer, either to the nuptial songs in commendation of the bride, of which we have an example in the Canticles, particularly in the 7 first verses of the 4th chapter; or to the Epithalamiums, reciting the praises of the new-married pair, of which perhaps the 45th Psalm may be produced as an instance. The Targum has לא אשתבחון, "were not praised:" Montanus; "non epithalamio celebratæ sunt, were not celebrated by an epithalamium." So Buchanan:

— non connubialia festis
Carmina sunt cantata toris.

(See Parkhurst, on הלל, iv.) There is no feast at the present time in the countries of the East without singing, musick, and dancing; which naturally form a striking feature now, as they did anciently, in their marriage festivities.

PART VII.

65 Then from his rest the Lord awoke,
As one who slumber's bands had broke;
Or mighty man, who deep hath quaff'd,
Exulting in the joyous draught.

66 With strange disease their foes he slew;
Or into wild confusion threw
The hostile squadrons, and their name
Gave to reproach and endless shame.

67 Then Joseph's tent no more to grace
He chose, nor dwelt with Ephraim's race:
68 But chose with Judah's tribe to dwell,
On Zion, which he lov'd so well:

69 On Zion, where he rais'd on high
The temple of his sanctity,
And fix'd it like the earth, which stands
Nor fears the shock of hostile hands.

70 And David then he chose, and brought
His servant from the pastoral cote,
71 And from the nursing ewes, to feed
His Jacob's race, his Israel's seed.

72 So he Jehovah's people led,
And so God's heritage he fed,
And rul'd them with a shepherd's skill,
With ready hand and faithful will.

65. *Exulting in the joyous draught*] See Parkhurst, on רנן. i.

PSALM LXXIX.

INTRODUCTION. This Psalm, which appears to have been composed on the same occasion as the 74th, is attributed to the same author, and breathes the same spirit of elegiack melancholy and tenderness.

1 O GOD, thy home the heathen hosts have spoil'd,
Fold of thy flock, and dwelling of thy name;
The temple of thy holiness defil'd,
And laid in dust thy lov'd Jerusalem.

2 The forest beasts thy mangled servants tore,
Thy saints were cast to ravening birds a prey:
3 Like water, Salem ran with floods of gore,
And none remain'd the burial rites to pay.

2. *The forest beasts thy mangled servants tore*] The calamity, here lamented by the Psalmist, namely that of heaps of slaughtered bodies lying unburied, and exposed to beasts and birds of prey, is inexpressibly shocking to humanity to behold, or even to contemplate. Such a scene we may perhaps find difficult to be imagined. The following description of what Bruce witnessed in Abyssinia, may serve to illustrate the Psalmist's idea. "The bodies of those killed by the sword were hewn to pieces, and scattered about the streets, being denied burial. I was miserable, and almost driven to despair, at seeing my hunting-dogs, twice let loose by the carelessness of my servants, bringing into the court-yard the heads and arms of slaughtered men, and which I could no way prevent, but by the destruction of the dogs themselves: the quantity of the carrion, and the stench of it, brought down the hyænas in hundreds from the neighbouring mountains: and, as few people in Gondar go out after it is dark, they enjoyed the streets to themselves, and seemed ready to dispute the possession of the city with the inhabitants."

3. *And none remain'd the burial rites to pay*] It was always considered an act of justice, mercy, and even common humanity, to bestow burial on

4 Behold us now, our gentile neighbour's jest,
The heathen's song, the unbeliever's scorn!
5 On us for ever shall thine anger rest?
Thy jealous wrath like fire for ever burn?

6 O let thy wrath the stubborn heathen taste;
Realms, that nor know thy name, nor own thy pow'r!
7 Thy Jacob's sons with ruthless hate they waste,
Destroy his cities, and his sons devour.

8 What tho' our sins in ample current flow,
Yet ampler far thy tender mercy's flood.
9 O come, for down with anguish bent we go,
O come with speed, and help us, O our God!

the dead; the want of burial being esteemed by most nations of antiquity one of the greatest punishments that could be inflicted. To this feeling, which seems to be implanted in the human heart by the God of nature, innumerable allusions are to be found in the classical authors of antiquity: with the Jews also the feeling prevailed in a very high degree; so that the want of burial was accounted one of the greatest instances of dishonour and unhappiness, that a man could experience. This is alluded to in a very fine poetical passage of Jeremiah, where he denounces a punishment, of which this circumstance forms a striking particular, on the enormities of Jehoiakin, xxii. 18, 19. See, for similar allusions, Is. xiv. 19, 20; Jer. viii. 2; xxxvi. 30: Eccles. vi. 3. These considerations aggravate the affliction bewailed here by the Psalmist. It seems that the same affliction followed those of the people, who were carried into captivity, in times antecedent to the supposed date of this Psalm. For Tobit describes himself, as anxiously searching out the bodies of his countrymen, slaughtered and left unburied near the walls of Nineveh: a charitable and humane action, in speaking of which St. Ambrose says, that there is not a more excellent duty than to show kindness to them who cannot repay, and to rescue a fellow-creature from the violence of the fowls of the air and the beasts of the field.

Help us, O God; thy saving arm display;
O purge our guilt, preserve us, and declare
10 Thy glorious name! Why should the heathen say,
Where is their God, their vaunted Saviour where?

Supreme in might, O make thy vengeance known
For Israel's blood by faithless gentiles shed;
11 In pity hear the mournful captive's moan,
And change the doom that ranks him with the dead.

12 Th' injurious tongues, which Thee, O Lord, blaspheme,
Do Thou with sevenfold retribution pay;
13 So we, thy flock and chosen race, thy name
Will praise from age to age, from day to day.

PSALM LXXX.

Introduction. This Psalm, composed upon the same or a similar occasion with the former, and by an author of the same name, probably the same person, is remarkable for its sweetness, and for its expression of sorrow, not unmingled with some degree of hope. The most memorable feature of it is the very beautiful allegory of a vine, under which figure the Poet represents the former exaltation and the actual humiliation of his country. The metaphor is continued to a consider-

11. —*the mournful captive's moan*] Harmer, after Sir J. Chardin, illustrates this passage by noting the discretionary power which it is usual to intrust to the keepers of prisoners in the East, and the consequent severity and inhumanity with which prisoners are wont to be treated.

able length, and set forth with a numerous and happy combination of elegant circumstances. Amongst the many beauties, remarks Bp. Lowth, in his 10th Prælection, with which this allegory abounds, not the least graceful is that modesty, with which the Poet conducts it, both at its commencement and at its close: passing by a gentle and easy transition from plain to figurative expressions, and again returning with equal delicacy from the language of metaphor to a simple and unadorned phraseology. The burden of the hymn, first introduced in the 3d verse; repeated in the 7th; and again, after a longer interval, at the conclusion of the whole; expresses, with much beauty and pathos, the earnestness of the Psalmist's sorrow.

1 SHEPHERD of Israel, hear; whose gentle sway,
Led like a flock, thy Joseph's tribes obey.
Beam with thy radiance forth, thou King supreme,
Who dwell'st inthron'd between the cherubim.
2 Thy saving strength to Benjamin reveal;
Thine aid let Ephraim, let Manasses feel:
3 Turn us again, thou God of heav'n's high powers;
Do Thou thy face display, and peace shall yet be ours.

4 Lord God of hosts, how long wilt Thou deny
In wrath to listen to thy people's cry?
5 Our food the bread of sorrow; and our draught
The cup of weeping to the bottom quaff'd;

5. *Our food the bread of sorrow; and our draught*
The cup of weeping to the bottom quaff'd]
There cannot, says Bp. Horne, be a more striking picture of Zion in captivity! Her bread is dipped in tears; and her cup is filled to the brim with them: no time is free from grief and lamentation!

6 While (such thy will!) our foes around contest
To share our spoil, and point the taunting jest.
7 Turn us again, thou God of heav'n's high powers;
Do Thou thy face display, and peace shall yet be ours.

8 Thy hands from Egypt brought a goodly vine,
And planted fair in fertile Palestine;
9 Clear'd for its grasping roots th' unpeopled land,
And gave it high to rise, and firm to stand.
10 Far o'er the eternal hills her shadow spread,
Her tendrils wreath'd the cedar's towering head;
11 And, as the centre of the land she stood,
Her branches reach'd the sea, her boughs the eastern flood.

12 Why hast thou now her hedges rent away,
And left her bare, the passing traveller's prey?
13 The field-fed beast devours each tender shoot,
Fierce from the wood the boar assails her root.

10. —*the cedar's towering head*] See the note on Ps. xxix. 5.

13. *Fierce from the wood*] Or rather "marsh;" that is, a moist marshy piece of ground, where trees and plants flourish, and which wild beasts delight in. Such is the neighbourhood of the river Jordan, thus described by Maundrell: "After having descended the outermost bank, you go about a furlong upon a level strand, before you come to the immediate bank of the river. This second bank is so beset with bushes and trees, such as tamarisks, willows, oleanders, and the like, that you can see no water till you have made your way through them. In this thicket anciently, (and the same is reported of it to this day,) several sorts of wild beasts were wont to harbour themselves." Bp. Pococke gives a similar description of the

14 Return, O God; from heav'n thine eyes incline;
Behold, and visit this neglected vine:
15 Regard the plant, Thou once didst love so well,
And chief thy pleasant branch, the hope of Israel.

banks of the Jordan, between the lake Samachonitis and the sea of Tiberias; adding that the lake itself, when the waters are fallen, is only a marsh. And, in another place, he describes the sea of Tiberias as having reeds growing by it in great numbers. Sandys had long before given a similar account of these places; observing that Jordan was shaded with poplars, elders, tamarisks, and reeds of sundry kinds; and that the lake Samachonitis was in the summer for the most part dry, and overgrown with shrubs and reeds.

In these places, according to the same authors, live many wild boars. Bp. Pococke in particular observed very large herds of them on the other side of Jordan, where it flows out of the sea of Tiberias; and several of them on the same side on which he was, lying among the reeds by the sea. The wild boars of other countries delight in the like moist and shady habitations. Keysler gives this account of the wild boars of Germany; and Le Bruyn, of those of Persia. In the Prænestine Table also, published by Dr. Shaw, we meet with χοιροποταμους, "river-hogs," on the reedy and marshy banks of the Nile. And so Niebuhr observes, "The bank of the Euphrates is extremely low in the country called Um el chanzer, where one finds an extraordinary quantity of bulrushes, and in the same place a great number of wild boars." And long ago Ovid has assigned a "marsh" for the haunt of his Calydonian boar. (See Parkhurst, on יער, under ערה, iii.)

13. — *the boar assails her root*] Parkhurst remarks that Homer has a similar description of a wild bear:

πολλα δ' ὁγε προθελυμνα χαμαι βαλε δενδρεα μακρα
Αυτησιν ῥιζησι, και αυτοις ανθεσι μηλων.
Torn from the root the lofty trees he spreads,
With all their blooming honours on their heads.

And that Ovid, among the mischiefs wrought by this Calydonian boar, particularly notices his rooting up the *vines*:

Sternuntur gravidi longo cum palmite fœtus.

(See, on חזר.)

16 Burnt tho' she be and rent, her haughty foe
The deathful terrors of thy wrath shall know.
17 But on the man, by Thee with strength array'd,
The Son of man by Thee for conquest made,
18 Thy hand shall rest; till we thy triumph see,
Resound thy praise, and still remember Thee.
19 Turn us again, thou God of heav'n's high pow'rs,
Beam with thy radiance forth, and peace shall still be ours.

PSALM LXXXI.

INTRODUCTION. The character of this Psalm is an intimate mixture and union of sweetness and sublimity. It is an Ode composed for the feast of trumpets, or the first full moon of he civil year. The Exordium contains an exhortation to cele-

16. *Burnt tho' she be and rent*—] Our translation says, "It is burnt with fire, it is cut down." But, says Bp. Horsley, referring to Parkhurst, the word כסוחה, which our translators render as a verb, is probably the noun סוחה, with the comparative כ prefixed. "It is consumed in the fire," or "burnt with fire, as refuse;" that is, says Parkhurst, such refuse stuff as the eastern people use for fuel to this day. He refers to Harmer's observations on this subject of fuel: where it is remarkable that vine-twigs are specified as an article occasionally used for the purpose, instead of dung, which is most customary; and which is the rendering of the Hebrew word in Is. v. 25. by the LXX, the Vulgate, and our English margin. After all, however, I have retained the general idea of our translations.

— her haughty foe
The deathful terrors of thy wrath shall know]
Literally, "at the rebuke of thy countenance they shall perish:" *they*, says Bp. Horsley; the spoilers of the vineyard described under the image of the wild boar and beast in the 13th verse. Bp. Horne recognises this rendering, as predictive of the fate of the adversaries, when God should deliver his people out of their hands.

brate God with singing and musick; and is, as it is especially wont to be with the Hebrews, remarkably joyous, and lively, and bounding as it were with delight. Various musical instruments are then specified, the frequent enumeration of which is a favourite practice with the lyrical poets of other nations likewise: and especial mention is made of the trumpet, because the law given to Moses had prescribed the solemn use of that instrument upon occasion of this festival. A commemoration of the promulgation of the law, and at the same time the sound of the trumpet, which was also a signal of liberty, as noticed in Lev. xxiii. 24; xxv. 9, 10; Numb. xxix. 1; naturally introduces the distresses of the Egyptian bondage, and the restoration of the people to liberty by the divine interposition, their conference with God at Mount Sinai, the whole terrour of which is wonderfully painted in two words, (for it is called סתר רעם, "the hidden place of thunder;") and lastly their contention with him at the waters of Meribah. The recollection of Meribah gives occasion to new ideas; and brings forward the people always rebellious, always ungrateful, and unmindful of all the benefits of their most indulgent parent. Accordingly the remainder of the Ode contains a very affectionate expostulation of God with his people; it propounds his covenant, confirms his promises, and then pours forth his grief and complaints as on the disappointment of his hope. Thus the argument and end of this Ode is an exhortation to obedience, founded on the paternal affection, the benefits, and the promises of God: but with what elegance, with what skill, with what variety, with what delicacy is it managed! Besides, to crown the beauty which pervades every part, the conclusion is filled with every elegance of sentiment, of imagery, and of language. The foregoing description of this Psalm is from the 26th Prælection of Bp. Lowth; who further represents it as a perfect specimen of the Hebrew Ode.

This Psalm bears the name of Asaph.

1 SHOUT for the God of hosts,
Whose arm his Jacob boasts;
Shout for the majesty of Israel's Lord!

2 Triumphant anthems sing;
The cheerful timbrel bring,
The pleasant harp, and psaltery's dulcet chord!
3 Loud the new moon proclaim with trumpets' call,
On God's appointed day, our solemn festival.

4 Of old this law from heaven
To Israel's seed was given:
5 To Joseph's sons the mystick rite was shown.
When he from Egypt's shore
His course victorious bore,
From a strange nation and a speech unknown.

2. — *timbrel* —] See the note on Ps. lxviii. 25.

— *harp* —] See the note on Ps. xxxiii. 2: and see the same Psalm for the "psaltery," there rendered "lute."

3. *Loud the new moon proclaim with trumpets' call*] In the Jewish Church, notice was given of feasts, jubilees, &c. by sound of trumpet. All the new moons, or beginnings of months, were observed in this manner; see Numb. x. 1: but on the September new moon, or first day of the seventh month, was kept a great festival, called "the feast of trumpets," which probably is here intended. This September new moon had a particular regard paid to it, because, according to the old calculation, before Israel came out of Egypt, it was the first new moon in the year, which began upon this day, the first of the (afterwards) seventh month. The 10th of the same month was the great day of atonement; and on the 15th was celebrated the feast of tabernacles. See Lev. xxiii. 27, and 34. Our Psalm therefore appears to have been designed for the purpose of awakening and stirring up the devotion of the people upon the solemn entrance of a month, in which they were to commemorate so many past blessings, prefigurative of so much greater blessings to come. (*Bp. Horne.*)

Concerning the trumpet, see the note on Ps. xlvii. 5.

5. *From a strange nation and a speech unknown.*] Literally, "I heard a language that I understood not." See our Bib.

6 " I from his loins the galling load displac'd,
I from the potter's kiln his bondsman-hand
releas'd.

7 " By toil, by wandering spent,
To me thy voice was sent:
I rescued thee from dark affliction's night.
Thou heard'st my voice resound,
Where roll'd the thunder round
The pillar'd cloud and Sinai's secret height.

translation. Concerning these words, says Bp. Horne, it is difficult to account for the change of person: but the sense seems to be, that the children of Israel received the law, when they had been in bondage under a people of strange and barbarous language or dialect. The passage is exactly parallel to that in Ps. cxiv. 1.

6. *I from his loins the galling load displac'd*] From this verse to the end it is plain that God is the speaker. The sudden and abrupt introduction of him is highly animated; and infinitely more poetical and affecting than if he had been in terms announced as the speaker. Excited, as it were, by the mention of the Exodus, he seems to take the discourse into his own mouth; and proceeds at once to remonstrate with his people in a strain of the most impressive expostulation.

6. — *the potter's kiln*] Our translations say, " the pots." On which Bp. Horsley, after Dr. Kennicott, remarks, that the Hebrew word denotes a large vessel, in which the earth was mixed and worked up for making the bricks. Parkhurst, following the LXX, the Vulgate, Symmachus, Jerome, and others, by whom the word is rendered κοφινος or cophinus, represents the sense of it to be " a basket:" and observes that baskets might probably be employed, both in carrying the earth of which the bricks were made, and also the bricks themselves. (See, on דד, ii. See also Simonis.) The general import is obvious enough, particularly when compared with Exod. i. 14.

7. *Where roll'd the thunder round*
The pillar'd cloud and Sinai's secret height]
Literally, " in the secret place of thunder," which Bp. Lowth, as may be seen in the Introduction, understands of Mount Sinai. Bp. Horne however says, with reference to the cloudy pillar, " in that deep recess God had fixed his awful

And there the measure of thy faith I tried,
Where Meribah's fresh spring gush'd forth
from Horeb's side.

8 "Hear, O my Israel's seed;
My law, my people, heed:
If thou to me thy duteous ear incline,
9 No idol god shall stand
Within thy favour'd land,
Thy vows be offer'd at no idol shrine:
10 "I am thy God, Jehovah: thee I led
From Egypt: ope thy mouth, and thou shalt
full be fed.

11 "But Israel's faithless seed
Refus'd my voice to heed;
My people spurn'd and cast their God away.
12 Then of my grace bereft
The reprobates I left,
Slaves of their lust in wayward paths to stray.
13 O had the ways of right my people trod,
And Israel humbly walk'd, obedient to their
God;

throne; and from thence, on proper occasions, he manifested his power and glory, protecting Israel, and confounding their adversaries. In Ps. xcix. 6, it is said of Moses and Aaron, 'they called upon the Lord, and he answered them: he spake unto them in the cloudy pillar;' which passage seems exactly parallel to that in the verse under consideration, 'Thou calledst, and—I answered thee in the secret place of thunder.'" Each of these interpretations seems of itself unexceptionable: I have therefore combined them in the above version.

7. *Where Meribah's fresh spring gush'd forth from Horeb's side*] See Exod. xvii. 6, 7. The local specification, as used in our Bible translation, is much more poetical than the rendering in the C. P. B. "the waters of strife."

14 "Their enemies had felt
My might, and suppliant knelt:
My hand had made the hostile squadrons run.
15 Who dar'd with God contend,
Had found a speedy end,
But Israel's days had lasted as the sun:
16 With fat of wheat had I thy wish fulfill'd,
And with the honey fed, from stony rocks distill'd."

PSALM LXXXII.

INTRODUCTION. This Psalm is a solemn admonition to those, to whom the administration of justice is committed, of their duty and their responsibility. The Author, to whom it is ascribed, is Asaph: the occasion of it is unknown; but it appears from some expressions, particularly in the 2d and 5th

16. —*fat of wheat*—] It is an usual phrase with the Hebrews, to call the most esteemed part of any thing "the fat." The word is used with this combination in Deut. xxxii. 14; and is adopted again in Ps. cxlvii. 14. Our translators render it, "the finest of the wheat."

— *the honey — from stony rocks distill'd*] In Deut. xxxii. 13, Moses after the same manner speaks of Israel "sucking honey out of the rock." The country of Palestine abounded in wild bees, which, living in the rocks, furnished honey in great quantities. In 1 Sam. xiv. 26, 27, we have an instance mentioned of honey dropping on the ground in a wood, which supplied food to Jonathan: and John the Baptist fed on wild honey, most probably found in rocks or hollow trees. In Scripture the country is frequently described by a familiar phrase as "a land flowing with milk and honey:" and in Job xx. 17, we meet with the strong expressions of "brooks, floods, rivers of honey." Palestine is still remarkable for this natural production. Hasselquist says, between Acra and Nazareth "great numbers of wild bees breed, to the advantage of the inhabitants." And Maundrell observes of the great salt plains near Jericho, "that he perceived in it in many places a smell of honey and wax, as strong as if he had been in an apiary."

verses, to allude to the misconduct of certain persons, whom it denounces in the 6th and 7th verses with an air of severe irony, followed by an apostrophe to God, to arise and assert his prerogative.

1 AMONG the gods indued with might,
A mightier God doth stand.
Prepar'd to doom with judgment right
The judges of the land.

2 How long will ye with wrongful aid
The oppressor's cause protect?
How long, by partial favour sway'd,
The impious man respect?

3 Protect the fatherless and weak;
Defend the poor distrest:
4 And give deliverance to the meek,
By lawless pow'r opprest.

5 Learn will they not, nor understand!
In darkness on they go!
Quake all the pillars of the land,
And totter to and fro.

6 True, ye are Gods, ye Kings, I said,
And sons of Him most High:
Yet as the sons of men ye fade,
And as the heathen die.

5. *Learn will they not*] The Psalmist, having thus far addressed himself to the administrators of justice, as if wearied with his ineffectual remonstrances, here suddenly turns away and condemns their inattention and perverseness. The change of person is a natural indication of the earnestness of the speaker, and has a lively effect.

7 Arise, Jehovah, in thy might;
Pronounce thy just decree:
The heritage of earth by right
Belongs, O God, to Thee.

PSALM LXXXIII.

Introduction. An animated appeal to God from the insolence, subtilty, rage, and malice of confederate enemies, combined for the extermination of Israel. The enumeration of the nations, arrayed as it were for the work of desolation; the dramatick spirit, with which their hostility is painted; the allusions to the early victories of Israel over their heathen adversaries; and the varied and expressive similitudes under which the rout and destruction of the present assailants is foreshown; give a very poetical character to this interesting Ode of Asaph.

1 NO more, O God, from speech refrain!
In peace, O God, no more remain!
2 For round thy foes tumultuous spread,
And they that hate thee lift the head.
3 They seek with crafty wiles to snare
Thy flock, the chosen of thy care.
4 "Come, root them out," they fierce exclaim,
"And blast for ever Israel's name."

5 With one consent behold them join'd,
Against thy majesty combin'd!
6 There Edom's, Ishmael's tents are seen,
And there the wandering Hagarene:

3. — *the chosen of thy care*] Lit. "thy hidden ones," or "thy treasured ones:" that is, says Bp. Horne, God's peculiar nation, separated from the world, and taken under the cover and protection of his wings.

7 Gebal and Amalek conspire;
Philistia's sons, and they of Tyre;
Their hosts have Moab, Ammon brought,
8 And Assur aids the sons of Lot.

9, 10 Smite them, as Midian's chiefs of yore,
Near Endor's walls, on Kishon's shore:
There Sisera proud and Jabin died,
Like earth's vile refuse cast aside.
11 Their kings, as Zeeb and Oreb, slay;
As Zeeba and Salmunna, lay
12 In dust their nobles. "Seize th' abode,
"'Tis ours," they cry, "of Israel's God."

13 As in the wind the thistle's down,
As stubble in the whirlwind strown,
14 So drive them. As the fiery flood,
That lords it o'er the blazing wood;
As flames, with sweepy sway that pass
O'er the dry heath or mountain grass;

7. *Gebal*] The situation and circumstances of this people are not known.

13. *As in the wind the thistle's down*] Our translators say, "like a wheel:" but the interpretation here adopted is preferable. The Hebrew word signifies "any light thing rolled over and over again," or "whirled" by the wind. It occurs also in Is. xvii. 13; where our translation renders it "a rolling thing," adding "thistle-down" in the margin.

14. —*with sweepy sway*—] The poetical reader will call to mind the phrase in Gray's beautiful Fragment,

> — where the tempest burst with sweepy sway.

I have introduced it here with an eye to the precise signification of the word in the following verse, there rendered, as in our translations, "storm," but meaning "a violent sweeping wind" or "storm." See Parkhurst on ספה, iv: who observes, that so the Arabs use their similar verb for the wind's "sweeping" the earth, and that the corresponding

15 So let thy wrath's tempestuous show'r
Disperse them, and thy storm devour!

Arabick noun signifies a violent wind, which "sweeps up" the dust, leaves, &c, in its way. The Latin Poets in like manner often apply their verb "verrere" to the winds. Instances occur in Virgil and Lucan; and before them in Lucretius:

Sunt igitur *venti* nimirum corpora cæca,
Quæ mare, quæ terras, quæ denique nubila cœli
Verrunt.
The *winds* are bodies, tho' by us unseen,
Which *sweep* the main, the land, and clouds of heaven.

14. *O'er the dry heath or mountain grass*] Bp. Horne thus illustrates the comparisons, contained in these very striking verses. The fate of those is here predicted, who invade the inheritance of Jehovah, and say, "Let us take to ourselves the houses of God in possession." The inconstancy and mutability of their fortunes is resembled to "thistle-down," or some such light revolving body; and to "stubble" or chaff, whirled about and dissipated by the "wind:" the suddenness, horror, and universality of their destruction are set forth by the similitude of a "fire," consuming the dry trees in a "forest," or some combustible matter on the "mountains."

The vigour of the description must be obvious to every one: but the comparison will acquire more energy and propriety if it be recollected, that it is a custom in the East, to set the dry herbage on fire before the autumnal rains, and that such fires are often productive of very alarming and formidable effects. Dr. Chandler, speaking of the latter end of July in the neighbourhood of Smyrna, says, "This was the season for consuming the dry herbage and undergrowth on the mountains: and we often saw the fire blazing in the wind, and spreading a thick smoke along their sides." In another place, he thus describes the effects of a fire accidentally kindled in the latter end of August at Troas: "A spark of fire fell unobserved in the grass, which was long, parched by the sun, and inflammable like tinder. A brisk wind soon kindled a blaze, which withered in an instant the leaves of the bushes and trees in its way, seized the branches and roots, and devoured all before it with prodigious crackling and noise, and with a thick smoke; leaving the ground black, and the stones hot. We were much alarmed, as a general conflagration of the country seemed likely to ensue." And again, describing the effects of another conflagration; "We had been exposed this day, without any shelter, to the sun. An accidental fire had scorched the bushes by the way, and

16, 17 Their faces fill with shame; their soul
With anguish and dismay controul;
Till humbled they confess thy fear,
Or ruin close their brief career.
18 So shall the world adore thy name,
Jehovah, the supreme I AM;
And Thee Omnipotent shall own,
Most Highest o'er the earth alone.

PSALM LXXXIV.

INTRODUCTION. Of this very delightful hymn, the author is anonymous, and the exact occasion unknown. The subject however appears to resemble that of the 42d Psalm; and it accordingly paints in very expressive colours the feelings of an Israelite, deprived of all access to Jerusalem and the sanctuary, and ardently pouring forth his longings for a restoration to that envied privilege. Whether we consider on the one hand the earnestness of the Psalmist's aspirations, and the fervour of his devotion; or, on the other, the sweetness of his ideas, the gracefulness of his diction, and the general elegance of the composition; we shall with difficulty discover a poem superior to this pious and beautiful hymn.

1 O! HOW lovely is the shrine,
Where, O Lord, thy glories shine!

destroyed their leaves, and the ground was bare and parched. *** The slopes" of a mountain of marble over which he passed, "were covered with large pines, many scorched or fallen, and some then on fire. The conflagration had extended far into the country, spreading wide, as driven on and directed by the wind." Similar descriptions occur in the works of other travellers in those hot countries: and they serve to give a more adequate idea, than would otherwise offer itself to an European mind, of the Psalmist's meaning, when he speaks of "the fire burning the wood, and the flame setting the mountains on fire."

1. *O! how lovely is the shrine, Where, O Lord, thy glories shine!*] With what eagerness, and at

2 Faints my soul, and pines away,
Till within thy fane I stray;
Then my tongue, thy courts along,
Pours the swelling tide of song;
And my heart exults with glee,
Blest, O living God, with Thee.

3 As the sparrow loves to rest
In her own accustom'd nest;
As the dove forbears to roam
From her callow nestlings' home;

the same time with what tenderness, of feeling, does the Poet break upon his subject! with what simplicity, and at the same time with what exquisiteness, of language! After the first burst of passion, conveyed in this exclamation, he proceeds to describe his state of mind in terms of the greatest energy. Our translators render the sentence, "My soul longeth, yea, even fainteth for the courts of the LORD." Parkhurst considering the noun to denote the bodily frame, and understanding the former verb in the sense of "being" or "becoming pale or wan," as from longing desire, renders it, "My frame is grown pale, it even wasteth" or "pineth away for the courts of Jehovah." (See, on כסף.) Either sense expresses the most intense desire. I have retained that of our translators.

3. — *the dove* —] I adopt Parkhurst's interpretation of the Hebrew word, agreeably to the Targum, the LXX, and the Vulgate. It probably means, says he, the wild pigeon as distinguished from the tame, so called from its *wandering freely* in the woods; the radical word conveying that notion. The passage, he adds, may be thus explained: "Even (as) the sparrow findeth her house, and the dove her nest, where she hath laid her young, (so should I find) thy altars, O Jehovah of Hosts, my King and my God." According to which exposition the Psalmist illustrates his vehement longing after the sacred tabernacle, and God's publick worship, by the ϛοργη (the natural affection) of birds, and by that joy and delight with which they return to their brood after they have been absent from them. (See, on דרר, ii.)

The above exposition supersedes the notion that there is an allusion in this passage to birds being allowed to build

To thine altars so I cling,
Lord of hosts, my God and King.
4 Blest, who in thy mansions dwell,
And thy praises ever tell!

5 Nor unblest, whose hearts are bent
Prompt to climb the steep ascent.
6 While they tread the thorny glen,
Strong in Thee, the treasur'd rain

their nests in the neighbourhood of the sanctuary. However this be, (and there are difficulties belonging to both interpretations,) I observe with Bp. Horne, that "it is evidently the design of the passage to intimate to us, that, in the house and at the altar of God, a faithful soul findeth freedom from care and sorrow, quiet of mind, and gladness of spirit; like a bird that has secured a little mansion, for the reception and education of her young. And there is no heart," subjoins that amiable and excellent commentator, "endued with sensibility, which doth not bear its testimony to the exquisite beauty and propriety of this affecting image."

5. *Nor unblest whose hearts are bent*
Prompt to climb the steep ascent]

Not only they are pronounced "blessed," who dwell in the temple, but all they also who are travelling thitherward, as the whole Jewish nation was wont to do three times in a year; and who are therefore meditating on their "journey," and on the "way" which leadeth to the holy city, trusting in God to "strengthen," and prosper them, and conduct them to the house of his habitation, the place where his glory dwelleth. (*Bp. Horne.*) Bp. Horsley renders the passage,

> Blessed is the man, whose strength is in thee;
> They are bent upon climbing the steep ascents.

And observes that the Hebrew is, "steep ascents are in their hearts," that is, the steep ascents of the hills on which the city and temple stood.

6. *While they tread the thorny glen*] This passage, which our translators render, "Who passing through the valley of Baca," is one of acknowledged difficulty. I should rather think, says Parkhurst, that בכא (Baca) means a kind of "large shrub," which the Arabs still likewise call "Baca," and which probably was so named from its *distilling* an odoriferous gum. "The valley of Baca" appears to be "a

Quaff they, as the well-spring sweet:
So from dell to dell their feet
7 Pass, till they on Zion's height
Stand before Jehovah's sight.

rugged valley" embarrassed with bushes and stones, which could not be passed through without labour and tears: such we may collect from Deut. xxi. 4, were to be found in Judea. It is remarkable that the LXX. render בכא in this place by κλαυθμωνος, Aquila by κλαυθμου, "of weeping;" and the Vulgate by lachrymarum, "of tears:" these versions may serve to confirm its relation to בכה, "to weep, distil, &c," but the word itself most probably denotes some *shrub* in this Psalm, as well as in the other texts of Scripture where it occurs.

6. — *the treasur'd rain*
Quaff they, as the well-spring sweet]

Bp. Horsley renders the passage,

> Passing through the valley of Baca, they make it a fountain,
> The pools which the rain hath filled.

That is, he observes, "they quench their thirst with the rain water of the stagnant pools, and are as well satisfied with it, as with the pure water of a spring."

Pools or reservoirs of water, as well as wells, are common in the eastern deserts: the latter are supplied by springs, the former by rains, as here noticed: but both are to be found in considerable numbers in Judea, and are, according to Rauwolff, more numerous in these countries than springs that lie high; that is, than fountains and brooks of running water. Some of these have been made for the use of the people that dwell in the neighbourhood; some for travellers, and especially those that travel for devotion; as for instance such as go in pilgrimage to Mecca. The Psalmist appears to refer to provisions of this sort, made by the devout Israelites in the way of their progress to Jerusalem.

7. *So from dell to dell their feet*
Pass]

"Ex valle in vallem." So Simonis, after Michaelis. (See on חיל.) "From stage to stage." *Bp. Horne.* That is, from one pool or well of water, to another. For the same scarcity of water, which rendered necessary the provisions spoken of in the last note, would make the pilgrims particularly careful to take up their lodgings, as much as possible, near some reservoir or fountain, and of course in some valley or dell, where the waters were to be found. That such is the practice with cara-

8 Hear, Jehovah, hear me plead !
Jacob's God, thy suppliant heed,
9 And with thy protecting grace
Look on thine Anointed's face !
10 But a day remote to wait
Warder at thy temple gate,
Far excels a thousand spent
In the joyous sinner's tent.

11 God will strength and glory yield,
He's our sun, and He our shield ;
Nor from them, who walk aright,
Aught withholds he of delight.
12 Blest among mankind are all,
Who to Thee, Eternal, call :
Blest, who for protection flee,
God Armipotent, to Thee !

PSALM LXXXV.

Introduction. The eighty-fifth Psalm, observes Bp. Lowth in his Commentary on the 45th Chapter of Isaiah, is a very elegant Ode on the same subject with this part of Isaiah's prophecies; the Restoration of Judah from captivity; and is in the most beautiful part of it, from the 10th verse to the end, a manifest imitation of the Prophet. The images of the dew and the rain descending from heaven, and making the earth fruitful, employed by the Prophet, and some of those nearly of the same kind which are used by the Psalmist, may perhaps

vans of merchants and pilgrims at this time is notorious from the accounts of various modern travellers. Thus Bp. Pococke tells us, that when he came to the fountain, which supplies the aqueduct of Tyre, he found there the great sheikh of those parts with a considerable number of attendants, who had stopped there, but soon went away, it being usual with them to halt wherever they find a spring.

be primarily understood, as designed to set forth in a splendid manner the happy state of God's people restored to their country, and flourishing in peace and plenty, in piety and virtue: but Justice and Salvation, Mercy and Truth, Righteousness and Peace, and Glory dwelling in the land, cannot with any propriety, in the one or the other, be interpreted as the consequences of that event: they must mean the blessings of the great Redemption by Messiah.

The character of this Ode, as the same illustrious critic observes in his Prælections, is that of sweetness, and hope approaching to exultation: and the personification of the divine attributes, which is just, elegant, and splendid, if interpreted with reference only to the proper and more obvious argument of the Psalm, concerning the restoration of the Jews from the Babylonish captivity, is, if referred to the more divine sense, which is not obscurely shadowed forth under that image, above measure grand and elevated, most mysterious and sublime.

Bp. Horsley observes that the Psalm may be thus divided:
Part I. first three verses; sung by a semichorus of Priests.
Part II. verses 4, 5, 6, 7; by a second semichorus.
Part III. verses 8, 9, 10, 11; by the high priest alone.
Part IV. verses 12, 13; by the whole choir.

PART I.

1 LORD, from thy eyes the beams of grace
Have lighted on thy land:
And captive Jacob's rescued race
Confess thy saving hand.

2 Thy people's guilt is all forgiven,
Their sins are all effac'd:
3 Away thy furious wrath is driven,
Away thine anger chas'd.

PART II.

4 Turn us, O God; our Saviour, turn:
No thought of wrath retain.

5 For ever should thine anger burn?
From age to age remain?

6 And wilt Thou not our health restore,
Our joy in Thee revive?
7 Lord, upon us thy mercy pour,
And grant in Thee to live.

PART III.

8 I wait Jehovah's will to hear:
His accents, just and sweet,
With peace his servants' heart shall cheer,
And guide their devious feet.

9 Behold, on them, who fear him, shown
His saving light attends:
And Glory from the eternal throne
To dwell with men descends.

10 Prevailing Mercy, Truth unchang'd,
In kind communion meet:
Justice and Peace, no more estrang'd,
With answering kisses greet.

11 Truth from the earth is seen to rise,
And wide her branches throw;
And Justice from her native skies
Looks forth on man below.

PART IV.

12 His blessing shall the Lord bestow,
And grant our land's increase:
13 While Justice shall before him go,
And smooth his way with peace.

PSALM LXXXVI.

INTRODUCTION. This Psalm is denominated "a prayer of David." The topicks of it are such as usually prevail in similar compositions; and it is not marked by any peculiarity in its structure or style.

1 THY listening ear, O Lord, incline:
Hear me, my God, distrest and weak!
2 Preserve my soul, for I am thine;
O save me, for thine aid I seek!

3 To Thee ascend my daily cries:
Hear, Lord, in mercy hear my voice!
4 To Thee my soul for comfort flies,
O bid thy servant's soul rejoice!

5 'Tis thine in goodness to abound;
'Tis thine to pity and forgive;
'Tis thine to heal the bleeding wound,
And grant the plaintive soul to live.

6 Hear, O Jehovah, when I pray!
Attend my voice, my suppliant cry!
7 I call thee in affliction's day,
For Thou wilt listen, Thou reply.

8 Jehovah, god like thee is none:
Works are there none resembling thine.
9 Her Maker Thee the earth shall own,
Her countless myriads seek thy shrine;

2. —*for I am thine*] Literally, "for I am holy:" the term appears to denote one "devoted to the service of God," and is equivalent to another passage in the Psalms, "I am *thine*, O save me," cxix. 94. (See Bp. Horne's note.)

To Thee, the Uncreated Name,
Sole source of life, their homage bring;
10 Thee great in might, in works, proclaim,
Their only God, their only King.

11 Teach me, O Lord, thy way to see;
And in thy truth my steps shall tread:
Unite, O Lord, my heart to Thee;
Thy glorious name my heart shall dread.

12 And Thee that heart shall still extol,
Thy goodness chaunt, thy praises tell:
13 For large thy love; and Thou my soul
Hast rescued from the lowest hell.

14 Like swelling waves the proud arise,
With terror arm'd, and bent on strife;
(No fear of Thee before their eyes)
They vex my soul, they hunt my life.

15 Far different Thou, Great Pow'r above,
Of mercy swift, to anger slow:
Truth seals the promise of thy love,
And large and deep thy bounties flow.

16 Turn Thee, O Lord, my woes redress;
Turn, and behold with aspect mild,
With strength indue, with safety bless
Thy servant and thine handmaid's child.

17 Some token of thy favour show,
Some sign which all my foes may see;
And fill'd with blank confusion know
My comfort and my help in Thee.

PSALM LXXXVII.

INTRODUCTION. There is no more difficult composition than this in the whole Book of Psalms; none in which we have more cause to lament our ignorance of the occasion and subject of it. Commentators are much divided in their expositions. After much hesitation, I have adopted Bp. Horsley's principle of interpretation, which is laid down in the following introductory comment. He states, as its general subject, "Salvation is of the Jews;" and then observes, "Nothing is wanting to give perspicuity to this wonderful composition, but to distinguish its parts. It opens with four lines," (the two first stanzas of the following version,) "sung perhaps by the whole choir, celebrating Mount Zion, as the chosen place of God's residence, distinguished by the manifestation of his glory. The Messiah interrupts these national boastings of the chorus, by declaring his intention of turning his regard upon the idolatrous nations, which had been the most estranged from the true God. This changes the topick of praise from God's visible residence in the temple, to the circumstance that Judea was the destined place of the great Deliverer's nativity."

1 FIX'D firmly HIS foundations keep
Their station on the holy steep.

1. *Fix'd firmly* HIS *foundations keep*
Their station on the holy steep.]
The Psalmist, after having meditated on the strength, the beauty, and the glory of Jerusalem, being smitten with love of the holy city, and imagining the thoughts of his hearers, or readers, to have been employed on the same subject, breaks forth at once in this abrupt manner: "It is HIS foundation on the holy mountains." By the "holy mountains" are meant those hills of Judea, which Jehovah had chosen, and separated to himself from all others, whereon to construct the highly favoured city and temple. As the dwellings of Jacob in the promised land were beloved by him more than the dwellings of other nations, so he "loved the gates of Sion more than all the dwellings of Jacob." (*Bp. Horne.*)

2 O, lovely in Jehovah's eyes
The portals fair of Zion rise,

And all the pleasant seats excel,
The goodly tents of Israel.
3 Bright is thy fame, and far abroad
Diffus'd, thou city of our God.

4 " In times to come among my race
Proud Babel's daughter will I place;
And Egypt rank with those who bring
Due homage to their sovereign King.

With them shall Ethiopia join,
And Tyre, and they of Palestine:
Whilst all with one accord declare,
' Behold, *his* going forth was there.' "

5 And each and all shall lift on high
Their voice, and thus of Zion cry,

4. *In times to come among my race* &c.] This, according to the introductory note, is supposed to be the declaration of Messiah.

— *Egypt*] See the second note on Ps. lxxxix. 10.

— *Behold,* his *going forth was there*] This great publick Benefactor shall be born among the Jews. (*Bp. Horsley.*)

5. *And each and all shall lift on high*
Their voice]
איש per synecdochen sumitur pro quovis homine, tam mare quam fœmina; et sic interdum distributive per *unusquisque, quilibet,* exponendum est, ut Gen. x. 5; xl. 5; maxime si geminetur איש איש vel איש ואיש, ut Lev. xx. 2; xxiv. 15; Num. ix. 10; Esth. i. 8: איש ואיש *homines, varii generis,* Ps. lxxxvii. 5. (Simonis in verb.) According to this sense of the phrase, Bp. Horsley renders "And every one shall say of Sion, He was born there:" and he thus remarks upon it, and its context: *Unusquisque,* every one. Every one shall confess, to the honour of the Israelites, that the Saviour was a native Jew; and God

'Behold, his going forth was there,'
And God most high shall stablish her.

6 Yea God himself, the mighty Lord,
His works of wonder shall record;
And to the list'ning world declare,
'Behold, his going forth was there.'

7 With joy shall sing the choral train,
The minstrels breathe the answering strain:
"O Zion, Zion fair, I see
The fountains of my bliss in thee."

shall provide that this circumstance shall be particularly recorded in the *Scripture of the peoples;* the historical books of the New Testament, called "the Scripture of the peoples," as intended for the instruction of the whole world; not like the Scriptures of the Old Testament, peculiar to the Jews.

7. *With joy shall sing the choral train,*
The minstrels breathe the answering strain]

"As well the singers as the players on instruments *shall be there.*" Bib. translation. The particular musical instrument here intended was "the flute" or "pipe with many holes:" which was an instrument of joy, Is. v. 12; 1 Kings i. 40; as well as of sorrow, Jer. xlviii. 36: and particularly employed by those who went up to the temple, Is. xxx. 29. (See Parkhurst, on חלל, iii) The purport of the verse appears to be, that the event, commemorated in the former portion of the Psalm, should be celebrated by a festive union of vocal and instrumental musick; and that, as it follows in the remainder of the verse, the burden of the song should be, "All my springs are in thee:" all the sources of my hopes and comforts are in thee, O Zion, thou city of our God! "Springs of water," says Parkhurst, as above, "afford in the hot eastern countries a refreshment and delight, of which we in this part of the world can form but an imperfect conception."

PSALM LXXXVIII.

INTRODUCTION. "This Psalm, as Mr. Mudge observes, may well be said to be composed, according to its title, לענות, to create dejection, to raise a pensive gloom or melancholy in the mind; the whole subject of it being quite throughout heavy, and full of the most dismal complaints. The nature and degree of the sufferings related in it; the strength of the expressions used to describe them; the consent of ancient expositors; the appointment of the Psalm by the Church to be read on Good Friday; all these circumstances concur in directing an application of the whole to our blessed Lord. His unexampled sorrows, both in body and soul; his desertion in the day of trouble; his bitter passion, and approaching death; with his frequent and fervent prayers for the accomplishment of the promises, for the salvation of the Church through him, and for the manifestation of God's glory; these are the particulars treated of in this instructive and most affecting composition." *Bp. Horne.*

1 GOD of my health, Eternal Lord, I seek
Thee in the morning light, and evening gloom:
2 Hear me, and save! Afflictions o'er me break,
3 And sinks my soul with sorrow to the tomb.

4 As one within the grave's dark caverns laid,
As one whom strength, and hope, and life hath left,
5 Outcast of men, I'm number'd with the dead,
Rent from thy hand, and of thy care bereft.

6 Thy hand hath plung'd me in a dark abyss,
Dark as the night, immeasurably deep:
7 Hard on my soul thy angry terrours press,
And o'er me all thy surging billows sweep.

8 My friends deny me as a wretch unknown,
Or from my hated sight abhorrent flee:
In gloomy dungeon pent, I pine alone,
Nor beam of light, nor hope of freedom see.

9 Mine eye with grief is wasted. Every day
To Thee I pour my cries, my hand I raise!
10 Wilt thou thy wonders to the dead display?
Shall the shrunk corse arise and speak thy praise?

11 Say, shall thy goodness in the grave be told?
Thy truth, where death and desolation dwell?
12 Thy wonders shall obscurity unfold?
Or mute oblivion of thy justice tell?

13 But, Lord, to Thee my earnest pray'r I make,
My voice salutes Thee with the dawning day.
14 My God, My God, ah! why my soul forsake?
Why close thine ear, and turn thy face away?

10. —*the shrunk corse*—] The Hebrew word, says Parkhurst, means "dead bodies, reduced" or "resolved into their original dust." I know not, he adds, of any *one* English word that will express it: *remains* or *relicks* come as near to it as any that I can recollect. It is several times put after מתים, "the dead," as of more intense signification. (See, on רפא, ii.) "Mortui, qui vivere desierunt, manes, proprie *flaccidi*." (Simonis.) Possibly the phrase, which I have employed above, may be considered as giving, if not with literal accuracy, yet not altogether inaptly, the idea of the original.

Ill-weav'd ambition, how much art thou *shrunk!*
When that this body did contain a spirit,
A kingdom for it was too small a bound:
But now two paces of the vilest earth
Is room enough.

15 Ev'n from my youth affliction wears my frame,
Pain drowns my breath, and doubt distracts my soul:
16 Whilst arm'd for death I see thy anger flame,
And, like a ravening flood, thy terrours roll.

17 Fierce as a flood, thy terrours round me rise,
Press all amain, and throng me every day:
18 Whilst friend and lover at thy bidding flies,
And far each old associate turns away.

PSALM LXXXIX.

Introduction. Whoever was the Author and whatever was the particular occasion of this Psalm, for neither of them is ascertained, it is highly interesting as a commemoration of the divine attributes, especially of the covenanted mercy of God to David and his seed, with which the actual condition of distress experienced by the Jews at the period when the Psalm was composed is finely contrasted. It opens, Part I. with an avowed determination of the Psalmist to celebrate the mercy and faithfulness of Jehovah: which determination is interrupted, Part

15. *Pain drowns my breath*] Literally, "I labour" or "pant for breath, I breathe with pain and difficulty," as a person in great affliction and distress. The verb sometimes signifies "to expire;" but it doth not so strictly express as imply *death*, from the obstruction of breathing that accompanies it. Our translators say "I am ready to die." (See Parkhurst, on גנע. i. ii.)

—*doubt distracts my soul*] Literally, as in the Bib. trans. "I am distracted." The verb means to "turn this way and that," as a person in great distress, not knowing, as we say, which way to turn himself; according to that description of Virgil, in the 4th book of the Æneid,

— Animum nunc huc, nunc dividit illuc,
In partesque rupit varias, perque omnia *versat.*

So the LXX excellently, ἐξηπορήθην. (See Parkhurst, on פנה, viii.)

II. by Jehovah himself announcing his covenant with David and his seed. In Part III. the Psalmist resumes the strain; and proceeds to enumerate the various claims which Jehovah may assert to the praises of his creatures, from his works, his dispensations, and his attributes; whence he is led, in Part IV. to declare the blessedness and security of those, who unite in his praises, and take him for their strength and defence. The Poem then passes on, Part V. by a natural and graceful transition to a detailed account of the covenant with David, before noticed in general terms; and records that covenant in the form of a revelation of the divine will, made by God himself to one of his prophets. This declaration is expressed in a style of dignity and solemnity, suited to the subject and to the Speaker. It is scarcely concluded, when the Psalmist, Part VI. strongly affected as it should seem by the promise of blessings to David's seed, contrasted with the affliction and disgrace which had recently befallen one of David's royal descendants, bursts forth into a passionate enumeration of the calamities he had witnessed; expostulating, Part VII. with God for his seeming forgetfulness of his lovingkindness, but finally reassuring himself, and resuming the language of gratitude and praise. Different parts of this Poem are written with much nobleness and grandeur: and others with equal tenderness and pathos: but it is especially to be admired for the elegance of its structure, and the ease, the delicacy, and beauty of its transitions.

PART I.

1 THE mercies of th' Eternal King,
Perpetual as himself, I sing:
And on his truth my lips shall dwell,
That age to age the strain may tell.

2 For I have said, thy mercies rise,
A deathless structure, to the skies:
The heav'ns were planted by thy hand,
And, as the heav'ns, thy truth shall stand.

PART II.

3 "With him, the chief my love preferr'd,
I pledg'd my covenanted word;
My will to David I reveal'd,
And with an oath the promise seal'd:

4 Whilst age shall still to age succeed,
Perennial glory waits thy seed:
Nor time shall shake the corner-stone,
On which I fix my servant's throne."

PART III.

5 Thy wonders, Lord, thro' heav'n shall ring,
Thy truth assembled saints shall sing:
6 For who with thee, in earth or sky,
Angel or man of might, can vie?

7 Thee, Lord, thy saints assembled fear;
Thee thine attendant hosts revere;
8 Lord God of armies, King alone,
Thy raiment truth, and strength thy zone.

9 The swelling sea obeys thy will:
The proud waves listen, and are still.
10 Thee Rahab felt, all crush'd and pierc'd:
Thy arm of strength the foe dispers'd.

10. *Thee Rahab felt, all crush'd and pierc'd*] Bishop Horsley translates the sentence, "Thou hast crushed Rahab, that she lies gasping with her wounds." And observes, "The word חלל, as it is used here, and in Ps. lxxxviii. 5, signifies, not a dead carcass, but a person left for dead, under his wounds, upon the field of battle: a person so wounded, as to be fallen, and incapable of rising

11 The heav'ns are thine, and thine the earth:
Each earthly, each celestial birth,
This mingled mass of land and sea,
Thou mad'st; and it belongs to Thee.

12 The sultry south, the gloomy north,—
Thy will creative brought them forth,
From east, from west, with joint acclame
Tabor and Hermon sound thy name.

to defend himself, or annoy the enemy. It answers exactly to the Greek word τραυματικς, by which the LXX render it. We have no corresponding word in the English language."

10. *Rahab*] A name given to Egypt from the *pride*, for so the word signifies, of its princes and inhabitants, which is often noted in Scripture. (See Parkhurst, on רחב, iii.)

11. *This mingled mass of land and sea*] The Hebrew word, commonly, as here, rendered by our translators "the world," properly signifies "the mixt globe of earth and water." (See Parkhurst, on בל, vii.)

12. *The sultry south, the gloomy north*] The Hebrew word for "the north" is derived from a root signifying to "hide, conceal." The "north" is probably so named; because, to our northern hemisphere of the earth, the sun appears to move from east to south, and from south to west, and towards mid-day is at all times of the year southerly, whence the north side of a building, tree, or mountain is usually "concealed" or "hidden" from his direct rays, and is, as we express it, in the shade. (See Parkhurst, on צפן, iv.) Simonis also assigns this as the reason of the name in the judgment of some critics: or, in that of others, because the north is covered with snow, and, of others again, with darkness; and so the Greek word for darkness, ζοφος, is continually used by Homer for the north: for the ancients thought that the north was always buried in gloom and thick darkness. From such views of the etymology of the word, I have annexed the epithet "gloomy" to the north: and have accordingly given the antithetical epithet "sultry" to the opposite quarter, though in that instance the radical signification of the word would not lead to such an annexation.

— *Tabor and Hermon*] These mountains, lying respectively to the west and east of Judea, appear to be used by an agreeable metonymy for those two quarters of the heavens.

13 Where'er thy arm its sway extends,
Thy servant Victory attends:
Thy hand the organ of command,
And empire sits on thy right hand.

14 On judgment just, on right confest,
Thy sovereign throne's foundations rest:
Love goes before, thy way to clear,
And Truth, thy ready harbinger.

PART IV.

15 O blest are they, who know and join
(When sounds the trump) the joyous sign:
They hail thy presence, Lord of might,
And walk securely in thy sight.

16 Loud to thy name they daily cry,
Thy justice swells their rapture high:
17 The glory of their strength art Thou,
And Thou the circlet of their brow.

13. *Where'er thy arm its sway extends,*
Thy servant Victory attends] The passage is rendered in both our translations, "Thou hast a mighty arm:" but more closely in the margin of the Bible, "An arm with might." Bp. Horsley renders, "Thine is an arm endued with force." In the phraseology of this verse I have had an eye to Milton:

—— at his right hand Victory
Sat eagle-winged.

15. (*When sounds the trump*)] The trumpet is not specified in the Hebrew. But the word is frequently used to express the clang or sound of that instrument; and the marginal reference in the Bible to Numb. x. 6, seems to show that such was intended here. (See Parkhurst on רע, iv.) Bp. Horne in his comment supposes the same: and Bp. Horsley introduces "the sound of the trumpet" into his version of the text.

18 Nor other shield our transport boasts,
But Thee, Jehovah God of hosts:
Nor other King our praises own,
But Thee, thy Israel's Holy One!

PART V.

19 Once and again in vision clear
Thou fill'dst thy prophets hallow'd ear:
20 "A mighty chief have I supplied
With help, my people's chosen guide.

"Behold my servant David's head,
Whereon my holy oil is shed!
21 Strong in my arm behold him stand,
And buckler'd by my own right hand!

22 "Him shall no son of guilt despoil
By covert fraud or open broil:
23 His foes my outstretch'd arm shall smite,
My plague on his tormentors light.

24 "My love and truth shall round him beam;
My name exalt his diadem,
25 And give his scepter'd hand to reach
The eastern floods, the western beach.

20. *A mighty chief have I supplied*
With help]
Literally, "I have equalized help," that is, I have laid or given sufficient help, "upon a mighty one." The verb denotes "to equalize," or "make one thing equal or equiponderant to another," as a means to the end, or vice versa. So also Ps. xxi. 6. "Thou hast equalized upon him honour," or laid upon him honour and majesty, equivalent or equal, to his desire namely. (See Parkhurst, on שוה, vii.)

26 " 'Thou art my Father,' he shall say,
'My God, and my salvation's stay.'
27 And I will hail him 'First of birth,
Most High, above the kings of earth.'

28 " For him my love shall ever last,
With him my faith be ever fast,
29 His seed to endless years be sown,
And, as the days of heav'n, his throne.

30 " But if his sons refuse to heed
My law, nor by my judgments tread;
31 If they my statutes cast away,
And madly from my precepts stray:

32 " What tho' with chastening stripes I purge
Their sin, their treason with the scourge:
33 Yet ne'er from him will I restrain
My love, nor e'er my truth profane;

34 " Ne'er will I break my plighted troth,
Nor swerve unstable from my oath:
35 Once sware I by my holiness,
Nor shall my faith to David cease.

36 " His seed for ever lasts: his throne
Shall stand before me, as the sun;
37 For ever, as the moon, shall shine,
And as the rainbow's faithful sign."

37. *And as the rainbow's faithful sign*] The rainbow is not expressly mentioned in the original, which speaks only of "the faithful witness in heaven." Some commentators understand the "witness" thus mentioned to be no other than

PART VI.

38 But Thou (so fierce thy anger burn'd)
Hast thine anointed servant spurn'd;
39 Refus'd thy covenant to own;
Defil'd, and trampled on his crown;

40 Low on the ground his fences cast;
And laid his tow'rs and turrets waste,
41 A spoil to all that pass along,
The neighbour's scoff, the plunderer's song.

42 Thou his assailants' hands hast strung
With strength, and fill'd with joy their tongue:
43 Thou hast his sword's firm temper quell'd,
Nor in the battle-field upheld:

the moon itself. I prefer however the interpretation, that fixes it on the rainbow, which God after the deluge appointed as a "sign" or "witness" of his mercy in Christ. Gen. ix. 12—17. Conformably to this appointment, the Jews, when they behold the rainbow, are said to bless God, who remembers his covenant and is faithful to his promise. And the tradition of this its designation to proclaim comfort to mankind was strong among the heathens: for, according to the mythology of the Greeks, the "rainbow" was the daughter of "wonder," "a sign to mortal men," and regarded, upon its appearance, as a messenger of the celestial deities. Thus Homer, with remarkable conformity to the Scripture account, speaks of the "rainbow," which "Jove hath set in the cloud, a sign to men:"

—— ἀς τε Κρονιων
Εν νεφει εστηριξε, τερας μεροπων ανθρωπων.

40. *his fences — his tow'rs and turrets*] Dr. Blayney, on Jer. xlix. 3. observes, that by the word rendered "fences" are meant those *fences* or *inclosures* around the lesser towns, which served to secure them against thieves and robbers, but were not dignified with the name of "walls," capable of resisting the attack of a regular enemy. The Psalmist here distinguishes them from the fortifications of cities. "Thou hast broken down all his *fences*; thou hast brought his strong holds (his walled fortresses) to ruin."

43. *his sword's firm temper*] See Parkhurst, on צר, vi.

44 Thou hast his glory quench'd; and strown,
Alas! in dust his kingly throne:
45 Thou hast in youth cut short his breath,
And whelm'd him in disgrace and death!

PART VII.

46 How long, O Lord? For ever, say,
Wilt Thou thine aspect turn away?
O say, for ever shall thine ire
Blaze forth like a consuming fire?

47 Remember, Lord, how short my span!
How frail the lot of mortal man!
48 For who, that lives, his life can save,
And rescue from the yawning grave?

49 Where are thy mercies, Lord of heaven?
Thine oath of yore to David given?
50 Our foes thy servant's peace infest,
Their insults pierce my inmost breast.

51 But tho' with fierce revilings they
Mock thine Anointed's long delay;
Spite of their taunts, my hopes aspire,
And hymn thy name, Eternal Sire.

PSALM XC.

Introduction. Of this Psalm it is remarkable, that it is intituled, "A prayer of Moses, the man of God;" having been composed by him in all probability on occasion of the afflictions and premature deaths, with which God visited the Israelites in the wilderness. It is therefore one of the oldest poems extant in the world, being long antecedent to the works of Homer and any of the Greek poets. A no less remarkable circum-

stance belonging to it is, that, whatever special allusion it may bear to the special occasion of it, its general sentiments are as applicable to the present state of mankind, as they were to its state when the Psalm was composed, about 3500 years ago. Their application indeed is most obvious and striking; so that no person perhaps ever read, or heard it read, but that his heart was touched with the affecting picture that it draws of the frail and transitory condition of human life, and his understanding admitted the justness of the moral reflexions founded thereupon. Indeed in correctness of sentiment, in tenderness of feeling, and in appropriate solemnity of style and imagery, it may be well ranked on a level with the most beautiful elegy, that has proceeded from the pen of man.

1 FROM age to age our dwelling, Lord, art Thou!
2 Or ere the mountains rose, or waters flow'd,
Or forth the earth was brought, through one vast Now,
Nor ending, nor beginning, Thou art God!

3 "Turn to your dust," thus past thy sovereign doom,
"Turn, sons of Adam!" Lord, before thy sight

1. *From age to age our dwelling, Lord, art Thou!*] This image, says Bp. Horsley, seems to have a particular reference to the unsettled condition of the Israelites before their establishment in the land of promise; and in any other view is, at best, harsh and of difficult exposition. This therefore is a strong presumptive argument, that Moses was the author of the poem. "Strangers and pilgrims, as we hitherto have been, in every succeeding generation from the days of Abraham; first, sojourners in Canaan; then, bondsmen in Egypt; now, wanderers in this dreary waste; we nevertheless find the comforts of a home and settlement in thy miraculous protection."

4 A thousand years fill but the scanty room
Of yesterday, the vigil of a night.

5 Swift as a transient sleep, or mountain stream,
Or bloom of morning flow'r, they pass away:
6 It springs and blossoms with the morning beam,
Is nipp'd and withers with the closing day.

7 Thy wrath impairs us, and thine anger slays!
8 Each deed of guilt appears, each secret spot,
9 Clear to thy sight: in trouble pass our days,
Our years a tale, soon told and soon forgot.

10 Threescore and ten our years' allotted space:
Tho' firmer strength a decad more may own,
Yet gives their pride to toil and sorrow place;
Clos'd is their brief career, and we are gone!

11 But who aright thy wrath, Almighty, scan?
Who fear thine anger, as thy works require?
12 O teach us so to count our little span
Of life, that wisdom may our hearts inspire!

13 Return, O Lord! How long wilt Thou decline
To spread the comfort of thy healing rays?
14 O bid the morning of thy mercy shine,
O feast our souls, and gladden all our days!

4. *the vigil of a night.*] Sir John Chardin observes, as reported by Harmer, that "as the people in the East have no clocks, the several parts of the day, which are eight in all, are given notice of. In the Indies, the parts of the night are made known as well by instruments of musick in great cities, as by the rounds of watchmen, who with cries and small drums give them notice that a fourth part of the night is passed. Now as these cries awakened those who had slept all that quarter part of the night, it appeared to them but as a moment."

15 Our pilgrim days of sorrow with delight,
Our years of toil with joy and gladness pay;
16 Show in thy servants' cause thy works of might,
And for their sons thy glorious arm display.

17 O, send the day spring of thy grace abroad!
O, be thy people with thy beauty deck'd!
Direct the efforts of our hands, O God,
O God, the efforts of our hands direct!

PSALM XCI.

Introduction. This Psalm, together with the 81st, is cited by Bp. Lowth in his 26th Prælection, as a specimen of the Hebrew Ode of the middle character, as he terms it; or that which is distinguished by an union of sweetness and sublimity.

The argument of this Ode is the security, the victory, and the reward of the godly man. The exordium contains a description of such a person, who is marked by his confidence in God. This occupies the two first verses: when, the sentence being not yet complete, the poet turns off and apostrophizes the person, whom he has been thus far describing. This apostrophe, commencing with the 3d verse, is most animated and beautiful: and, continuing through that and the following verses to the 13th inclusive, exhibits a variety of images, some most pleasing and delightful, others equally dignified and grand, terminating with the ministration of attendant angels, and the trampling under foot of the most ferocious and noxious animals. A sudden, but obvious, well-managed, and easy change of person then takes place in the 14th verse; and is carried on with much grace to the end of the Ode; God himself being introduced as speaking, and promising to the godly man deliverance, exaltation, glory, and immortality.

The nature and dignity of the images employed, considered with reference to the allegorical style of Hebrew poetry, are a proof that something of a mystical character is concealed under

the obvious import of this Psalm; in truth the godly man, who is here primarily to be understood, whether the King or perhaps the High Priest, seems to bear at the same time a still more elevated character. But leaving a more full exposition of this matter to divines, continues the illustrious critic above named, let it be determined by the admirers of elegant composition, whether Horace in that Ode, the exquisite beauty of which is deservedly celebrated, commencing "Quem tu Melpomene semel;" and which in its general structure and bearing has some resemblance to the one now before us; be not greatly inferior to our Hebrew Poet in majesty and sublimity, at the same time that he is far surpassed by him in sweetness and grace.

1 HE who in the secret cell
Of the Highest loves to dwell;
He who his abode hath made
Under the Almighty's shade:
2 He who to the Lord can say,
"Thou my shelter art, and stay;
Thou my fortress of defence,
God, my only confidence:"—

3 He shall save thee from the net,
By the crafty fowler set;

1. *He who in the secret cell*
Of the Highest loves to dwell,
&c.]
In these three first verses, says Bp. Horne, as they now stand, there is much obscurity and confusion. Bp Lowth in his 26th Lecture (see the Introduction) 'seemeth to have given their true construction. 'He who dwelleth in the secret place of the Most High; who abideth under the shadow of the Almighty; who saith of the Lord, He is my refuge and my fortress, my God, in whom I will trust;'—leaving the sentence thus imperfect, the Psalmist maketh a beautiful apostrophe to that person, whom he has been describing, —'Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence.'"

From the air's malignant breath,
Charg'd with pestilence and death.
4 He, his shadowy plumes outspread,
With his wing shall fence thy head;
And his truth around thee wield,
Strong as targe or bossy shield.

5 Naught shall strike thee with dismay,
Fear by night, nor shaft by day;
6 Plagues that in the darkness waste,
Nor the noontide's purple blast.
7 Though beside thee and around,
Thousands, myriads strew the ground,
8 Thou unharm'd shalt see the meed,
To the foes of God decreed.

9 Do thy hopes on God rely?
Is thy home the Lord Most High?
10 Evil ne'er shall mar thy rest,
Plague shall not thy tent molest;
11 He his angels shall command
To sustain thee with their hand,
12 And to lead thy footsteps on,
Lest they strike against a stone.

4. *targe or bossy shield*] "Targe," סחרה, "a small shield target or buckler," which is moved every way for the defence of the body: parma, parmula. "Bossy shield:" צנה, "a large kind of shield," probably thus denominated from the sharpish projection or boss, with which it terminated. (See Parkhurst.)

6. *Nor the noontide's purple blast*] I suppose an allusion intended here to the Simoom; and have therefore introduced the epithet "purple" to identify it, that being, according to Bruce, one of its symptoms.

13 Fearless on each savage foe,
Asp or lion, shalt thou go;
On the lion's whelp shalt tread,
On the dragon's crested head.
14 —Yes! his heart was fix'd on me,
Therefore will I set him free:
Yes! my name he knew, and I
Therefore will exalt him high.

15 He shall call, and I will hear:
In affliction I am near:
I will save him from distress;
I will crown him with success;
16 I his soul's desire will give,
Endless length of days to live;
And with fulness of delight
Cheer his heart and glad his sight,

13. *Asp*] Parkhurst says, the Hebrew word means "a species of serpent, the asp;" so the Vulgate, the LXX, and other Greek versions frequently: and so the margin of our Bibles. It seems to be so called on account of the violent and speedy effects of its poison; of which Ælian observes, The poison of the asp is very acute, and speedy in its effects. (See, on פתן.)

—*lion*] The word used in this place for "a lion," is understood to denote a black or blackish lion, of which colour these animals are said to be found in Ethiopia, India, and Syria.

—*the lion's whelp*] See the note on Ps. xvii. 12 The word denotes a strong young lion, rising in full vigour, as appears from Ezek. xix. 2, 3: "the lioness has brought up one of her whelps; it became *a young lion;* it learned to catch the prey; it devoured men." Horace has given a very fine description of a young lion, such as is here intended, in the 4th Ode of his 4th Book.

— *On the dragon's crested head*] Some species of the serpent tribe is evidently here intended: but the particular species cannot be determined.

14. *Yes! his heart was fix'd on me*] See the Introduction.

PSALM XCII.

INTRODUCTION. This beautiful Hymn is intituled "A Psalm or song for the sabbath day:" nor can any be mentioned more adapted to the consecrated rest and religious occupations of that periodical season of refreshment. It commemorates the works and dispensations of Providence in a style of sweetness and tempered but homefelt joy, which bespeaks a heart full of devotion, and reposing with unshaken confidence on the justice and goodness of God.

1 'TIS sweet to sing Jehovah's praise;
2 His love, when light the world displays,
His truth, when shades surround.
'Tis sweet to thank Thee, God most High,
3 With ten-string'd lute, and psaltery,
And harp of solemn sound.

4 Joy to my soul thy works impart,
Thy acts with triumph fill my heart.
5 How glorious, Lord, thine hand!
How deep, O Lord, thy counsels lie!
6 Beyond the scope of brutish eye,
By foolish heart unscann'd!

3. *With ten-string'd lute, and psaltery*] See the notes on Ps. xxxiii. 2.

— *And harp of solemn sound*] Our Bib. translation has, "upon the harp with solemn sound:" and the margin, "upon the solemn sound with the harp," which latter is agreeable to the arrangement of the Hebrew words. Whence indeed it seems likely, as Parkhurst observes, that the term denotes some musical instrument, probably so called from its murmuring sound. (See, on הגה, iii.) The LXX render, μετ' ωδης εν κιθαρᾳ. I have retained the sense of our Bib. translation. The C. P. B. translation, formed in some sort on the opinion espoused by Parkhurst, gives it, "upon a loud instrument and upon the harp."

7 When, as the grass, the wicked spring ;
When forth their shoots the impious fling,
And flourish in their prime ;
They sink, nor e'er shall bloom again :
8 But Thou for ever dost remain
In majesty sublime.

9 Behold, thy foes, O Lord, behold
Destruction shall thy foes infold :
Dismay the impious fills.
10 But Thou, like horned reem, my head
Shalt lift ; for there thy unction shed
Reviving strength instills.

11 The haughty hosts that 'gainst me rise
Shall fall ! mine ear shall hear, mine eyes
On earth behold them strown.

7. *When, as the grass, the wicked spring*, &c.] Bp. Horne remarks with perfect propriety on the beauty, as well as the instructiveness, of this emblem.

10. *like horned reem*] I have retained in this place the original name of the animal. The same has been done by Young, in his fine poetical paraphrase of the latter part of the Book of Job :

> Will the tall reem, which knows no lord but Me,
> Low at the crib, and ask an alms of thee ?

With respect to the animal intended, see the note on Ps. xxii. 22.

—for there thy unction shed
Reviving strength instills]
Our translators say, " I am anointed with fresh oil." But the verb in the Hebrew, observes Bp. Horsley, expresses much more than a superficial unction ; namely, a penetration of the whole substance of the man's person by the oil. " I am," not barely anointed, but " mixed with fresh oil :" oil penetrates the very bones : and the person spoken of was to be full, or filled full with what oil represents " (See Parkhurst on בל.) " Fresh oil," rather " invigorating, refreshing." For the word signifies transitively, to " make fresh." (See Parkhurst, on רען.)

12 But, as a palm, the just shall spread,
Or cedar's high and branching head,
That waves o'er Lebanon.

13 The scions, planted by our God,
Shall fill Jehovah's fair abode,
14 And flow'r and fruit shall bear;
Nor age shall waste their strength, sustain'd
By God's all-righteous truth, and train'd
By God's almighty care.

PSALM XCIII.

Introduction. Short as this Ode is, it is remarkable for its grandeur and sublimity. Indeed there probably no where exists a more magnificent description of the Divine majesty. Our Bible translation intitles it, "The majesty, power, and holiness of Christ's kingdom:" and the Jews acknowledge this Psalm, together with those which follow, to the 100th, to be prophetical of the Messiah.

12. *But, as a palm the just shall spread*] This image is as beautiful and elegant, as it is expressive. The palm tree is a noble tree, deriving its Hebrew name from its *straight, upright growth,* for which it seems more remarkable than any other tree, and which sometimes rises to more than a hundred feet, as noticed by Xenophon, who was well acquainted with the eastern countries. It is distinguished also for its longevity and great fecundity, and for the permanency and perpetual flourishing of its leaves. (See Parkhurst, on תמר, ii) Calmet notices, that palm trees from the same root produce a great number of suckers, which form upwards a kind of forest by their spreading: and suggests that probably to this multiplication of the tree the Psalmist alludes, when he says "the righteous shall flourish like a palm tree." The comparison however is probably no more than to the general stateliness, beauty, and flourishing character of the tree. Concerning the cedar, see the note on Ps. xxix. 5.

1 CROWN'D with universal sway,
Sovereign is the Lord alone:
Majesty is his array,
Strength omnipotent his zone.
He the world's foundation stone
Fix'd, that it can never start.
2 Firm on thy primæval throne,
Thou from everlasting art.

3 Loud the stormy billows spoke,
Loud the billows rais'd their cry:
Fierce the stormy billows broke,
Sounding to the echoing sky.
4 Strong the breakers tossing high,
Stronger is Jehovah's might.
5 True thy words; and sanctity
Decks, O Lord, thy temple bright.

1. *Majesty is his array*] Jehovah, says Parkhurst, is sometimes said to be clothed with majesty, strength, and honour, and the like. To understand which expressions, we must recollect the glorious manner, in which he vouchsafed to appear to his people in fire, light, and clouds. (See on לבש.) Compare however Bp. Lowth's observations on Ps. lxv. 6.

— *Strength omnipotent his zone*] See the note on Ps. xviii. 32. Milton, with mind fully alive to the grandeur of Hebrew imagery, describes the Son of God,

> Girt with Omnipotence, with radiance crowned
> Of Majesty Divine.
>
> *Paradise Lost*, vii.

4. — *the breakers tossing high*] The Hebrew word means, "waves," that "beat" against the shore or each other, and so are "broken:" "breakers." (See Parkhurst, on דכה.)

PSALM XCIV.

Introduction. This Psalm, which consists of complaints against the wicked, and moral reflexions on God's providence, expressed in suitable gravity and solemnity of language, may be thus distributed.

Part I. containing the first 7 verses, or the two first stanzas of the following version, describes the afflicted state of God's people, and implores the divine aid.

Part II. verses 8, 9, 10, 11, occupying the third stanza, asserts the omniscience and omnipresence of God.

Part III. verses 12, 13, 14, 15, or the 4th stanza, points out the comfort to be derived from religion in adversity.

Part IV. verses 16—23, two last stanzas, the Psalmist declares his confidence in the protection of God.

PART I.

1 ETERNAL Being, Sovereign God,
Vengeance to Thee belongs of right;
To Thee belongs th' avenging rod;
Beam forth with all thy radiance bright!
2 Judge of the world, thy arm display;
Their glorying to the proud repay;
3 How long, Jehovah; Lord, how long
Shall impious tyrants boast, and swell th' exulting song?

4 With fluent tongue and speech perverse,
Their might the proud blasphemers vaunt:
5 They crush thy people, Lord, and pierce
Thy flock with many a bitter taunt;

1. *Beam forth with all thy radiance bright*] The Hebrew verb signifies to "irradiate, shine forth," as God in glory; Ps. lxxx. 2; l. 2; and that either in vengeance, as in this place; or in kindness, as in Job x. 3. (see Parkhurst, on יפע.)

6 The widow and the stranger slay,
And on the friendless orphan prey.
7 " Jehovah sees not," thus they cry;
" And Israel's God regards with undiscerning eye."

PART II.

8 Turn ye, who stray from sense afar;
To wisdom, fools, your minds apply.
9 Who fix'd the ear, shall he not hear?
Shall he not see, who form'd the eye?
10 Who makes the heathen feel his might,
The sinner shall not He requite?
Who gives man knowledge to attain,
11 He knows the thoughts of man, deceitful all and vain!

PART III.

12 O, blest the man by Thee reform'd,
And taught thy law, O Lord, to know!
13 While for thy foes the pit is form'd,
He rests in peace mid days of woe.
14 For God will ne'er his flock reject,
Nor fail his chosen to protect.
15 But justice shall resume her seat,
And all the true of heart with joy her sentence greet.

9. *Who fix'd the ear*] The Hebrew verb denotes "planting" in various senses: and is with great propriety applied to the wonderful structure of the ear, and its insertion into and connexion with the head; on which consult the anatomists. (See Parkhurst, on נטע, iv.)

PART IV.

16 Who 'gainst the sons of guilt and pride
My cause will plead, my battle fight?
17 Had God his saving strength denied,
My soul had dwelt with silent night.
18 But when I said, my foot hath fail'd,
Thy hand my foot from falling held.
19 Perplexing thoughts within me roll,
But soon thy comforts glad, and animate my soul.

20 Wilt thou partake the throne, in guise
Of law where sin decrees his will?
21 Combin'd against the just they rise,
And vote the guiltless blood to spill.
22 But God shall be my castled rock,
My shelter from the tempest's shock.
23 And God the impious shall requite,
And check their proud career, and crush them in his might.

PSALM XCV—C.

Introduction. Bp. Horsley says, "These six psalms form, if I mistake not, one intire prophetick Poem, cited by St. Paul in the Epistle to the Hebrews, under the title of the Introduction of the First-Born into the world. Each Psalm has its proper subject, which is some particular branch of the general

16. —*my battle fight*] The verb התיצב I take to be a military term; literally, "to take one's place in battalion." (*Bp. Horsley.*)

19. —*glad and animate my soul*] The original word ישעשעו signifies, "to cause to leap or dance for joy; but the English language will not bear an application of this image to the soul; though we say "to make the *heart* leap for joy." (*Bp. Horsley.*)

argument, the establishment of the Messiah's kingdom. The 95th Psalm asserts Jehovah's Godhead and his power over all nature, and exhorts his people to serve him. In Psalm 96th all nations are exhorted to join in his service, because he cometh to judge all mankind, Jew and Gentile. In the 97th Psalm, Jehovah reigns over all the world, the idols are deserted, the Just One is glorified. In the 98th Psalm, Jehovah hath done wonders, and wrought deliverance for himself: he hath remembered his mercy towards the house of Israel: he comes to judge the whole world. In the 99th, Jehovah, seated between the cherubim in Zion, the visible church, reigns over all the world, to be praised for the justice of his government. In the 100th Psalm, all the world is called upon to praise Jehovah the Creator, whose mercy and truth are everlasting."

Whatever may be the case as to Bishop Horsley's opinion, that the six psalms form one poem, it is certain that they all relate to the same subject, namely the kingdom of the Messiah; and are all composed in a similar strain of exultation and triumph. This general Introduction, as to the subject, supersedes the necessity of a particular one to each of the six psalms: for the sake of variety they are rendered in six different metres.

PART I.

1 COME, let us sing Jehovah's praise!
To him the pealing chorus raise,
With trump, and harp, and cymbals' ring;
The rock, on whom our hopes are plac'd!

1. *To him the pealing chorus raise,*
With trump, and harp, and cymbals ring]
Bp. Horsley renders the clause, "Let us raise the loud peal of melody:" and observes, "The verb הריע signifies, to make a loud sound of any sort, either with the voice or with instruments. In the Psalms it generally refers to the mingled din of voices and various instruments in the Temple service. The wide sense of the word cannot be expressed otherwise in the English language than by a periphrasis." I have acted on this notion; and have ventured, conformably to it, to specify some of the instruments commonly used in the Temple Service.

2 With joy before his presence haste,
And loud the measur'd anthem sing.

3 Jehovah is the mighty God.
All gods confess his sovereign nod;
4 Earth's inmost depths perceive his hand,
His hand the mountains vast and rude:
5 To him, his work, the ocean-flood
Belongs; to him the solid land.

6 Come then, Jehovah's dwelling tread,
And bend the knee, and bow the head,
And worship him, our Maker, there:
7 For He is God, in whom we move;
And we the people of his love,
The sheep of his paternal care.

PART II.

8 O listen to his voice to-day;
Nor turn with harden'd hearts away,
As did your faithless sires of yore:

2. — *the measur'd anthem*] זמרות I take to be songs in measured verse, adjusted to the bars of a chaunt. (*Bp. Horsley.*)

4. *Earth's inmost depths*] "The deep places of the earth," penetralia terræ, which are opposed to the heights of the hills, and plainly mean the deepest and most retired parts of the terraqueous globe, which are explorable by the eye of God, and by his only. (See Parkhurst, on חקר.)

— *the mountains vast and rude*] "The heights of the hills." Bib. margin. "The high tops of mountains," so LXX. ὑψη. Vulg. altitudines, whose ascent wearies the traveller. (See Parkhurst, on יעף. iv.) "The inaccessible summit of the mountains." (*Bp. Horsley.*)

8. *O listen to his voice to-day*] By an almost imperceptible transition the person is here changed; Jehovah becomes the speaker; and, with a corresponding change of topick, the Ode, which had com-

9 In Massah they my pow'r defied,
In Meribah my patience tried,
Nor mark'd my works they saw before.

10 Twice twenty years in loathing past,
" Behold a race," I cried at last,
" Whose heart is tost in wanderings vain,
Nor know their feet my righteous path ;
11 And therefore sware I in my wrath,
They ne'er my promis'd rest should gain."

PSALM XCVI.

Introduction. The same general character belongs to this, as to the other Psalms enumerated in the last Introduction. If any peculiar feature distinguishes this, it is perhaps grandeur and magnificence. Particularly with respect to the conclusion in the two last stanzas, Bp. Lowth has remarked, that "nothing can excel in sublimity the noble exultation of universal nature in these verses, where the whole animate and inanimate creation unite in the praises of their Maker. Poetry here seems to assume the highest tone of triumph and exultation : and to revel, if I may so express myself, in all the extravagance of joy."

menced with a spirited exhortation to exult in the blessings of the Gospel, concludes with a solemn, affectionate, and impressive admonition of the danger of disobedience to it; leaving the warning upon the mind with an abruptness, peculiarly well caulculated to excite attention and to produce the desired effect.

9. *In Massah — in Meribah*] Our translators say, "in the provocation, in the day of temptation." But the places were denominated by names taken from the transactions that occurred in them; and the introduction of those names gives more liveliness to the allusion. See to the same effect Ps. lxxxi. 7; where the Bible translation retains the proper name.

1 SING to Jehovah songs before unknown :
Earth, in new strains Jehovah's praise be shown :
2 Sing to Jehovah, bless th' Eternal name !
Shew forth his strength from day to day,
3 His glory thro' the world display,
And to the gentile lands his wondrous works proclaim !

4 High praise and great Jehovah's name befits :
High o'er all gods in awful state he sits,
5 Base idols they, and objects meet of scorn.
But He, Jehovah, made the sky ;
6 Glory is his and majesty,
And strength and loveliness his sanctuary adorn.

7 Give to Jehovah, all on earth who live,
All strength and glory to Jehovah give,
8 With glory due Jehovah's name applaud.
His courts with meet oblation press,
9 And with the grace of holiness
Adore Him ! Tremble, earth, in presence of thy God !

10 "Jehovah, He is King !" Abroad proclaim ;
He firmly fix'd the world's compacted frame,
The world with truth unerring he shall doom.
11 Shout, and revolve the sound, O sky !
Leap, O thou earth, with rapture high !
Let ocean roar, and all that tenant ocean's womb !

12 Be glad, ye fields; and fruits, the fields that spread;
Wave high, ye woods, in worship wave the head:
13 Jehovah, lo! to earth from heav'n descends!
He comes, the subjects of his reign
To judge, to doom the sons of men;
His sentence justice guides, and truth his word attends.

PSALM XCVII.

Introduction. There is a certain air of awful solemnity thrown over this Ode, from the imagery under which the divine attributes are set forth, and from the similitudes employed to represent his judgments and his victories over the heathen deities. The awfulness of these passages is relieved towards the conclusion, by the more pleasing ideas, under which, especially in the 11th verse, the duty and reward of the righteous are delineated.

1 JEHOVAH reigns: thou, earth, rejoice!
Ye sea-wash'd regions lift the voice!

12. *Wave high, ye woods, in worship wave the head*] The Hebrew word, rendered in our translations, "rejoice," expresses the vibratory motion, either of a dancer's feet, or of a singer's lip. Thence it signifies to "wave to and fro," as trees. (See Bp. Horsley's note on Ps. xcviii. 8. and Parkhurst, on רנן, i. ii.) The reader will be reminded of Adam and Eve's morning Hymn:

— wave your tops, ye pines,
With every plant, in sign of worship, wave.
Paradise Lost, v.

1. *Ye sea-washed regions*] The Versions and Lexicons usually render the Hebrew word by "an isle," or "island." But it may be justly doubted, whether it ever has strictly this meaning. Even when joined with "the sea," it seems more properly to denote such

2 Thick clouds and mists are round him strown,
On truth and justice stands his throne.
3 Before him runs careering fire:
Rapt in the blaze his foes expire.

4 His flakes the world with light array'd,
The earth beheld, and shook dismay'd.
5 As wax before the searching flame,
The mountains melted when he came;
When He came down, whose scepter'd sway
Earth and her thousand realms obey.

6 The heav'ns reveal'd his righteous law,
His glory all the nations saw.
7 Shame be to them, who prostrate fall
To sculptur'd forms, and vainly call
On worthless nothings, vile and poor!
Him, all ye gods, your Lord adore!

8 Glad Zion heard, with rapture fill'd:
Delight thro' Judah's daughters thrill'd,
When, Lord, thy judgments forth were shewn:
9 For, King of earth and heaven alone,
Earth's haughty monarchs bend the knee,
And gods submissive bow to Thee.

countries or places as bordered on the sea. (See Parkhurst, on אי.)

7. *On worthless nothings, vile and poor*] The Hebrew word, spoken of idols, means "vain, worthless, things of naught, nullities." So Montanus renders it by "inutilia et vana." St. Paul, 1 Cor. viii. 4, speaks of an idol being "nothing in the world:" not absolutely nothing, (whether by an idol be understood the image itself, or the sun, moon, air, Cæsar, or the like, represented thereby;) but nothing of a God. (See Parkhurst, on אלל, ii. and Εἴδωλον, iii.)

8. — *Judah's daughters*] See the note on Ps. xlviii. 11.

10 O ye who love the Sovereign Lord,
Be evil in your hearts abhorr'd!
Who do his will, who share his love,
They his protecting care shall prove:
Nor shall the impious hand controul
The freedom of the sainted soul.

11 Light for the righteous man is sown,
And to the true of heart alone
Shall fruits of joy and gladness bring:
12 Ye righteous, wait the promis'd spring,
And, mindful of the blessing, cry,
Praise to the Holy One and High!

PSALM XCVIII.

Introduction, This Ode is an animated exemplification of that joy, which the Psalmist calls on all the works of creation to join with him in testifying. For it is the property of joy to be carried, as it were, beyond itself, and to indulge in the boldest exultation: it forms grand conceptions, lays hold of splendid images, pours forth glowing expressions: to it belong "the thoughts that breathe and words that burn:" and it risks without apprehension the display of the most daring and the most unusual figures. Such is the character of this Psalm; in which, by a loftiness of sentiment and a corresponding boldness and energy of language, all nature is summoned to unite in the song of joy; and every work of Creation, both animate and inanimate, to contend with each other in celebrating the praises of the Creator. Personification is a figure, for which the Hebrew poets display great fondness, and which they manage with no less elegance than boldness. The present is a fine specimen of our Psalmist's powers in that respect: and is admirably adapted to the passion, under the influence of which the Ode professes to have been dictated.

1 SING to the Lord new songs, for He
Hath deeds of wonder done:
His own right hand the victory,
And holy arm hath won.

2 Jehovah his preserving might
Throughout the world hath shown;
And in the gather'd nations' sight
Hath made his justice known.

3 His promis'd love to Israel
And truth are blaz'd abroad:
And they have seen, far off who dwell,
The might of Israel's God.

4 Sing, O thou earth, Jehovah's praise,
Thy pealing homage pay;
The many-mingled concert raise,
And chaunt the measured lay.

5 Bid the loud trump and cornet swell,
The harp symphonious ring;

4. — *the measured lay*] See the note on Ps. xcv. 2.

5. — *the loud trump and cornet*] Concerning the "trumpet" see the note on Ps. xlvii. 5. There are two Hebrew names for trumpets; the difference between the instruments designated by them appears not accurately defined. Where both words occur together, one of them is rendered by our translators "cornets," as in the Bib. translation of this place, or "shawms," as in the C. P. B. translation. Parkhurst, referring the "trumpet" שופר to a root signifying "goodly, beautiful, &c," supposes the instrument to be so called from its "goodly, majestick, cheering" sound. The word, rendered "cornet," he supposes, by a reference also to its etymology, to denote "a tubular instrument," which, by "confining" the inflated breath, produces the sound

6 And high the note of triumph peal
To him, the Lord, the King.

7 Let the sea roar, and spread the sound
Thro' all his peopled reigns;
Join'd to the earth's capacious round,
And all whom earth contains.

8 Clap, clap your hands, ye rolling floods,
And toss your waves on high;
And all ye hills, with all your woods,
Shout to the echoing sky.

9 Jehovah comes: he takes his state:
He comes to judge mankind:
On his high throne shall Justice wait,
And Truth his sentence bind.

PSALM XCIX.

Introduction. Admiration, says Bp. Lowth, as it is always an effect consequent on sublimity, so is it often also an efficient cause of sublimity. The conceptions which it forms are grand and magnificent; and it expresses itself in bold and elevated language, and in sentences short, concise, and abrupt. He exemplifies his position by the exordium of this Psalm. The hymn may be distributed into three parts, as marked in the text.

PART I.

1 REIGNS Jehovah, King supreme,
(Let the nations own his sway!)

which belongs to the instrument. (See, on חצר, v.) After all, on questions of this sort we must be contented to rest in much uncertainty.

2 Thron'd between the Cherubim,
(Prostrate let the earth obey !)
3 Great in Zion, high is rais'd
O'er the world Jehovah's seat:
Let thy awful name be prais'd,
Holy is thy name and great !

PART II.

4 Justice is Jehovah's will;
Equity hath he decreed,
And will judgment just fulfil
For the sons of Jacob's seed.
5 High exalt Jehovah's name,
Fall'n in worship at his feet:
Wide our God's renown proclaim,
Holy is Jehovah's seat !

PART III.

6 Moses, Aaron, priests of God;
Samuel, God's anointed seer;
On the Lord they cried aloud;
Cried, nor he disdain'd to hear.

5. *Holy is Jehovah's seat*] Bp. Horsley thus renders this verse:

> Exalt ye Jehovah our God,
> And make prostration before his footstool;
> It is holy.

Thus he connects "holy" with Jehovah's footstool, mentioned in the preceding clause. There appears to me great propriety and beauty in this construction, which divides the Poem into three members. Of these the first terminates with ascribing "holiness" to the *name* of Jehovah: the second, with ascribing the same property to his *abode*: and then at the conclusion of the hymn, "holiness," essential holiness, is ascribed to Jehovah himself. Our Bib. marginal translation recognizes this construction of the 5th verse.

7 From the pillar of the cloud
  Forth his voice in thunder brake:
They their faithful homage vow'd,
  And observ'd the laws he spake.

8 Thou didst hear them, Lord of might:
  God of mercy, Thou didst heal:
And upon their foes requite
  All the wrongs they made them feel.
9 Loud Jehovah's praise recount,
  Spread his glorious name abroad,
Worship on his holy mount:
  Holy is Jehovah God!

PSALM C.

INTRODUCTION. This is the last of the six Psalms, noticed in the Introduction to the 95th, as forming, if not one intire prophetick Poem, at least a series of such poems on the same important subject. This hymn is less distinguished, than some of those which have preceded it, for splendour of imagery and the beauties of a metaphorical style. But it breathes the same sentiments of gratitude, joy, and devotion; and concludes the series with a simplicity and grandeur, equally impressive in their way with the more rapturous strains of the preceding Odes.

1 SHOUT to the Lord, thou peopled earth!
2 O serve the Lord with holy mirth,
  With songs of joy before his presence stand!
3 Know that the Lord is God alone:
He made, he claims us for his own;
  Us of his fold the sheep, the people of his hand.

4 Low at his gates adoring bend,
His courts with grateful strains ascend,
With vows of homage due, and hymns of praise!

5 For goodness with the Lord presides:
His ways eternal mercy guides,
And age to endless age his plighted truth conveys.

PSALM CI.

Introduction. This Psalm expresses David's resolution, to rule himself and his people by the precepts of God's law. It makes little pretension to poetical embellishment: but the sentiments are pure, and the style easy, graceful, and dignified.

1 OF mercy's gentle course I sing,
Of judgment's upright way:
To thee, all-just all-gracious King,
I pour the votive lay.

2 My constant feet, my faithful heart,
Shall blameless wisdom guide.
O, when wilt thou thy grace impart,
And in my soul reside?

3 No lawless joy, no specious gain,
My dazzled eyes shall blind;
Nor deeds of impious men profane
Pervert my stedfast mind.

4 The heart, that schemes of mischief breeds,
To exile far shall go:

The hand defil'd with guilty deeds
My soul shall loath to know.

5 The tongue with secret slander keen
Shall ruin sheer controul;
Nor mercy spare the haughty mien,
And proud insatiate soul.

6 Who still their plighted faith defend,
Who keep their guileless way;
In them mine eyes behold a friend,
My cherish'd followers they.

7 Who work the works of froward guile,
In falsehood who delight;
Their steps shall ne'er my house defile,
Nor form offend my sight.

8 Swift through the land, which crimes profane,
Shall pass th' avenging sword;
Nor leave an impious wretch to stain
Thy city, righteous Lord!

PSALM CII.

Introduction. This very affecting elegy represents, in the first Part, the sorrows of the Psalmist, which are set forth with great strength of language, and under a variety of pathetick comparisons. The Poem then assumes a less plaintive character, from an anticipation of better things through the unfailing mercy of God; the restoration of Israel from Babylon, where the Psalm was probably composed towards the conclusion of the captivity, seems to be here pointed at; not however without a further prospect of the promised restoration by Messiah. The Psalmist thence passes, in the 3d Part, to a com-

parison between his own frail and transitory condition and the unchangeableness and eternity of Jehovah; which are delineated with suitable dignity, and sublimely contrasted with the evanescent glory of the greatest of the works of his creation. There is a peculiar grandeur in the conclusion of this Psalm: and it is remarkable that the Apostle adduces it in proof of the essential Deity of our Redeemer.

PART I.

1 O HEAR, Jehovah, hear thy suppliant pray:
2 Hide not thy face, my fervent cry attend:
Incline thine ear in my affliction's day,
Quick in my day of pray'r thy answer send.

3 Like smoke, my days consume: like sapless wood,
My bones are scorch'd: and, as the wither'd leaves,

3. *Like smoke, my days consume* &c.] The very pathetick description in this stanza is thus excellently commented on by Bp. Horne. "The effects of extreme grief on the human frame are compared to those which fire produceth upon fuel. It exhausts the radical moisture, and, by so doing, soon consumes the substance. A man's time and his strength evaporate in melancholy, and his "bones," those pillars and supports of his body, become like wood, on which the fire hath done its work, and left it without sap and without cohesion. The metaphor, subjoins the same illustrious critick, is continued in the 4th verse; and the "heart" itself, out of which flow the streams of life, is represented as suffering that from grief, which the "grass" of the field suffers from the burning heat of the sun: it is "smitten and withered." And when grief hath thus dejected the spirits, the man has no appetite for that food which is to recruit and elevate them."

The reader may be entertained by comparing a picture of excessive grief in another great Poet, of the same general character with this before us; and resembling it also in some particular features:

Dry sorrow in his stupid eyes appears,
For wanting nourishment he wanted tears:

4 My blighted heart forgets her wonted food,
5 And to my bones my skin emaciate cleaves.

6 As the lone pelican in dreary waste,
As moping owl in ruin'd tow'r, I moan:

His eye-balls in their hollow sockets sink;
Bereft of sleep, he loaths his meat and drink.
He withers at the heart, and looks as wan
As the pale spectre of a murdered man.
That pale turns yellow, and his face receives
The faded hue of sapless boxen leaves:
In solitary groves he makes his moan,
Walks early out, and ever is alone.
Paradise Arc. i.

6. *As the lone pelican in dreary waste*] It is generally supposed, that agreeably to the Septuagint the bird here intended is the pelican, or onocrotalus, also a species of pelican. This bird inhabits the greatest part of the old world, being found in most climates. It is a bird of solitary habits, and is said by Isidore to live "in the solitude of the river Nile:" indeed it generally builds its nest in mossy, turfy places, in the islands of rivers or lakes, far from the abode of man. It is here described as living "in the wilderness:" a circumstance not inconsistent with its natural fondness for water: for, independently of there being occasionally lakes, as well as fountains, in the most desert parts, the use of the monstrous pouch, or bag, with which the animal is furnished, appears to be, that she may be supplied with sustenance for herself and her young ones, when at a distance from the water. Accordingly she is said by naturalists, not always to remain in the water, but sometimes to retire far from it: and often to hatch her young far from water, in some remote and private place, for security. (See Parkhurst on קאת.)

As moping owl in ruin'd tow'r, I moan] The owl appears to be the bird here intended: and with much propriety; for the Hebrew name is derived from the bird's habit of constantly hiding itself in the day time, and coming abroad only in the evening or at night. The description also denotes another characteristick of the animal: for the place which it is here said to frequent is, probably not "the desert," as our translators render it; but some "desolate" or "ruinated place" or "building," which is well known to be the ordinary haunt of the "owl." (See Parkhurst, on חרב. and כסה, v.) A passage in Gray's celebrated elegy may illustrate our Psalmist.

Save that from yonder ivy mantled tower
The moping owl does to the moon complain, &c.

7 I watch sequester'd like the sparrow, plac'd
On the house top, all wakeful and alone.

8 My foes revile me, and the impious scorn:
9 My food is ashes, and my tears my drink.
10 Down to the ground by thy displeasure borne,
Thy favour rais'd me, and thy wrath doth sink.

11 As parts the waning shadow, so depart
My days: like faded flow'rs, my strength is gone.
12 But ever, Lord, immoveable thou art;
From age to age thy deathless name is shewn.

7. — *like the sparrow, plac'd On the house top*] This seems intended for the "solitary sparrow," which is thus described in Brooke's Natural History. "It usually sits alone on the tops of old buildings and roofs of churches, singing very sweetly, especially in the morning; and is an oriental bird."

Bp. Horsley, who translates "The solitary bird," without specification, cites from Virgil,

Solaque culminibus ferali carmine bubo
Visa queri:

a citation singularly applicable, if, according to Scheuchzer's opinion, the owl were here intended.

9. *My food is ashes, and my tears my drink*] A strong poetical expression for saying, I have eaten the bread of humiliation, and drunk the water of affliction: ashes being the emblem of one, and tears the consequence of the other.

11. *As parts the waning shadow, so depart My days*] Literally, "My days are like a shadow, stretched out," and near to being lost in total darkness. (See Parkhurst, on נטה, iv.) A shadow, says Bp. Horne, never continueth in one stay, but is still gliding imperceptibly on, lengthening as it goes, and at last vanisheth into darkness. The period of its existence is limited to a day at furthest. The rising sun gives it birth; and in that moment, when the sun sets, it is no more. (See the note on Ps. cix. 23.)

PART II.

13 Arise in mercy, and to Zion turn:
The day is come, the day of Israel's trust.
14 Lo! for her prostrate stones thy servants yearn,
And muse with anxious longings on her dust.

15 The earth due homage to thy name shall yield,
And earth's proud kings thy majesty revere,
16 When thou again shalt Zion's turrets build,
And in the glory of thy strength appear.

17 Then when thine ear shall hear our deep distress,
Nor from the plaint of sorrow turn away,
18 Recording truth Jehovah's name shall bless,
And unborn ages spread the grateful lay.

19 And see! he marks us from his shrine on high,
From heav'n Jehovah looks on earth beneath;
20 With pitying ear he hears the captive sigh,
And frees the children of despair and death.

21 And hark! his praise is heard in Salem's streets,
Thro' Zion's courts resounds the festive song:

20. — *the children of despair and death*] As noted in the margin of our Bibles: according to that Hebrew idiom, whereby the thing, which is the effect, the object, the production of another thing, or in almost any way can be said to belong to it, is called "the Son" of that other. The expression is so thoroughly naturalised with us, that we are hardly aware of its origin, which appears to be in the Hebrew writers.

22 There each far tribe of gathering Gentiles meets,
And there the realms to serve Jehovah throng.

PART III.

23 My strength he wastes; and, ere my course is run,
Cuts short my days: and, O my God, I cry,
24 Take me not off, or ere my days be done;
Thy years the lapse of age on age defy.

25 Of old thy hands the earth's foundations laid;
Thy hands the heav'ns, thy glorious work, arrang'd:
26 They all away shall pass, by age decay'd,
Rent like a garment, as a vesture chang'd:

27 But thou — thy years nor end nor number know;
Thou ART JEHOVAH, and Thou still SHALT BE:
28 And on thy servants' seed wilt Thou bestow,
To share thy being, and thy face to see.

27. *Thou art Jehovah, and Thou still shalt be*] Our translators render the clause, "Thou art the same." The Hebrew word rendered "the same" appears to be one of the divine names, as if it were said, "He who hath permanent existence, who exists eminently." Mr. Lowth observes, that it is often equivalent to the true and eternal God: and that the phrase in this place expresses God's eternal and unchangeable nature. (See Parkhurst on הוא iii.)

PSALM CIII.

INTRODUCTION. This delightful Hymn is well intituled by our translators, "An exhortation to bless God for his mercy, and for the constancy thereof." A singular strain of tenderness and beauty pervades the intire Poem: especially, the divine philanthropy, as Bp. Horne has noticed, is set forth under a variety of beautiful expressions and images, in verses 8—13; and man's frail and perishable state is described, in verses 14—16, in a manner wonderfully affecting. On the whole, it has been not improperly described, as one of the most excellent songs of thanksgiving in the whole Book of Psalms.

1 BLESS, O my soul, Jehovah's name!
Join, all ye pow'rs of all my frame!
2 Jehovah bless, my soul!
Nor, O! his benefits forget,
3 Who sets Thee free from all thy debt,
From all thy sickness whole.

4 Thy sinking life his hand upholds:
He with his mercy's arms infolds,
And crowns thee with his love.
5 With fresh delights he fills thy mouth,
And gives thy renovated youth
The eagle's strength to prove.

5. *And gives thy renovated youth*
The eagle's strength to prove] "It has been a common and popular opinion, observes Bp. Lowth on Is. xl. 31, that the eagle lives and retains his vigour to a great age; and that, beyond the common lot of other birds, he moults in his old age, and renews his feathers, and with them his youth. 'Thou shalt renew thy youth like the eagle,' says the Psalmist: on which place St. Ambrose notes, 'Aquila longam ætatem ducit, dum, vetustis plumis fatiscentibus, nova pennarum successione juvenescit.' Phile, de Animalibus, treating of the eagle, and addressing himself to the

6 Still prompt the sorrows to redress
Of all whom causeless wrongs oppress,
His righteous arm is bar'd:
7 To Moses erst his ways he taught;
And by his works, for Israel wrought,
His saving might declar'd.

8 How kind his love! how large his grace!
How slow his anger's lingering pace!
How swift his mercy flies!
9 He checks his hand, he quells his ire:
10 Nor heavy, as our sins require,
The vengeful rod applies.

11 As swells from earth yon vaulted sphere,
Ev'n such to them, his pow'r who fear,
His mercy's boundless height!
12 Wide as yon sphere from west to east
Extends, so far our sins are plac'd
At distance from his sight!

13 As the fond sire with aspect mild
And tender love regards his child;

Emperor Michael Palæologus junior, raises his compliment upon the same notion:

Τουτου συ, βασιλευ, τον πολυν ζωοις βιον,
Αει νεουργων, και κρατυνων την φυσιν.
Long mayst thou live, O king; still like the eagle
Renew thy youth, and still retain thy vigour.

To this many fabulous and absurd circumstances are added by several ancient writers and commentators on Scripture. See Bochart, Hieroz. ii. 2. 1. Whether the notion of the eagle's renewing his youth be in any degree well-founded or not, I need not inquire: it is enough for a Poet, whether profane or sacred, to have the authority of popular opinion to support an image introduced for illustration or ornament."

So looks the Lord on those,
Who own with filial awe his name:
14 For well the frailty of our frame,
Our substance dust he knows.

15 Like grass the days of man are seen!
As some fresh flow'r in meadows green
He blossoms fair to view:
16 Breathes the hot blast, and he is gone;
For ever to the place unknown,
In beauty where he grew.

17 But, Lord, thy servants still engage
Thy care and truth, from age to age
On children's children shown,
18 Of those whose heav'n-directed mind
Thy covenanted mercies bind
Thy holy laws to own.

16. *Breathes the hot blast, and he is gone.*] It is well known, that a hot wind in the East destroys at once every green thing. Nor is this to be wondered at, if, as Dr. Russell says, the winds sometimes "bring with them a degree and kind of heat, which one would imagine came out of an oven, and which, when it blows hard, will affect metals within the houses, such as locks of room doors, nearly as much as if they had been exposed to the rays of the sun." The blasting effect, which seems to be here alluded to, of certain pestilential winds upon the animal frame, is by no means exaggerated by the comparison to the sudden fading of a flower. Maillet describes hundreds of persons in a caravan as stifled on the spot by the fire and dust, of which the deadly wind, that sometimes prevails in the eastern deserts, seems to be composed. And Sir John Chardin describes this wind "as making a great hissing noise, and says that it appears red and fiery, and kills those whom it strikes by a kind of stifling them, especially when it happens in the day time."

19 In heav'n the Lord hath fix'd his throne:
Rules o'er the world his realm alone:
20 O ye, Jehovah bless,
His angels, who excel in might;
Ye who to do his will delight,
And his dread voice confess!

21 Bless Him, all ye his hosts above!
Bless Him below, ye saints, who love
And own his high control!
22 Bless Him, all creatures of his word,
Where'er his sovereign laws are heard!
And bless Him, O my soul!

PSALM CIV.

Introduction. Bishop Lowth, in his 29th Prælection, classes this Psalm amongst the Idylls, by reason of its style and character; inasmuch as it treats of one particular subject with more copiousness and arrangement than usually belongs to the Ode. Its subject is the celebration of the praises of God the Creator: the argument is taken from the extreme beauty and wisdom displayed in the disposition of the universe; and it is illustrated, as it deserves, by an elegant and especially lucid distribution of its parts; by the sweetest colouring of language; and by a collection of images, magnificent, splendid, agreeable, and diversified, but at the same time most choice and exquisite. Nothing either exists, or can be conceived, more perfect than this Hymn, whether regard be had to the Poem itself, or to the kind of composition. Miraculous exercises of power indeed have something in them, which at first sight presents an appearance of superior grandeur, and which instantly affects and more forcibly strikes the mind with admiration and astonishment: but the truest subject of praise, the most worthy of the Almighty, the All-gracious Being, the best adapted for infusing into the minds of men an ardent and enduring sense of piety, is the power of God in creating the universe, his wisdom in

adorning it, his providence in supporting and governing it, his justice and goodness in administering the affairs of men. Of this description of Poem the following Psalm may justly claim the most distinguished place.

To the foregoing character of the 104th Psalm from the pen of Bp. Lowth, I would briefly add, that Bp. Horne terms it "an eucharistick hymn, full of majesty and sweetness:" and that Bp. Horsley remarks upon it, that "for regularity of composition, richness of imagery, sublimity of sentiment, and elegance and perspicuity of diction, it is perhaps the principal Poem in the whole collection of these inspired songs." The same learned critick adds, that "as there is no allusion in it to the Mosaick ritual, nor any mention of the deliverance of the Israelites from Egypt, it should seem that it was of an earlier age than the Exodus. It consists of parts sung alternately by two companies. The parts are easily distinguished, inasmuch as one Semichorus always speaks of God in the third person, the other addresses Him in the second."

First Semichorus.

1 BLESS, O my soul, Jehovah bless!

Second Semichorus.

Jehovah, Thee thy works confess,
Thee, O my God, surpassing great,
With beauty deck'd, array'd with state.

First Semichorus.

2 His robe of light he round him flung;
Stretch'd like a tent the heav'ns he hung;
3 The fabrick of his dwelling laid
In wat'ry mists' compacted shade.

Of shrouding clouds his car he forms,
And rides upon the winged storms:
4 Whilst angel hosts his state proclaim,
With whirlwind-blasts, and lightning flame.

5 He fix'd perpetual from its birth
The deep foundations of the earth;
And gave it, planted by his hand,
Unmov'd and undissolv'd to stand.

Second Semichorus.

6 Thou didst collect the waters steep;
And o'er earth's surface, wide and deep,
Spread like a cloke the whelming flood:
Above the hills the waters stood.

7 Thy thunder's voice they heard, and fled:
Away, at thy rebuke, with dread
8 They hasted; up the mountain's height,
Down thro' the vales, they sped their flight,

Till their appointed place they found:
9 There, barrier'd by thy sandy bound,
High though they toss, they ne'er again
Pour o'er the earth the swelling main.

First Semichorus.

10 Through the deep vales the bubbling rills
He sends, and down the living hills:
11 To every beast of wood and field
Exhaustless draughts of health they yield:

There the wild asses panting drink;
12 And there, beside the grassy brink,

11. *There the wild asses panting drink*] The animal here intended is called by the Latins, after the Greeks, "onager." Buffon says, "wild asses are still found in pretty considerable numbers in the eastern and southern Tartary, in Persia, Syria, the islands of the Archipelago, and through-

The birds of air their dwelling choose,
And carol in the leafy boughs.

13 Floods on the hills his stores distil,
His works the earth with plenty fill:
14 Grass for the lowly brute he grants;
For lordly man the springing plants:

And so the earth her grain imparts,
15 Grain that may strengthen human hearts;
The oil, which makes man's face to shine;
To glad his heart, the joyous vine.

16 Their veins with genial moisture fed,
Jehovah's forests lift the head:

out Mauritania: they differ from the tame ones only by the effects of independence and liberty: they are more strong and nimble, more courageous and lively; but they are the same in the shape of their bodies.*** They are of a grey colour; and run so swiftly that no horses but barbs can overtake them. They go in troops to feed and drink." (See Parkhurst on פרא, ii.) The "wild asses," says Bp. Horne, are particularly mentioned, because they live in remote and sandy deserts: yet even such creatures, in such places, are by the God of nature taught the way to the waters; insomuch that the parched traveller, when in search of a fountain, findeth them to be the best guides in the world, and needeth only to observe and follow the herds of them descending to the streams.

15. *To glad his heart, the joyous vine*] On this passage, says Parkhurst, we may remark, that Homer in like manner, in the 3d book of the Iliad, styles "wine" εὐφρονα "cheering," and καρπον αρουρης "the produce of the earth." (See on שמח, iv.)

16. *Their veins with genial moisture fed*, &c.] "The whole earth," beautifully remarks Bp. Horne, "is a garden, planted by the hand, and watered by the care, of Jehovah. But in a more especial manner is his glory set forth by the lofty and magnificent cedars, which, growing wild on the mountain and in the forest, owe nothing to the skill and industry of man. The moisture of the earth, rarefied by the heat of

Nor other than his fostering hand
Thy cedars, Lebanon, demand.

17 There fix the birds their airy nests ;
The stork upon the fir-tree rests :
18 Free o'er the crags the wild-goats roam,
The rocks supply the saphan's home.

the sun, enters their roots, ascends in their tubes, and by due degrees expands and increases them, till they arrive at their growth." Concerning the cedars of Lebanon, see the note on Ps. xxix. 5.

17. *The stork upon the fir-tree rests*] Among the birds, that appear and disappear in the Holy Land, storks have been found in great numbers. Doubdan thus speaks of them, in his account of a journey from Cana to Nazareth in Galilee: "All these fields were so filled with flocks of storks, that they appeared quite white with them, there being above a thousand in each flock; and when they rose and hovered in the air, they seemed like clouds. The evening they rest on trees." Dr. Shaw also saw them in the air, returning from the south, as he lay at anchor near Mount Carmel: and he thus describes the circumstance of their resting places, as noticed in the Psalm: "The storks breed plentifully in Barbary every summer. They make their nests with dry twigs of trees, which they place upon the highest parts of old ruins and houses, in the canals of ancient aqueducts, and frequently, so very familiar they are by being never molested, upon the very tops of their mosques and dwelling houses. "The fir" and other "trees" likewise, when these are wanting, "are a dwelling for the stork."

18. *Free o'er the crags the wild-goats roam*] The animal here intended is the Ibex or Rock Goat, a species of wild goat, deriving its Hebrew name from the wonderful manner in which they *mount* to the top of the highest rocks, to which quality the sacred writers allude in the other two passages where the word occurs, as well as in this. See 1 Sam. xxiv. 3; Job xxxix. 1. To this quality natural historians bear abundant witness. Johnston in his Natural History of Quadrupeds says, "It is certain there is no crag of the mountains so high, prominent, or steep, but this animal will mount it in a number of leaps, provided only it be rough, and have protuberances large enough to receive its hoofs in leaping." So Buffon, in his Natural History, after observ-

19 Taught by his care, by whom she shines,
Her stated days the moon defines:
And, rul'd by him, the fiery sun
Knows when and where his course is run.

ing that the Bouquetin or Rock Goat, and the Chamois, greatly resemble each other, adds, "But the rock-goat, as being more nimble and strong, mounts to the very top of the highest mountains; whereas the Chamois inhabits only the second stage." (See Parkhurst, on יעל, under עלה, xi.)

Mr. Cox thus describes the action of the Ibex in ascending the mountains of Switzerland. "He mounts a perpendicular rock of fifteen feet at three leaps, or rather three successive bounds of five feet each. It does not seem as if he found any footing on the rock, appearing to touch it merely to be repelled, like an elastick substance striking against a hard body. He is not supposed to take more than three successive leaps in this manner. If he is between two rocks which are near each other, and wants to reach the top, he leaps from the side of one rock to the other alternately, till he has attained the summit."

— *The rocks supply the saphan's home*] I retain the original name for this animal; concurring with Parkhurst in opinion, that it is not intended for the *Jerboa* or *jumping mouse*, as supposed by Bochart, but for the *Daman*, *Israel*, or Israel's Lamb, according to Dr. Shaw's suggestion, who describes it as "an animal of Mount Libanus, though common in other parts of Syria and Palestine. It is a harmless creature, of the same size and quality as the rabbit, and with the like incurvating posture, and disposition of the fore feet. But it is of a browner colour, with smaller eyes, and a head more pointed like the marmot's. Its usual *residence* and *refuge* is in the holes and clefts of the *rocks*." Bruce likewise confirms the opinion that the animal intended by the "Saphan" of Scripture is the "Daman Israel" of Dr. Shaw, called by that name in Arabia and Syria, and in Amhara "Ashkoko." He identifies the animals by the several other particulars mentioned in Scripture, as well as by their attachment to rocks, and their constant residence in holes and caves, as noticed in this Psalm.

19. *Her stated days the moon defines*] The "seasons," here spoken of for "the moon," seem to be the periodical returns of continually increasing or waning light. (See Parkhurst, on יעד.)

— *Knows when and where his course is run*] "The latter part of the verse, says Bp. Horne, expresseth the obedience of the Sun or solar light to the law of its Creator: it seemeth

Second Semichorus.

20 Thou mak'st the night: the shadows fall,
And forth the forest monsters crawl:
21 Then seek their prey the lion's brood,
And roaring ask of thee their food.

22 The sun appears; they home repair,
And couch them in their secret lair:
23 While man abroad his work resumes,
And labours, till the evening-glooms.

24 How passing number, passing thought,
Thy works, Jehovah! How are wrought
In wisdom all that we survey!
The earth and all her fair array:

25 Nor less the sea, so vast and wide
From end to end, from side to side!
With life there countless myriads swarm,
Creatures of every size and form.

26 There go the ships, and there is he,
Leviathan, ordain'd by thee,

to "know" the exact time of its coming on, and going off, and fulfilleth the course prescribed to it without the least deviation." Parkhurst explains the Hebrew word, with reference to place rather than time: "The place of the solar light's going in or off, that part of the heavens or earth, where it goes off; that is, the west." (See on מבוא, under בא.) So Bp. Horsley, "his setting point." I have combined the two interpretations.

26. *Leviathan*] The word appears to denote in this place a whale, or large fish of the cetaceous kind: (See Parkhurst, on לויתן, ii.) though in Ps. lxxiv. 14, as in Job xli. 1, it seems intended for the crocodile. Milton has used it for the whale:

Hugest of living souls, to keep
His pastime in the troubled deep.

27 All these on thee with anxious eye
Attend, till thou their wants supply.
28 Thy hand thou open'st wide, with food
Surcharg'd; and they are fill'd with good.

29 Thou turn'st thy genial face aside;
Confusion whelms them in their pride.
Thou tak'st their breath; they fade away,
And mingle with their native clay.

30 Again thine animating breath
Is breath'd, they break the bands of death:
Starts forth to life each slumbering birth,
And smiles the renovated earth.

First Semichorus.

31 For ever lasts Jehovah's praise:
His works Jehovah's joy shall raise.
32 Earth shakes and trembles at his look;
Touch'd by his hand the mountains smoke.

33 My breath, whilst I my breath possess,
Shall still Jehovah's bounty bless:
And life, whilst life shall be bestow'd,
Shall pass in praises to my God.

——— there leviathan,
Hugest of living creatures, on the deep
Stretched like a promontory sleeps or swims,
And seems a moving land; and at his gills
Draws in, and at his trunk spouts out, a sea.

34 So shall my words and musings meet
To Him, the living Lord, be sweet:
And I — responsive to my voice,
My heart shall in the Lord rejoice.

Grand Chorus.

35 From earth the sinners shall decay;
To naught the impious fade away:
Jehovah's praise, my soul, record,
And ye, who hear me, praise the Lord.

PSALM CV.

INTRODUCTION. The former part of this Psalm was composed by David, on occasion of his placing the ark of God in Zion. It is probable that the latter part was afterwards added, as a commemoration of God's mercies to the Israelites from the days of Abraham to their settlement in Canaan. Concerning the nature of the Poem, see the Introduction to the 78th Psalm.

1 JEHOVAH's praise the lay demands;
Recount his deeds to heathen lands:
2 O let his acts your tongues employ,
The grateful speech, the hymn of joy.

3 His praise with strains of triumph speak,
With joyous heart Jehovah seek.
4 Still seek his might, his saving grace;
Nor rest, till ye behold his face.

5, 6 Come then, his faithful Abraham's race,
Who from his chosen Israel trace
Your line, his wondrous works record,
The mighty deed, the holy word.

7 Jehovah, he is Israel's God!
His judgments walk'd the earth abroad.
8 His deathless pledge he bears in mind,
His word for countless years design'd;

9 That word to Abraham he reveal'd;
And with an oath to Isaac seal'd;
10 To Jacob for a law decreed,
An endless pledge for Israel's seed:

11 "To thee," he said, "to thee I give
In Canaan's pleasant land to live;
The line thy portion'd lot shall trace,
And there thine heritage I place."

12 When scant in force, a feeble band,
They trod with pilgrim feet the land;
13 From tribe to tribe their tent remov'd,
From realm to realm incessant rov'd:

14 For them the wrath of man he quell'd,
From them the pow'r of kings withheld;
15 "From mine Anointed stay the hand,
Nor injure ye my prophet-band."

16 He call'd to famine to o'erspread
The land, and brake the staff of bread:

16. *He called to famine to o'erspread*
The land]
"Famine," says Bp. Horne, is here finely represented as a servant, ready to come and go at the "call" and command of God: for calamities, whether publick or private, are the messengers of divine justice. "Bread" is the "staff" which supports life: when that staff is "broken," the body fails and sinks to the earth.

17 But he had sent a man before,
The bondsman Joseph, sold of yore

18 For gold: in chains his feet were laid,
And on his soul the iron prey'd;
19 Till time his promise should fulfil,
Tried by Jehovah's sovereign will.

20 Then sent the King, and brake the band:
Sent the high Monarch of the land,
And open threw the prison doors;
21 And made him lord of all his stores,

And gave him o'er his house to sway;
22 That chiefs might his commands obey,
And elders to his counsel turn,
And wisdom from his precepts learn.

23 So Israel into Egypt came:
And Jacob in the land of Ham
24 A stranger dwelt; and flourish'd there,
Nurs'd by Jehovah's fost'ring care,

And grew in strength beyond his foes;
25 Till, as their jealous fury rose,
They strove his servants to beguile
With hatred and perfidious wile.

22. *That chiefs might his commands obey*] Our translators say, "to bind his princes at his pleasure:" that is, "to restrain, bind by laws, orders, or commands; to lay under restraints, or oblige to act so and so." (See Parkhurst, on אסר, v.)

26 Then objects of his choice he sent
Meek Moses, Aaron eloquent,
27 To shew the glory of his name,
His wonders in the land of Ham.

28 Darkness he call'd: and darkness heard;
And came, obedient to his word.
29 The waters of the stream to blood
He turn'd, and slew the finny brood.

30 Up rose the swarming frogs, and spread
The land, and fill'd the monarch's bed.
31 He spake: the dog-fly's ravening host,
And gnat, all venom, throng'd the coast.

32 Hail in o'erwhelming floods he rain'd:
The lightnings blaz'd along the land.

31. — *the dog-fly's ravening host*] Concerning this noxious insect, called by the LXX κυνομυια, or the dog-fly, see the note on Ps. lxxviii. 45.

— *And gnat, all venom, throng'd the coast*] The Hebrew word appears to signify "some winged insects, gnats, or mosquitos." So, says Parkhurst, the LXX render it σκνιπες or σκνιφες: and one can hardly suppose but these translators, who dwelt in Egypt, knew in general what was intended by the Hebrew name; especially as their interpretation is confirmed by Philo, himself also an Alexandrian Jew, and by Origen, a Christian father, who likewise lived at Alexandria. Both Philo and Origen represent them as being very small, but very troublesome. The latter describes them as winged insects, but so small as to escape any but the acutest sight; and says that, when settled on the body, they wound it with a most sharp or painful piercer. So these insects appear to have had their Hebrew name from their *firm settling* or *fixing* on the bodies of men or animals. And in this view כנים may include several species of *noisome insects*, of which there are many sorts. (See on כן, vii.)

33 He smote the country's leafy pride:
The vine, and spreading fig-tree died.

34 He spake: the locust troop'd along,
And crawling worm, a countless throng.
35 Insatiate on the herbs they pour'd
Their swarms, and all the fruit devour'd.

36 The first-born too he smote; the prime
And chief of strength in Egypt's clime.
37 But forth he led his own array,
Profuse of health, and charg'd with prey:

No feeble soul their tribes inroll'd,
No want of silver there, nor gold:
38 For Egypt's sons, by terrors tost,
With joy beheld the marching host.

39 By day, a shelter o'er their head,
The covert of a cloud he spread:
A sheet he spread of blazing light,
To guide them on their way by night.

34. *And crawling worm*] The particular species of insect here intended is not ascertained; it certainly means some insect remarkable for destroying vegetables, probably the "chafer" or "maybug," βρουχος, as the LXX render it in five passages out of eight, wherein it occurs. The Vulgate throughout renders it bruchus, the "chafer." Michaelis thinks it means the "chafer," particularly in its *vermicular* state, when it is much more destructive to plants, namely, by gnawing, eating, and cankering their roots, than after it has taken wing. (See Parkhurst, on ילק, under לק, ii.)

40 With quails their suppliant tribes he fed,
And fill'd them with celestial bread:
41 Smote the hard rock; and bade the tide
Redundant through the desert glide.

42 For well in mind his word he bore,
To faithful Abraham pledg'd of yore;
43 And forth with joy his people led,
His flock with gladness on their head;

44 And fix'd them in that fruitful soil;
Gave them to heir the heathen's toil;
45 And bade them his commands obey,
And keep with cheerful hearts his way.

40. *With quails their suppliant tribes he fed*] This occurred twice: first in the wilderness of Sin, a few days after they had passed the Red Sea; Exod. xvi: and a second time, at the encampment, called in Hebrew Kibroth-hataavah, or the graves of lust, Numb. xi. 32. Both of these happened in the spring, when the quails pass from Asia into Europe. They then are found in great quantities on the coasts of the Red Sea, and the Mediterranean. Some persons have supposed locusts to have been intended: but the animal is expressly called "flesh" in Ps. lxxviii. 27; and the ancient oriental interpreters, as well as the LXX, the Rabbins, Josephus, and Philo, agree in considering it to be the quail.

Hasselquist describes the bird, as very much resembling the red partridge, but as being not larger than the turtle-dove; and as making a most delicate and agreeable dish. He says that it is found in Judea, as well as Arabia Petræa; and that he met with it betwixt Jordan and Jericho. The Arabians carry thousands of them to Jerusalem about Whitsuntide, to sell them there.

PSALM CVI.

INTRODUCTION. This Psalm, apparently composed whilst the author, together with the people of Israel, was in captivity, is commemorative of the numberless mercies and blessings of Almighty God, and of the provocations and ingratitude of the Israelites. The author, whilst he prays for the restoration of God's favour to his people, acknowledges the loss of it to have been occasioned by their transgressions; ver. 6: and having thus adverted to the sinfulness of their ancestors in general terms, he passes on to a particular enumeration, not however in exact chronological order, of the most eminent instances of wickedness recorded in the early part of the Israelitish history, principally in the four last books of Moses. Concerning the particular character of this Poem, the reader is again referred to the Introduction to the 78th Psalm.

1 PRAISE ye the Lord! With grateful lays
His love, his endless mercy praise!
2 But who, with honour due,
Can all his mighty acts proclaim?
3 O, blest are they who fear thy name,
And thy commands ensue!

4 The grace, thy people share, extend
To me; on me thy blessing send;
5 So, Lord, may I behold
The bliss of thine elect, and join
The triumph of thy favour'd line,
The glory of thy fold.

6 We in our father's steps have trod,
Perverse, and rebels to our God!
7 They at the weedy sea

7. — *at the weedy sea*] The Hebrew name for what is commonly called by us, after the Greeks and Romans, the Red

Forgat thy works in Egypt wrought;
Nor on thy countless mercies thought,
  But dar'd thy pow'r and thee.

8 Yet for his name his arm he bar'd,
And wide his saving might declar'd:
9 Rebuk'd the waters fled;
And thro' the dry o'erarching main,
As thro' the desert's sandy plain,
  His marshall'd hosts he led.

10 Safe from the fell pursuit they stood:
Redeem'd from death, they saw the flood

Sea. Dr. Shaw translates ים סוף "the sea of weeds," or "weedy sea," "from the variety of algæ and fuci, and perhaps the madrepores and coralline substances, which grow within its channel, and at low water, particularly after strong tides, winds, and currents, are left in great quantities upon the sea shore." Bruce gives his opinion, that "it is from the large trees or plants of white coral, spread every where over the bottom of the Red Sea, perfectly in imitation of plants on land, that the sea has obtained this name:" that is, the Hebrew name above specified.

As to the colour of this sea, it is no more *red*, than that of any other, as we are assured by the accurate and authentick Niebuhr, in his description of Arabia: "The Europeans, says he, are accustomed to give the Arabian gulph the name of "Red Sea:" nevertheless I have not found it any more *red*, than the Black Sea, or the White Sea, or any other sea in the world." Several ancient heathen writers agree in this testimony. Thus Artemidorus in Strabo expressly tells us, "it looks of a *green* colour, by reason of the abundance of *sea-weed* and moss that grows therein;" which Diodorus also asserts of a particular part of it. And with their descriptions compare Wisd. xix. 7. It appears to have derived its name of "Red Sea" from Edom, long and early its powerful master; the word Edom signifying *red* in Hebrew. Thus being formerly called the Sea of Edom, it corruptly acquired the name of the Red Sea. (See Parkhurst, Heb. Lex. on אדם, vi. and Greek Lex. on Ερυθρος.)

11 Their foes returning claim,
And sweep them, one and all, from sight:
12 They saw, they felt, they bless'd his might,
And sang Jehovah's name.

13 But of his works with impious haste
Forgetful, in the lonely waste
They spurn'd his sage controul;
14 Till, challeng'd by their base distrust,
15 He gave them meat to sate their lust,
With leanness in their soul.

16 'Gainst Moses meek their envy burn'd,
And Aaron, saint of God, they spurn'd:
17 Till earth asunder flew,
And Dathan's factious band devour'd;
18 And vollied flames, on Korah shower'd,
His godless followers slew.

19 At Horeb's rock a calf they made,
With gold the sculptur'd form o'erlaid,
And low in worship bow'd:
20 Thus impious they their glory chang'd
To semblance of a beast that rang'd
The grassy field for food;

21 And Him, the living God, forgot,
Their Saviour, who for them had wrought

19. *With gold the sculptur'd form o'erlaid*] The Hebrew word, here as elsewhere rendered by our translators "molten image," strictly and properly means the "metalline case" or "covering spread over" the carved wood. It is often joined with the "carved" wooden "image" which it covered. Aaron's calf was thus made of wood, and overlaid with gold. (See Parkhurst, on נסך, iv.)

Great deeds on Egypt's hosts;
22 Great things and of surpassing might
In Ham, and things of fearful sight
All on the Red-sea coasts.

23 Then thought he in his wrath to slay,
And sweep them from the earth away;
But, as the word he spoke,
His Moses, servant of his choice,
Rais'd in the breach his suppliant voice,
And turn'd th' uplifted stroke.

24 Yea, of that pleasant land they thought
In scorn, as of a thing of naught,
And dar'd distrust his word;
25 And murmuring in their tents repin'd,
Nor listen'd with a will resign'd
To Him, the living Lord.

26 And so his high resistless hand
He rais'd, throughout the desert land
To scatter them abroad;
27 And to disperse their offspring, hurl'd
Among the nations of the world,
Before his chastening rod.

28 To lordly Peor there they bow'd,
And ate the slaughter'd victims, vow'd
In honour to the dead;

28. *To lordly Peor there they bow'd*] To Baal-Peor; that is, to Peor the Lord or Ruler. The word Baal signifies Lord, and was applied to several of the heathen false gods.

— *the slaughter'd victims, vow'd*
In honour to the dead] Literally, "the sacrifices of the dead:" that is, says Parkhurst, the sacrifices offered to, or in

29 Nor fear'd Jehovah to provoke
Perverse, till forth his anger broke,
And wide the plague was spread.

30 But Phineas seiz'd the vengeful spear,
And smote with righteous doom severe,
And stay'd the raging pest:
31 And so to him by voice from heaven
The meed of righteousness was given,
And on his seed shall rest.

32 Nor less they rous'd to wrath their King
At Meribah's contentious spring:
The wrath to Moses clung;
33 For, by their chidings vex'd, his soul
Impatient lost its due controul,
And rashness fir'd his tongue.

34 Heav'n's will regardless to obey,
The nations they forbore to slay;
35 But join'd the gentile crowd,
And learn'd their sacrificial rites,
36 And, captur'd with the base delights,
Before their idols bow'd.

honour of, the dead; such probably as were afterwards, though in very early times, offered by the Greeks and Trojans; references to which occur in the 11th Book of the Odyssey, and the 3d of the Æneid. (See, on מת.)

30. *And smote with righteous doom severe*] The Hebrew verb signifies "to make a separation or distinction between good and bad; to pronounce or execute judgment." Jerome and Montanus (observes Parkhurst) excellently render it in this place "dijudicavit" *made a judicial distinction*, and our English Translation, "executed judgment." (See on פלל.)

37 Yea, to the demon's shrine they led
Their offspring, and the life-blood shed
38 Of many a guiltless child:
Their sons' and daughters' cherish'd blood
To Canaan's grisly idols flow'd,
And blood the land defil'd.

39 Perversely thus their works fulfill'd,
Whate'er of stain their passions will'd,

37. — *the demon's shrine*] It is plain, says Bp. Horne, that the "devils," as our translators render the word mentioned in this verse, are "the idols of Canaan," mentioned in the next. The word translated "devils" is שדים, literally "the pourers forth:" by which it is highly probable, that the idolaters meant the great agents of nature, or the heavens, considered as giving rain, causing the earth to send out springs, and to put forth her increase, vegetables to yield and nourish their fruit, and animals to abound with milk, for the subsistence of their young. Idolatry being a work of the devil, it is true, in fact, that what is offered to an idol, is offered to the "devil," though the word שדים does by no means imply it.

See more in Parkhurst under שדה, v; who adds that the "sacrificing of their sons and their daughters to the שדים, and the shedding of their blood to these idols," appears manifestly different from "burning them in the fire to Baal or Moloch," which also they most horridly practised. The former kind of sacrifices seems to have greatly resembled those of the Mexicans in America, among whom, before the arrival of the Spaniards, at the first appearance of green corn, children were offered up; when the corn was a foot above the ground; and again when it was two feet high, holidays were kept, and more children butchered.

Simonis however gives "dæmons" as the sense of the word; properly, according to different etymologies, "destroyers," or "lords." (See on שור.)

39. *Slaves of adulterous lust*] As the near and affectionate relation between God and his Church is often represented in Scripture by that of a husband to his wife, so the terms, which denote conjugal infidelity, are frequently used for spiritual adultery, or a being joined to, or a worshipping of, other objects than Jehovah. The reader may find this subject largely discussed in Bp. Lowth's 31st Prælection.

Slaves of adulterous lust:
40 And thus Jehovah's anger burn'd,
And thus his heritage he spurn'd,
Impatient, with disgust.

41 To heathen hands he gave them o'er;
Their bitter foes he arm'd with pow'r
To wield the iron rod:
42 Beneath th' oppressive scourge they lay,
Reduc'd reluctant to obey
The despot's lawless nod.

43 Full oft to save them he essay'd;
But still their heart rebellion sway'd,
And still their sins opprest:
44 Yet, when arose their plaintive cry,
Still cast he back a gracious eye,
And view'd their state distrest.

45 And still for them in mind he bore
His gracious covenant of yore;
And, with repentant care,
Still on his plenteous mercies thought,
46 Controll'd the spoiler's pride, and taught
To pity them and spare.

47 Jehovah, rise; thy flock protect;
Thy people, O our God, collect
The heathen tribes among,
That we a trophy meet may raise
Of holy triumph to thy praise,
And swell the grateful song.

48 Now blest, for ever blest, be He,
The same throughout eternity,
Our Israel's God ador'd!
Let all the people join the lay,
And loudly, "Hallelujah," say,
"Praise ye the living Lord."

PSALM CVII.

INTRODUCTION. Bishop Lowth remarks in his 29th Prælection, that this may deservedly be reckoned one of the most elegant of the Psalms. Its elegance is to be attributed for the most part to the disposition of the topicks, and the intire form of the Poem, which he classes amongst those described as Idylls. The Poem celebrates God's goodness and compassion towards all men in their greatest afflictions, testified by the granting of his assistance to them on their intreaties: first, to those who wander in the wilderness, and are overcome by famine; secondly, to those who are in bondage; thirdly, to such as are afflicted by disease; and lastly, to those who are in danger of shipwreck. To these are subjoined examples of God's severity to the wicked, and of his kindness to the righteous; recommended, together with the former, to the consideration of men of contemplative minds. Thus the whole Poem is distributed into five nearly equal parts according to the several topicks. Of these the four first are each concluded with an intercalary verse, denoting the object and scope of the Hymn itself; namely the celebration of Jehovah's goodness and his wonderful works for the sake of men, as in verses 8, 15, 21,

48. *Hallelujah*] "Praise ye Jah:" English margin, Hallelujah; and so the LXX throughout, leaving it untranslated Αλληλουϊα. It occurs very frequently at the beginning and end of psalms. And from this solemn form of praise to God, which, no doubt, was far prior to the time of David, the ancient Greeks plainly had their similar acclamation Ελελευ Ιη, with which they both began and ended their Pæans or hymns in honour of Apollo. (See Parkhurst, on הלל iv.)

31; which verse is perpetually varied by the addition of another verse, which either takes up again the subject already treated of, as in the 9th and 16th verses; or repeats the sentiment of the epode or intercalary verse itself, and amplifies it with new images, as in the 22d and 32d verses. At the same time, in all these instances, the transition is effected with the greatest elegance from the description of the calamity to the deliverance from it, by a constant repetition of the same couplet,

> "But to God their sorrows flow;
> He relieves them from their woe:"

which however appears not to have the nature of an intercalary verse. The last Part, which launches out into greater copiousness of matter, has its own conclusion, consisting of two couplets, full of weighty and valuable instruction, and not at all unworthy of the beauty of the rest of the Poem.

The above plan of the Psalm, which will be obvious to the reader on inspection, is laid down by the illustrious critick before mentioned: who, in explanation of what he calls "the intercalary verse," observes, that it expresses with clearness, brevity, and simplicity one particular sentiment, whereon the argument or object of the whole Poem for the most part turns; and that it is introduced at intervals suited to the arrangement of the Poem, for the purpose of impressing the subject more deeply on the mind. This sort of intercalary verse, he observes, is especially adapted to the Idyll, and is in some sort peculiar to that description of Poem, as is sufficiently evinced by the practice of Theocritus, Bion, Moschus, and Virgil. The present Psalm may be confidently compared with the most perfect specimens of those poets, the most distinguished in that kind of composition: whether regard be had to the universal elegance of the Poem, or to the force and gracefulness of the intercalary verse.

PART I.

1 HALLELUJAH! Praise the Lord!
Loud Jehovah's name record,
Evermore his love shall last,
Stands his goodness firm and fast.

2 Sing ye ransom'd, whom his hand
Rescues from the heathen land ;
3 Brought from earth's far regions forth,
West and east and south and north.

4 In the lonely waste they roam,
Aliens from their wish'd-for home :
5 There with thirst, with hunger spent,
Whelm'd with grief their spirits faint.

6 But to God their sorrows flow,
He relieves them from their woe ;
7 Leads them by the ready road
To the city, their abode.

8 Hallelujah ! Praise the Lord !
Let them all his love record,
All the wonders of his grace
To the sons of Adam's race.

9 For the dry and thirsty soul
He hath filled to the full ;
And the soul that pines for food
He hath satisfied with good !

PART II.

10 They who sit in darkness dread
Mid the shadows of the dead,
Iron chains about them wound,
And their souls with misery bound :

11 They from God's commandments turn'd,
And Jehovah's counsel spurn'd,

12 So distress their heart dismay'd,
Down they sank, and none to aid :

13 But to God their sorrows flow,
He relieves them from their woe ;
14 Breaks their chain ; and from the gloom
Brings them of the darkling tomb.

15 Hallelujah ! Praise the Lord !
Let them all his love record,
All the wonders of his grace,
To the sons of Adam's race.

16 For he smote the gates of brass,
Shiver'd fell the mighty mass ;

16. — *the gates of brass*] Gates of brass are noticed by Isaiah, xlv. 2 ; on which Bp. Lowth remarks, " Abydenus quoted by Eusebius in his Præparatio Evangelica says, that the wall of Babylon had brazen gates. And Herodotus more particularly, 'In the wall all around these are a hundred gates all of brass; and so in like manner are the sides and the lintels.' The gates likewise within the city, opening to the river from the several streets, were of brass: as were those also of the Temple of Belus." This material appears to be still used in the countries of the east for the like purpose. Maundrell speaks of the vastly large gates of the Church of St. John Baptist at Damascus, now converted into a mosque, being plated over with brass. A similar process is that of plating them over with thick iron. This was probably practised anciently, as it certainly now obtains in those countries. So Pitts, as quoted by Harmer, says, that Algiers has five gates, and some of these have two, some three, other gates within them, and some of them plated all over with thick iron, being made strong and convenient for what it is, a nest of pirates. And so Bp. Pococke, speaking of a bridge not far from Antioch, called the Iron bridge, says, there are two towers belonging to it, the gates of which are covered with iron plates, which he supposes is the reason why it is called the iron bridge. Harmer supposes, that the place where St. Peter was imprisoned was secured after this manner: " the iron-gate that leadeth into the city." Acts xii. 10.

And with strong resistless stroke
He the bars of iron broke !

PART III.

17 They who stray from wisdom's road
Bent by sin and sorrow's load ;—
18 Loaths their soul its daily bread,
Near the gates of death they tread :

19 But to God their sorrows flow,
He relieves them from their woe ;
Forth he sends his saving breath,
Heals, and rescues them from death.

21 Hallelujah ! Praise the Lord !
Let them all his love record,
All the wonders of his grace
To the sons of Adam's race.

22 Let them cause the sacrifice
Of the grateful heart to rise ;
And the thankful tongue employ
In triumphant shouts of joy !

In 1 Kings iv. 13. mention is made of "cities with walls and brazen bars:" and in Isaiah, as above cited, of "gates of brass and bars of iron." From which, as well as from the Psalmist here, it appears that bars were in use of the same metals as those with which the gates themselves were constructed or plated. From Dr. Russell it should seem that large *wooden* bars, which draw out from the wall on each side, are at present used for securing the gates of eastern cities.

"Bolts and bars of massy iron or solid rock" are represented by Milton as securing the "adamantine gates" of hell. *Paradise Lost*, ii.

PART IV.

23 They who in the fragile ship
Labour through the mighty deep,
24 They Jehovah's works survey
Wrought amid the watery way.

25 Lo! he speaks: the stormy blast
Rises: high the floods are cast:
26 Upward to the skies they go;
Downward to th' abyss below:

27 Melts their soul in anguish hurl'd;
Helpless round and round they're whirl'd,
As with wine at random tost,
All their sense o'erwhelm'd and lost.

28 But to God their sorrows flow,
He relieves them from their woe;
29 He commands the storm to cease,
He the billows lulls to peace:

30 Raptures then their bosom fill,
Moving o'er the waters still;
And they come, with safety blest,
To the haven of their rest.

27. —*round and round they're whirl'd*] The verb denotes circularity of motion or form: as to "move" or "reel round" like a drunken man. So Montanus, iverunt in orbem. (Parkhurst, on חגג.)

—*All their sense o'erwhelm'd and lost*] "And all their skill is drowned:" is Bp. Horsley's rendering. And he remarks, "That is, their skill in the art of navigation is drowned; a metaphor taken from the particular danger which threatens them."

31 Hallelujah! Praise the Lord!
Let them all his love record,
All the wonders of his grace
To the sons of Adam's race.

32 Mid the great assembled throng
Let them raise the joyous song;
And the festive strain repeat,
Where the listening elders meet!

PART V.

33 Drought upon a land he brings,
Stays the rivers, dries the springs;
34 Till the desolated soil
Mocks the sinful labourer's toil.

35 He the thirsty desert slakes,
Fills its wells, expands its lakes;
36 And the famish'd, planted there,
Dwell in town and mansion fair;

37 Plant the vineyard, sow the field,
Cull the fruits their labours yield;
38 While from Him a numerous race
Fill their stalls, their tables grace.

39 And when trouble brings them low,
Pain and tyranny and woe,
40 Tho' their chiefs abroad be cast,
Scatter'd o'er the trackless waste;

41 Yet from his afflicted state
He shall raise the desolate;

Till his household tribe be told,
Numerous as the shepherd's fold.

42 Virtue shall with transport hear;
Vice shall close her lips for fear:
43 Wisdom muse upon the tale,
And Jehovah's kindness hail.

PSALM CVIII.

INTRODUCTION. This Psalm is composed of parts taken from two others: the first five verses occur in Ps. lvii. 7—11; the last eight in Ps. lx. 5—12.

1 MY heart is fix'd, Eternal King;
My heart is fix'd thy praise to sing:
Awake, my tongue; my glory, wake.
2 Awake, each tuneful chord; and I
Will lead the choral symphony,
Or ere the radiant morning break.

3 The nations, Lord, I'll teach thy name:
Thy praise to gentile lands proclaim.
4 Thy mercies highest heav'n transcend;
Thy truth above the skies is shown.
5 Lord, o'er the heav'n exalt thy throne,
O'er all the earth thy rod extend!

6 O now, o'er thy beloved wave
Thine own right hand! O, hear and save!—
7 God spake of old his will divine.
His prophet's voice with joy I hail:
My rod shall mete out Succoth's vale,
And Sichem's portion'd plain assign.

8 Manasses, Gilead, throng my side:
Lo, Ephraim of my crown the pride!
Judah my royal sceptre bears.
9 See, servile Moab bathes my feet:
On Edom's neck my heel I set;
My victor shout Philistia hears.

10 Who shall my course to Edom guide?
Who lead my march up Bozrah's side?
11 Say, wilt not Thou, O God, our strength?
Tho' Thou didst once forsake our coasts,
Nor march to battle with our hosts,
Say, wilt not Thou return at length?

12 Return, in this our time of need;
Again our hosts to battle lead;
For vain the help of human hands.
13 God is the author of our might:
He arms his warriors for the fight,
He tramples down the hostile bands.

PSALM CIX.

Introduction. This Psalm is a perspicuous and most awful prediction of the sufferings which awaited the enemies of Messiah: primarily, Judas, "who was guide to them that took Jesus," Acts i. 16; secondarily, the synagogue, and the whole nation of the Jews. The reader, who is desirous of having a clear understanding of its purport and a full conviction of its fulfilment, is requested to peruse Bp. Horne's excellent and most satisfactory commentary on it.

The Psalm may be thus divided into Parts.

Part I. A description of the treatment experienced by Messiah from the Jews, ver. 1—5.

Part II. A prediction of the judgments which thereupon awaited them, ver. 6—19.

Part III. A recurrence to Messiah's sufferings, ver. 20—25: followed by

Part IV. Supplications for Jehovah's mercy, and vows of grateful acknowledgment.

PART I.

1 THEME of my praise, thine ear unclose!
2 Lo! from the mouth of malice flows
Hard speech against me, O my God;
And falsehood from the lips of fraud.

3 Feign'd tongues and keen my bosom wound:
The words of hatred gird me round.
Uninjur'd, unprovok'd, they rear
The standard, and prepare for war.

4 Friend as I am, in hostile guise
They come: (my soul to pray'r applies:)
5 Ill for my good they make me prove,
Unkind! and hatred for my love.

PART II.

6 O'er him to rule, All-righteous King,
Thou wilt the foe of goodness bring:
And mischief-bent, at his right hand
Shall Satan, his accuser, stand.

6. *Thou wilt*] I have adopted the suggestion of Bp. Horne; and render the verbs here, and in the following verses, in the future tense.

— *at his right hand Shall Satan, his accuser, stand*] It was the practice in the Jewish courts of justice, for

7 The judgment shall his guilt declare:
His plea the meed of sin shall bear:
8 With rapid course his days shall end:
To other hands his charge descend:

9 His widow'd wife, of spouse bereft;
Without their sire his children left,
A vagrant race, the earth shall tread,
And seek in ruin'd wastes their bread.

11 The plunderer o'er his goods the toil
Shall spread: his fruits the stranger spoil:
12 Mercy to him shall none extend;
None shall his orphan race befriend:

13 His seed shall fail in quick decay:
Oblivion on his name shall prey,

the accuser to stand on the right hand of the accused. Allusion is made to the practice here, as likewise in Zech. iii. 1; where Satan is described in the same situation with relation to Joshua the High Priest. It is remarkable however, that to be at one's right hand often bears a quite contrary sense, and signifies to defend, to protect, to support him. The phrase is thus used in the last verse of this very Psalm. See also Ps. xvi. 8.

7. *His plea the meed of sin shall bear*] I understand תפלתו in the sense of "His plea in court:" (See Parkhurst, on פלה, iv.) a sense, which appears to harmonize best with the context.

11. *The plunderer o'er his goods the toil Shall spread*] Literally, "The lender," or "creditor." But from the hard heartedness of the Jews towards their debtors, of which we have instances in 2 Kings iv. 1; Neh. v. 1—13; the word seems in later times to have carried a bad sense; and so it is rendered in our translations "the extortioner." The Hebrew verb in this passage signifies to "ensnare, catch in a snare." Bp. Horsley renders, "draw his net over all that he hath." (See Parkhurst, on נשה, vi. and נקש.)

Or ere the following age be o'er:
14 Jehovah's judgment seat before,

His father's crimes shall still be plac'd;
15 Ne'er be his mother's sin effac'd,
But still in God's dread presence stand,
To sweep their memory from the land:

16 Because with mind estrang'd from good
The man of sorrows he pursued;
And to the grave his victim sent
With heart which grief had torn and rent.

17 A curse he lov'd; and at his call
Upon his head a curse shall fall:
No blessing sought he; and away
Far from his home shall blessing stay.

18 Robe-like, a curse he round him throws;
And, robe-like, to his frame it grows:

18. *Robe-like — to his frame it grows*] The Hebrew word, here used for "garment," signifies "a long robe, a garment commensurate with the body:" as observed by Parkhurst on מר, iii. Bp. Horsley renders it "a garment fitted to him;" which he takes to be the precise sense of מדו. The phrase in the following verse he renders, "as the close garment which wraps him."

"The curse, that lighted on the Jewish nation," as Bp. Horne excellently observes in illustration of these two verses, "is resembled for its universality and adhesion, to a 'garment,' which covereth the whole man, and is 'girded' close about his loins; for its diffusive and penetrating nature to 'water,' which from the stomach passeth into the 'bowels,' and is dispersed through all the vessels of the frame; and to 'oil,' which imperceptibly insinuates itself into the very 'bones.' When that unhappy multitude, assembled before Pontius Pilate, pronounced the words, 'His blood be on us and on our

As water thro' his entrails thrills,
Or thro' his bones the oily rills:

19 Ev'n as the close compacted vest,
Which wraps in strict embrace his breast;
Or girdle, which his loins around
Is with perpetual cincture wound.

PART III.

20 Behold, behold for them the meed,
Whose lips revile my soul, decreed!
21 Jehovah wills it. But to Thee,
Jehovah, O my God, I flee:

Do Thou perform my work! Do Thou
The glory of thy name avow!
For great thy mercy is, and high;
22 And poor and destitute am I.

Keen sorrows pierce my bleeding heart:
23 Ev'n as the evening shades depart,
I sink: above, below, I'm cast,
As locust by the eddying blast.

children,' then did they put on the envenomed garment, which has stuck to and tormented the nation ever since; then did they eagerly swallow down that deadly draught, the effects whereof have been the infatuation and misery of 1700 years!

23. *Even as the evening shades depart,*
I sink —]

Bp. Horsley renders, "I am just gone, like the shadow stretched to its utmost length:" and remarks, "The state of the shadows of terrestrial objects at sun-set, lengthening every instant, and growing faint as they lengthen; and in the instant that they shoot to an immeasurable length disappearing."

— *above, below, I'm cast*
As locust by the eddying blast.]

Dr. Shaw, speaking of the swarms of locusts, which he saw near Algiers in 1724 and

24 My knees with fasting fail; decay
My bones; my flesh consumes away.
25 Whilst ruthless foes their insults shed,
And gaze, and shake the scornful head.

PART IV.

26 Help me, my God, Jehovah! prove
Thy saving might, thy pitying love:
27 And cause my foes to feel and own
The conquest which thy hand hath won.

28 Tho' many a curse their lips express,
Yet Thou, Jehovah, Thou shalt bless.
They rise: but sink with shame opprest;
And rapture fills thy servant's breast.

29 Disgrace shall o'er my foes be spread,
With shame as with a mantle clad:
30 But joy shall prompt my tongue to sing
Glory to Thee, Eternal King.

Thy glory, Lord, I'll chaunt aloud,
Thy praise amid th' assembled crowd.
31 For Thou wilt shield the poor, and free
The guiltless from th' unjust decree.

PSALM CX.

Introduction. This short, but very spirited and noble Ode, is a magnificent prophecy, under the several heads, as stated in the title to our Bible translation, of "ver. 1. the king-

1725, says, "When the wind blew briskly, so that these swarms were crowded by others, we had a lively idea of that comparison of the Psalmist, of being 'tossed up and down as the locust.'"

dom, 4, the priesthood, 5, the conquest, 7, and the passion of Christ." It commences with a solemn address from Jehovah to the Lord of the Psalmist, promising his regal exaltation. This address I understand to be continued through the three following verses, which are an enlargement upon the subject of the promise. In the 5th verse, Jehovah having ceased speaking, the Psalmist, before whose imagination is represented the scene of his Lord's achievements in his state of exaltation, breaks out in admiration, and addresses himself in a fine apostrophe to Jehovah, upon the subject of them; with an allusion by the way to those sufferings, through which he was to "enter into his glory." The composition of this Psalm, says Bp. Horsley, is admirable in the extatick style.

1 THUS to my Lord Jehovah spake:
"On my right hand thy session take,
Till those, who strive against thy sway,
A footstool at thy feet I lay.

1. *A footstool at thy feet I lay*] Bp. Lowth's note on Isa. lii. 2, is an excellent illustration of this passage. The common manner of sitting in the Eastern countries, he observes, is upon the ground, or floor, with the legs crossed. The people of better condition have the floors of their chambers, or divans, covered with carpets for this purpose; and round the chamber broad couches, raised a little above the floor, spread with mattresses handsomely covered, which are called sophas. When sitting is spoken of as a posture of more than ordinary state, it is quite of a different kind; and means sitting on high, on a chair of state or throne; for which a footstool was necessary, both in order that the person might raise himself up to it, and for supporting the legs when he was placed in it. "Chairs, saith Sir John Chardin, are never used in Persia, but at the coronation of their kings. The king is seated in a chair of gold set with jewels, three feet high. The chairs which are used by the people in the East are always so high, as to make a footstool necessary. And this proves the propriety of the style of Scripture, which always joins the footstool to the throne." Beside the six steps to Solomon's throne, there was a footstool of gold fastened to the seat, 2 Chron. ix. 18; which would otherwise have been too high for the king to reach, or to sit on conveniently.

When Thetis comes to wait

2 " Jehovah forth from Zion's height
Shall send the sceptre of thy might.
Rule Thou, and mid the hostile band
Extend thy ensigns of command.

3 " Thine in thy day of pow'r shall be
The holy vow, the homage free;
Gifts by a willing people paid,
In virtue's loveliness array'd.

" And lo! thy royal courts to grace,
An offspring fair, a countless race,
Shall to thy youthful prime be born,
Like dew-drops from the womb of morn.

on Vulcan to request armour for her son, she is received with great respect, and seated on a silver-studded throne, a chair of ceremony, with a footstool. See the 18th B. of the Iliad, ver. 389. See also the 1st Book of the Odyssey, ver. 130. Ὁ γαρ θρονος αυτος, says Athenæus, μονον ελευθεριος εστι καθεδρα συν ὑποποδιῳ. "A throne is nothing more than a handsome sort of chair, with a footstool."

A further allusion is intended in this place to the Eastern custom of conquerors planting their feet on the necks of their enemies.

3. *Like dew-drops from the womb of morn*] With regard to this part of the verse, Bp. Lowth, in his admired lectures, has observed and proved, and Bp. Horne cites the interpretation with approval, that it may be fairly construed to this effect: "More than the dew from the womb of the morning is the dew of thy progeny:" that is, Thy children, begotten to thee through the Gospel, shall exceed in number, as well as brightness and beauty, the spangles of early dew, which the morning discloseth to the delighted eye of the beholder.

Among the earliest Greek writers, says Bp. Horsley, dew seems to have been a figurative expression for the young of any animal. Thus δροσος is used by Æschylus for an unfledged bird: Agamem. 145. And ἑρση by Homer, for a young lamb or kid. Od. ix. 222.

4 "Jehovah hath by oath decreed,
Nor will he from his oath recede,
A priest perpetual I see
Like good Melchizedek in Thee."

5 Jehovah, He, the Potentate,
Who sits beside, and shares thy state,
He in his day of wrath shall shower
On kings the tempest of his power.

6 The heathen he shall judge; and spread
The ground with heaps of slaughter'd dead;
And cleave, o'er many a mighty realm,
Imperial crown and warlike helm.

7 He in the mountain torrent's wave,
That skirts his way, his lip shall lave,
And so, o'er each created name
His seat, a mitred Sovereign, claim.

4. *Like good Melchizedek*] Literally, "According to the matters" (namely, that are recorded) "of Melchizedek." See this explained by St. Paul, Heb. vii. 1—3. The LXX, who render דברתי by κατα ταξιν, "according to the order," have preserved the sense, though not the exact idea (See Parkhurst, on דבר, v)

5. *Jehovah, He, the Potentate,*
Who sits beside, and shares thy state]
By "The Lord, or, my Lord upon thy right hand, אדני על ימינך, the same person must be understood, who is mentioned in the first verse under the same title, אדני, as "sitting at the right hand of Jehovah." The Psalmist must be supposed to make a sudden apostrophe to Jehovah. (*Bp. Horne.*)

Bp. Horsley is much inclined to indulge in a conjecture, that the word יהוה hath been lost out of the text after the word ימינך, and that the passage should run, "The Lord at thy right hand, O Jehovah." I have ventured to act upon this conjecture above; the word "Jehovah" being evidently understood, if it was not expressed.

PSALM CXI.

INTRODUCTION. A short, but pleasing Hymn of praise to God: more remarkable however for the simple beauty of its sentiments, and the equable flow of language in which they are conveyed, than for any peculiar brilliancy of imagery, or strength of composition.

This is one of the Alphabetical Psalms.

1 TO God with undivided trust
My heart shall raise the song;
Before the council of the just,
Before th' assembled throng.

2 Great are thy works, thou Lord of might,
Display'd to man below;
And they, whom most those works delight,
Shall best their glories know.

3 How fair, how bright his work behold!
Where deathless justice shines.
4 His wonders live by God inroll'd,
Of plenteous love the signs.

5 Them, who ador'd his name, he fed:
(For still in mind he bears
The promise to his faithful made
In days of other years:)

2. *Great are thy works, thou Lord of might*, &c.] Milton has imitated this passage:

For wonderful indeed are all his works,
Pleasant to know, and worthiest to be all
Had in remembrance always with delight.

Paradise Lost, iii.

6 And by his deeds, before them wrought,
His wondrous might he shew'd;
What time the heathen's goodly lot
He on his flock bestow'd.

7 His works are truth: his high commands
Are justice: firm and fast
8 On judgment's base his mandate stands,
And shall for ever last.

9 His people, with redemption blest,
Shall still his promise claim;
And still shall holiness invest,
And fear attend his name.

10 True wisdom from Jehovah's dread
Begins: mature it grows,
For ever prais'd, in them who tread
The path his finger shows.

PSALM CXII.

INTRODUCTION. This Psalm has little claim to poetical distinction: and is rather a series of moral sentences, enumerating the blessings of the man who feareth Jehovah. Like the preceding, it is alphabetical in the Hebrew.

1 HOW blest the man, who stands in awe
Of God, and loves his holy law!
2 Earth by his seed shall be possest,
And on his race shall blessings rest;
3 Rich streams of wealth his dwelling fill,
And justice be his bulwark still.

4 Lo! to the upright in the night
Of trouble springs the dawning light.
His heart the voice of mercy guides,
And justice o'er his ways presides.
5 His love shall answering love command,
His deeds shall in the judgment stand.

6 Unmov'd he rests: nor in the dust
Shall fade the memory of the just.
7 Midst evil tidings undismay'd
His heart relies on God for aid.
8 His heart is fix'd, nor terror knows,
Secure to triumph o'er his foes.

9 His wealth to bless the poor he sows,
And thence a righteous harvest grows:
And thence his horn exalted high
10 The base with envious leer descry:
And, frustrate of their threaten'd prey,
Gnash with their teeth and melt away.

4. *Lo! to the upright in the night*
Of trouble springs the dawning light]
As light is in Scripture often used for joy and alacrity, so darkness signifies faintness, sorrow, and affliction. Bp. Horsley however supposes here an allusion to what happened in Egypt, when the Israelites had light in all their dwellings, while the land was wrapt in darkness.

9. — *his horn exalted high*] See the note on Ps. xviii. 2.

10. *The base with envious leer descry*]

—— aside the Devil turn'd
For envy, and with jealous leer malign
Eyed them askance—
Paradise Lost, iv.

PSALM CXIII.

INTRODUCTION. This is a very sweet Hymn in honour of Jehovah, whom it calls upon all his servants to celebrate for his excellency, and for his mercy. Its composition is as elegant and its style as agreeable, as its sentiments are just and devout. It commences and concludes with an "Hallelujah:" a circumstance, which in this, as well as in some other of the beautiful hymns of praise which are contained in the latter part of the Book of Psalms, I have thought desirable to be retained.

1 HALLELUJAH, praise the Lord!
Praise, ye servants, praise his name!
2 Be Jehovah's praise ador'd,
Now and evermore the same!
3 Where the orient sun-beams gleam,
Where they sink in ocean's stream,
Thro' the circuit of his rays
Be your theme Jehovah's praise!

4 God o'er all the world is great,
Great his praise above the skies.
5 Who can with our God compete?
Who against Jehovah rise?
6 Dwelling in his shrine on high,
Far below he casts his eye.
High in heav'n his shrine is plac'd,
Low on earth his eye is cast.

6. *High in heav'n his shrine is plac'd,*
Low on earth his eye is cast.] The structure of this passage in the original is singular, and is thus stated and commented on by Bp. Lowth in his 19th Prælection:

Who is like Jehovah our God?
Who dwelleth on high,
Who looketh below,
In heaven and in earth.

The latter member is to be divided, and assigned in its two divisions to the two former members; so that the sense may be, "who dwelleth on high in heaven, and looketh below on the things which are in earth."

7 He who lifts the desolate
From his dwelling vile and base;
8 Lifts and seats him high in state
With the princes of his race:
9 He who makes the barren bear
Joyful many a blooming heir:
Ever be his name ador'd!
Hallelujah, Praise the Lord!

PSALM CXIV.

Introduction. This little Ode commemorates with terseness and energy the principal miracles which attended the Exodus. The manner in which feeling and intelligence are attributed to the inanimate creation: the interrogatories addressed to the Red Sea, the Jordan, and the mountains and hills of the wilderness, being an echo of the previous description; the withholding of the name of Him at whose presence these wonders were effected; and finally the simple grandeur, with which he is named and characterized: all these particulars, comprised as they are within the compass of a very few lines, evince nevertheless much poetical taste and ability in the author, whose composition has survived his name. The structure of the Poem is remarkably regular, and is in the original

7. *From his dwelling vile and base*] Parkhurst, who renders the Hebrew word, "a dunghill, a heap of dung or ordure," observes, that it is a name of decency, like the English "laystall:" a word, now, I apprehend, out of use, but to be found in the works of our best writers in Queen Elizabeth's days; and signifying, according to Skinner, as quoted in my friend Mr. Todd's valuable edition of Dr. Johnson's Dictionary, "a dunghill on which they *lay* what is swept out of *stalls* or *stables*." The word thus bears considerable resemblance to the Hebrew word, which is derived from a root signifying to "put or set in order, to dispose." The passages of the Bible, in which the word occurs, all seem to refer, as Parkhurst remarks, to the stocks of cow-dung and other offal stuff, which the easterns for want of wood were obliged to *lay up* for fuel. (See, on שפת, vi.)

a good example of synonymous parallels, each second line of a couplet nearly corresponding in signification with the first, and the whole composed with accuracy and neatness. I have endeavoured in the following version to preserve the simplicity, and, as far as possible, the form of the Hebrew.

1 WHEN Israel came from Egypt's strand,
And Jacob from a tyrant land;
2 In Judah's tribe HE fixed his fane,
And chose in Israel his domain.

3 The sea beheld, and fled: with course
Reverted, Jordan sought his source.
4 Bounded, like rams, the mountain rocks;
The hills, like younglings of the flocks.

5 Why flee, thou sea? With backward course
Why, O thou Jordan, seek thy source?
6 Why bound, like rams, ye mountain rocks?
Ye hills, like younglings of the flocks?

7 Quake, when Jehovah walks abroad!
Quake, earth, at sight of Israel's God!
8 From stone, and solid rock, he brings
The spreading lake, the gushing springs.

1. — *a tyrant land*] The Hebrew word, here rendered "tyrant," has been supposed to signify "barbarous;" that is, "using a barbarous or foreign language or pronunciation." But, says Parkhurst, the word seems rather to refer to the "violence" of the Egyptians towards the Israelites, or "the barbarity of their behaviour," which was more to the Psalmist's purpose than "the barbarity of their language;" even supposing the reality of the latter in the time of Moses. (See, on לעז.) The epithet "barbarous" would leave the same ambiguity as Parkhurst supposes to belong to the text. Bp. Horsley renders "a tyrannical people."

8. — *solid rock*] The Hebrew word appears to denote

PSALM CXV.

INTRODUCTION. This Hymn is an animated effusion of gratitude and confidence in God; whose power the Psalmist in the first place celebrates in a beautiful contrast with the impotence of the heathen idols; and then commemorates his mercy and loving-kindness in a strain of congratulatory exhortation to his people.

PART I.

1 NOT upon us, thou Lord most High,
But on thy name be praise bestow'd!
2 Most kind, most true! The heathen cry,
But wherefore? "Where is now their God?"
3 Our God is in the heav'ns. Fulfils
His hand, whate'er his pleasure wills.

4 Their idols, silver forms or gold,
Are works of mortals, vain and weak!
5 Eyes have they, but they naught behold:
And mouths they have, but nought they speak:
6 Nor pow'r to hear their ears bestow,
Nor sense of smell their nostrils know.

7 All feeling from their hands remote,
Their feet all impotent to go;
And thro' the organs of their throat
Nor life is breath'd, nor accents flow.

a very firm or hard rock. Michaelis says, that it particularly denotes the reddish granite or porphyry, which, as he shews from the testimony of eye witnesses, abounds in and about Mount Horeb and Sinai. (See Parkhurst and Simonis on חלמיש.)

7. *And thro' the organs of their throat*
Nor life is breath'd, nor accents flow.]
Literally, "Neither speak they

8 Who make them, who on them their stay
Repose, are valueless as they.

PART II.

9 O Israel, trust Jehovah's grace;
His servants he assists and shields!
10 Jehovah trust, O Aaron's race;
The falchion he and buckler wields!
11 Who fear him, to Jehovah flee;
Your champion and your fence is he!

12 His people he remembers well,
And on their heads will blessings send:
He will the house of Israel
Protect, and Aaron's house defend.
13 Nor small nor great, the Lord who fear,
Shall fail to find his blessing near.

14 Great and more great your bliss shall prove,
To you and to your children given,
15 Ye blessed of Jehovah's love!
The Maker He of earth and heaven.
16 Heav'n's height contains the throne of God:
The earth he gives for man's abode.

through their throat." But the Hebrew word for "throat," as Parkhurst observes, denotes more strictly "the windpipe," through which the breath is continually "moving backwards and forwards." (See, on גרון, under גרה, viii.) I have incorporated this etymological sense of the word in my version.

9. *His servants he assists and shields*] The second line in each of these three couplets is the same in the original: "He is their help and their shield." I have retained the ideas in my version of each, but varied the form of expression.

17 The dead no more Jehovah praise,
Nor they who go to silence down :
18 But we the voice of blessing raise,
Nor time the grateful strain shall drown :
Whilst loudly we with one accord
Cry, Hallelujah, Praise the Lord !

PSALM CXVI.

Introduction. This pleasing Hymn of praise and gratitude, written evidently on occasion of some great deliverance, of which however the particulars are not known, breathes that tenderness of feeling, which the sense of affliction is wont to inspire, blended with those lively emotions of joy and gratitude which arise from a sense of restoration to peace and comfort. In the first part the Psalmist describes very pathetically the agitation of his mind in affliction; whence he passes off in a very feeling and lively apostrophe first to his soul, and then to the Almighty, whose mercy he commemorates in his deliverance. The apostrophe to his soul is extremely elegant: and that to the Almighty, which immediately follows upon, or rather perhaps interrupts it, bespeaks in a lively manner the strong sense of gratitude whereby the Psalmist's heart was animated. The sort of dialogue which he holds with himself in the latter part of the Poem concerning the mode of testifying his thankfulness, and the vows which he accordingly makes to his gracious Benefactor, give to that part also its peculiar beauty.

PART I.

1 I LOVE the Lord ; in him rejoice :
He heard my supplicating voice,
He heard my fervent vow.

1. *I love the Lord; in him rejoice*] Our Bib. translation renders, " I love the Lord :" some criticks prefer our C. P. B. translation. " I am well pleased that the Lord." I have combined the two ideas.

2 By him a gracious ear was lent;
To him my thanks shall still be sent,
While life shall pow'r bestow.

3 The cords of death intwin'd me round;
The snares of hell about me wound:
When, whelm'd by weight of woes,
4 To God I rais'd my earnest cry,
"Hear, O my God, the deep-drawn sigh,
And grant my soul repose."

5 How righteous is Jehovah's name!
What love his bounteous acts proclaim!
How merciful our God!
6 The Lord preserves the child of woe:
I sank with sorrow humbled low,
And he sustain'd my load.

7 Resume, my soul, thy wonted peace:
The Lord hath bid thy sorrows cease,
And all thy griefs repaid: —
8 Thou, Lord, my soul from death hast sav'd,
And Thou my eyes from tears reliev'd,
My feet from falling stay'd.

9 I in thy presence shall survive,
And still shall walk with them who live:
10 My faith suggests the thought.
Though erst full low with sorrow weigh'd,

3. *The cords of death intwined me round*] See the note on Ps. xviii. 4.

11 And hurried with despair I said,
" Mankind is all of naught."

PART II.

12 How shall I make my thanks be known
To God for all his mercies shown?
13 The cup of health I'll take,
His grace invoke, extol his might,
14 And in his gather'd people's sight
My vows of worship make.

15 Dear, in Jehovah's judgment dear,
His chosen's death! Jehovah, here,
16 Behold, thy servant stands!
Thy servant, O my God, in me,
The offspring of thy handmaid see,
By Thee releas'd from bands.

17 To Him the sacrifice I pay
Of thanks: to Him devoutly pray:
To Him address the song.

11. *And hurried with despair, I said,*
Mankind is all of naught] Our translators render, " I said in my haste, All men are liars." Rather, says Bp. Horsley,

" In an ecstasy of despair I said, All the race of man is a delusion:

A delusion; a lie, a cheat, a thing of nothing, made to no purpose."

13. *The cup of health I'll take*] Or " the cup of salvation," which, as Dr. Hammond observes, among the Jews was twofold: one offered in a more solemn manner in the temple, Numb. xviii. 7; the other, more private in families, called the cup of thanksgiving, or commemoration of any deliverance; begun by the Master of a family, and attended on festival days with a suitable hymn. (*Bp. Horne.*) The modern Jews, when they annually celebrate the deliverance of their forefathers from Egypt, take a cup of salvation, and call upon the name of the Lord, singing a portion of the book of Psalms.

18 Jehovah's saints shall note the vow;
His courts shall hear; and, Salem, thou
The voice of praise prolong.

PSALM CXVII.

Introduction. This and the 118th, says Bp. Horsley, "are in truth but one Psalm; of which the 117th is nothing more than the exordium." However this be, they certainly are prophetical of the same subject, namely, the mercy of God in Christ Jesus our Lord. I have rendered them in the same metre, in compliance with Bp. Horsley's statement of their connexion: and refer the reader to the following Introduction for a view of their contents.

1 HALLELUJAH, Praise the Lord!
Praise him, every heathen land;
Praise him all with one accord,
Thro' the earth each scatter'd band.

2 Mighty is the tender love,
Which for us his will hath stor'd;
No decay his truth shall prove:
Hallelujah, Praise the Lord!

PSALM CXVIII.

Introduction. This is one those Psalms, of which, in order to enjoy the full beauty, it is necessary to have a tolerably distinct idea of the plan. A considerable part of it at least is evidently of the dialogue form: Bp. Horne, following Mr. Mudge, supposes the dialogue to extend from the 19th verse to the end. I am however much inclined to adopt Bp. Horsley's opinion, that it commences with the Psalm itself, and continues through the intire Poem. The following is the view given of its arrangement by the last-named very learned Prelate; who, as before noticed, supposes the 117th and 118th Psalms to form but one

Poem. Whether or not that supposition be admitted, the arrangement of the 118th is not affected by the decision.

"The whole Poem is a triumphant processional song. The scene passes at the front gate of the temple. A conqueror, with his train, appears before it, and demands admittance, to return thanks for his deliverance and final success, in an expedition of great difficulty and danger. The Conqueror and his train sing the 117th Psalm, and the first four verses of the 118th, as they advance to the gate of the Temple, in this manner.

Ps. cxvii. Chorus of the whole procession.

Ps. cxviii. ver. 1. A single voice.
2. Another single voice.
3. A third single voice.
4. Chorus of the whole procession.

Arrived at the temple gate, the conqueror alone sings the 5th, 6th, and 7th verses.

The 8th and 9th are sung by his train in Chorus.

The Conqueror again alone sings the 10th, 11th, 12th, 13th, and 14th verses.

His train in Chorus sing the 15th and 16th.

The Conqueror alone the 17th, 18th, and 19th.

The 20th is sung by the Priests and Levites within, while they throw the gates open.

The 21st, by the Conqueror alone.

The 22d, 23d, and 24th, by the Priests and Levites within, in Chorus.

The 25th, by the Conqueror alone, within the gates.

The 26th, by the Priests and Levites, in Chorus.

The 27th, by the Conqueror's train, in Chorus.

The 28th, by the Conqueror alone.

The 29th, by the united Chorus of the Priests and Levites and the Conqueror's train, all within the gates.

Now, the Jewish temple was a type of heaven. The gate of the temple, therefore, is the gate of heaven: the priests within represent the angelick host, attending round the throne of God in heaven; the Conqueror is Messiah; and his train, the redeemed."

Such is the plan of this noble Ode as marked out by Bp.

Horsley. Some such arrangement is requisite for the proper understanding of the Poem. But thus arranged and understood, as it is one of the most perspicuous prophecies in the inspired volume, so is it one of the most sublime and magnificent compositions, which that or any other volume contains: a character which it owes, not to any peculiar gorgeousness of imagery, or brilliancy of diction, but to a certain grandeur of sentiment that pervades it, especially to the loftiness of conception which dictated the plan, and the corresponding dignity of execution.

1 TO Jehovah hymn the lay,
Ever shall his love endure.
2 O let grateful Israel say,
Stands his love for ever sure.
3 O let Aaron's house reply,
Evermore his love shall last.
4 All, who fear him, shout and cry,
Stands his love for ever fast.

5 On the everliving name,
In distress on JAH I cried:

2. *O let grateful Israel say*] Our translators say, "Let Israel now"—"Let the house of Aaron now:" on which Bp. Horsley thus remarks. The word "now" in our language is a particle of intreaty, and is therefore used by our translators to express the supplicatory particle of the Hebrew language, נא. But though "now" is indeed in our language a particle of intreaty, it is only when the verb is in the imperative mood, and in the second person; as, "Do now grant me this favour;" or, at least, in speaking to the person of whom the thing is asked. When נא is joined to a verb in the third person, or when the person who is to grant the petition, or perform the thing advised, is not immediately addressed, it should be rendered by some other word or phrase. "By all means," or "of all things," are equivalent phrases, in respect of the sense, but not sufficiently dignified to suit the style of sacred poetry. "O" is perhaps the best particle in these cases that our language furnishes.

5. —*on Jah*] See the note on Ps. lxviii. 4.

JAH to my deliverance came,
And my prison open'd wide.
6 See Jehovah near me stand!
What from mortal shall I dread?
7 See Jehovah lift the hand!
Victor on my foes I tread.

8 Better to Jehovah's shade
Than to human arm to fly:
9 Better on Jehovah's aid
Than on princes to rely.
10 All the nations hemm'd me round,
In Jehovah's name I fought.
11 They their toils about me wound,
In his name their fall I wrought.

12 Thick as bees they round me pour'd,
Fail they as the thorn-fed flame:
All dismember'd by my sword,
Vanquish'd in Jehovah's name.
13 Thou didst aim a deadly thrust;
JAH the peril turn'd away:
14 He's my song, and he's my trust,
He's my Saviour and my stay.

10. — *I fought*] The tenor of the Psalm, being one of thanksgiving for a deliverance already experienced, seemeth to require that the verb, at the close of each of these verses, should be rendered in the past time; not "I will destroy them," but "I did destroy them;" especially as it is said, "they compassed me about," and "they are quenched." (*Bp. Horne.*)

12. *Fail they, as the thorn-fed flame*] Briers and thorns are an image frequently applied in Scripture, when set on fire, to the rage of the wicked, violent, yet impotent, and of no long continuance.

15 Hark! the voice of joy and song
Echoes from the faithful seed;
By his right hand firm and strong
He hath done a mighty deed.
16 High Jehovah's hand is rais'd
By the conquest he hath won.
Be Jehovah's right hand prais'd!
He a mighty deed hath done.

17 Sav'd from death, behold, I stand!
Hark, my tongue his wonders chants!
18 He applied his chastening hand;
He from death my rescue grants.
19 Bid the righteous gates unfold,
Wide the hallow'd portals fling:
Thro' them, lo! my course I hold,
And Jehovah's praises sing.

20 See, the righteous gate is this!
See Jehovah's portal spread!
Thro' the gate of righteousness
May the just, the righteous tread.
21 Thee, Jehovah, will I bless;
Thou didst my request allow:
Thee my Saviour I confess,
Author of my health art Thou.

22 Lo, the stone, which once aside
By the builders' hands was thrown,
See it now the building's pride,
See it now the corner-stone!
23 Lo, we hail Jehovah's deed,
Strange and wondrous in our eyes!

24 Lo, the day our God hath made!
Bid the voice of gladness rise.

25 Save, Hosanna! Lord, I pray!
Save, Hosanna; God of might!
Lord, for us thy pow'r display;
Lord, on us thy favour light!
26 Blest be he, who conquest-crown'd
Comes in great Jehovah's name.
We, who serve his courts around,
Blessings on your heads proclaim.

27 He, Jehovah, is our Lord;
He, our God, on us hath shin'd:
Bind the sacrifice with cord,
To the horned altar bind.
28 Thee I bless, my God and King!
Thee, my God and King, I hail!
29 Hallelujah, shout and sing!
Never shall his goodness fail.

PSALM CXIX.

Introduction. This is another of the alphabetical Psalms, being divided into twenty-two portions, according to the number of letters in the Hebrew alphabet; and not only every portion, but every verse of that portion, beginning with the appropriate letter. It contains a series of devotional meditations on the instruction and comfort, which David through all vicissitudes of mind and fortune had ever found in the word of

25. — *Hosanna*] I retain the Hebrew phrase, which signifies "Save now," as our Bib. translation renders it; or "Save I pray."

God. These meditations are expressed with terseness and vigour: but the Psalm has no peculiar pretensions to the praise of poetical beauty.

ALEPH. PART I.

1 HOW blest, the blest of God, are they,
Who keep Jehovah's perfect way!
2 Blest, who his word revealed fulfil,
And seek with perfect heart his will!

3 Redeemed from sin's imperious sway,
Their steps his guiding hand obey:
4 For not in vain thy laws require
The heedful eye, the prompt desire.

5 O, may my feet with stedfast view
The path, thy precepts teach, pursue!
6 With eye intent thy laws to trace,
No shame shall veil my conscious face.

7 Thy righteous judgments taught to know,
My heart sincere thy praise shall show:
8 Nor from that heart do thou withdraw,
Which strives to keep thy honoured law.

BETH. PART II.

9 How shall the youth his course protect
From guilt? Let watchful care direct,
Subservient to thy laws, his way.
10 O, leave me not from Thee to stray!

Thee with my heart I've sought; and stor'd,
11 Deep in my soul's recess, thy word,

12 My shield from sin. O Thou most Blest,
Grave Thou thy statutes in my breast!

13 The judgments of thy mouth, O Lord,
My heart revolves, my lips record.
14 More dear to me than piles of gold,
The treasures in thy book inroll'd.

15 Thy laws my musing soul shall fill;
Thy ways shall fix my wandering will:
16 Thy word my joy: nor shall my heart
Oblivious from thy precepts part.

GIMEL. PART III.

17 Smile on thy servant, bounteous Lord!
Grant me to live, and keep thy word:
18 Grant me to view, with eyes unsealed,
The wonders by thy law revealed:

19 Nor hide thy will, while far from home
A stranger here on earth I roam;
20 While pines my soul with restless love
Thy righteous judgments, Lord, to prove.

21 Who proudly from thy precepts stray,
Marks of thy wrath, accurst are they.
22 But, O, for me, who keep thy will,
Do Thou the storm of malice still!

23 Tho' shame and scorn beset me round,
And princes seek my name to wound,
Thy laws thy servant's thoughts employ,
24 My counsellors, my bosom's joy!

DALETH. PART IV.

25 Prone to the dust, great God, I cleave:
Fulfil thy word, and bid me live!
26 Thou, when my ways I told, didst hear;
Teach, Lord, and train me in thy fear!

27 Taught to discern thy hidden lore,
My soul thy works shall ponder o'er:
28 And lo! she prays, dissolved in woe,
Thy strength to feel, thy truth to know.

29 Turn me from error's paths aside,
And in thy law, all-bounteous, guide!
30 Behold, of truth I choose the way,
Thy track before mine eyes I lay.

31 Thou wilt not leave to blank disgrace
Me who delight thy road to trace:
32 But grant with heart enlarged to go
More swift the way, thy precepts show.

HE. PART V.

33 Teach me, O Lord, thy righteous way;
So shall my footsteps never stray.
34 The knowledge of thy law impart;
So shall my undivided heart

32. —*with heart enlarged*] Or dilated, namely with joy. It is obvious to remark the philosophical propriety with which this expression is applied: since the heart is dilated, and the pulse by consequence becomes strong and full, from the exultation of joy as well as of pride. (See Parkhurst, on רחב.)

35 Thy will observe. Be thou my guide,
No other joy, thy truth beside,
36 Shall tempt me, while, preserved by Thee,
From worldly cares profane I flee.

37 Lo! vain delights around me rise!
Turn from the lure thy servant's eyes:
38 Thee, Lord, I fear: thy succour grant,
Firm in my breast thy precepts plant;

39 The shame I dread do thou defeat,
For good thy judgments are and sweet;
40 And with thy quickening Spirit free
The soul that longs to follow Thee.

VAU. PART VI.

41 Pour upon me thy mercies, Lord;
Thy succour send, fulfil thy word.
42 Safe in that word, exempt from fear
My foes' reproachful scorn I hear.

43 O let the word of truth inspire
My lips, for still with fixed desire
44 On thy decrees I rest, and still
Will keep, while life shall last, thy will.

45 Nor fear, whilst I thy precepts seek,
Shall stay my steps; nor shame my cheek
46 Envelop, whilst my language brings
Thy counsels to the ear of kings.

47 Thy precepts claim my warmest love:
My chief delight thy precepts move:

48 Thy precepts, O my God, demand
My earnest thought, my active hand.

ZAIN. PART VII.

49 Thy word remember, O my God!
Taught by that word, beneath the load
50 Of grief on Thee my hopes repose,
And thence my life, my solace grows.

51 What though the proud my course deride,
I turn not from thy law aside.
52 In days of old thy wonders wrought
Speak comfort to my mindful thought.

53 With horror thrill'd, I see thy foes
Perverse thy laws, great God, oppose.
54 But I, a wandering pilgrim here,
My dwelling with thy statutes cheer,

55 My songs by day: and still delight
With thoughts of thee my hours of night.
56 Thy words my serious care employ,
My study they, and they my joy.

CHETH. PART VIII.

57 My choice, my portion, Lord, art Thou!
To Thee a willing heart I vow:
58 From Thee that heart intreats to share
Thy grace benign, thy promised care.

59 My ways engaged my earnest thought,
And straight my feet thy statutes sought;

60 Nor stay'd, but hasted forth with speed
To follow where thy precepts lead.

61 Though plunderers fierce my peace infest,
Thy precepts still possess my breast.
62 And, thankful for thy judgments right,
Thy praise I chaunt at dead of night.

63 Who fear thee, who thy word obey,
My friends, my fellows, Lord, are they.
64 O'er earth thy boundless mercies reach:
Thy statutes to thy servant teach!

TETH. PART IX.

65 True to thy care, O Lord, profest,
Thy bounty hath thy servant blest.
66 O grant me, who thy laws revere,
The prudent mind, the judgment clear.

67 Prone from thy holy paths to stray,
Affliction turned me to thy way.
68 Good as thou art, thy doings still
Are good! O guide me in thy will!

69 The proud my name with slanders wound,
Yet in thy laws my heart is sound.
70 As gross as fat their heart is grown,
But joy I in thy laws alone.

70. *As gross as fat their heart is grown*] "Gross," that is, stupid, insensible, like fat. It is well known that the fat of the human body is absolutely insensible. (See Parkhurst on טפש.)

71 To fix thy precepts in my breast,
Affliction came a welcome guest:
72 For dearer far thy heavenly lore,
Than gold or silver's countless store.

JOD. PART X.

73 Form'd by thy hand, thy grace I pray
To know thy will, thy word obey.
74 So they who fear thee, Lord, shall see
With joy my hopes reposed on Thee.

75 Right are thy judgments, gracious God!
Thy truth inflicts the chastening rod.
76 O now thy plighted love extend,
And comfort to thy servant send.

77 Thy votary, lo! I ask to share
Thy fostering hand, thy quickening care.
78 Grant me, (I love thy word alone,)
To see my haughty foes o'erthrown:

79 Grant me, that they may own my cause,
Who fear thy name, and love thy laws:
80 And grant me still, exempt from shame,
My heart by thy commands to frame.

CAPH. PART XI.

81 Lord, till thy wish'd salvation shine,
Behold my soul expectant pine!
82 Fail, as they gaze, my longing eyes;
When will thy promised comfort rise?

83 As in the smoke the skin-form'd vase,
Fades my shrunk form: yet not thy ways
84 Forget I. Lord, how long shall woes
Beset my path, how long my foes

Exult, nor feel thy vengeance meet?
85 Spite of thy law, to snare my feet
The proud the treacherous pit have plann'd:
86 But true thy word, and strong thy hand.

87 Well nigh from earth to ruin swept,
Thy aid I seek, thy law I've kept:
88 Nor will I, while thy breath my heart
Shall warm, from thy pure word depart.

LAMED. PART XII.

89 For ever, Lord, thy law remains,
Secure as yon empyreal plains:
90 Like earth's foundations firm and fast,
Thy truth from age to age shall last.

Created by thy plastick word,
Of old their destined parts they heard:
91 And still with stedfast course fulfil,
Thy servants all, thy stated will.

83. *As in the smoke the skin-form'd vase,*
Fades my shrunk form] Bottles among the Jews were made of skins; as is the custom among the Eastern nations at this day. One of these, if exposed to heat and smoke, would become shrivelled and useless. Such a change will labour and sorrow cause in the human frame: and the Psalmist here complaineth that his beauty and his strength were gone: the natural moisture was dried up, in consequence of which the skin shrivelled, and both colour and vigour departed from him. (*Bp. Horne.*)

92 Safe passed I through affliction's night,
Thy law my solace and delight:
93 Thy law preserves me still. Incline
94 My heart to Thee, for I am thine.

95 Save me; the impious round me draw.
Save me; I seek, I love thy law.
96 Away each vain perfection goes:
Thy law nor change nor limit knows.

MEM. PART XIII.

97 How dear, O Lord, thy law I deem,
My daily thought's perpetual theme!
98 Thence ranked among the truly wise,
Superior to my foes I rise.

99 } Nor all the learning of the sage,
100 } Nor all the skill of practised age,
Can vie with him, who studies still
To know thy word, to do thy will.

101 Trained by thy truth, my careful feet
From sin's delusive paths retreat:
102 Nor, taught by Thee, presume to stray
From thy unerring course away.

103 How sweet my soul thy words esteems!
Sweet as my mouth the honeyed streams.
104 By them to just discernment led,
I hate the ways of vice to tread.

NUN. PART XIV.

105 Thy word is to my paths a light,
A lamp to guide my feet aright.

106 My oath, nor shall the oath be vain,
Is pledged thy judgments to maintain.

107 Thy promised grace, oppressed with grief,
I ask, to yield my soul relief.
108 Teach me thy law; and, Lord, allow
The willing mind, the holy vow.

109 Lo! in my hand my soul is set;
Yet will I not thy law forget.
110 Their snares the wicked round me draw;
Yet will I not forsake thy law.

111 Thy law I claim my dearest right,
My portion, and my heart's delight.
112 Fixed is my heart with constant view
The task, thy word injoins, to do.

SAMECH. PART XV.

113 Vain thoughts abhorr'd, O Lord, I leave,
But to thy law with rapture cleave:
114 For by that law assured I see
My refuge and my shield in Thee.

115 Hence, sinners! hence, ye men profane!
True to my God my vows remain.
116 Thy word is pledged: uphold me, give
My heart's desire, and bid me live.

109. *Lo! in my hand my soul is set*] "To have one's soul or life in one's hand" is a phrase often used in Scripture, and implies going in continual danger of one's life. See Judg. xii. 3. 1 Sam. xix. 5. and xxviii. 21. Job xiii. 14.

117 Upheld by Thee, with safety blest,
Still on thy laws mine eye shall rest:
118 While sinners sink beneath thy feet,
And find their cunning but deceit.

119 Purged from the earth like dross, they fail:
I mark; with joy thy truth I hail.
120 Yet creeps my shuddering flesh with fear,
Thy judgment's awful sound to hear.

AIN. PART XVI.

121 Truth, Lord, and justice rule my life:
O save me from the sons of strife!
122 Be Thou thy servant's guard and guide,
And save me from the sons of pride!

123 Attendant on thy word mine eyes
Fail, till thy saving health arise.
124 Thy tender love, O Lord, display,
And lead thy servant in thy way.

125 Thy servant I! thy light bestow,
Grant me thy word of truth to know;
126 And lo! the time demands thy might,
For impious men thy statutes slight.

118. *And find their cunning but deceit*] The true sense of the passage is, "for their cunning hath been fallacious:" that is, it hath deceived themselves, and brought on their ruin. (*Bp. Horsley.*)

120. *Yet creeps my shuddering flesh with fear*] The Hebrew word סמר expresses that state of the skin, which is vulgarly called *goose-flesh.* "Horripilavit caro mea." Jerome. The same thing cannot be poetically expressed in our language without periphrasis. "A thrilling horror curdles my skin." (*Bp. Horsley.*)

127 But I—thy laws more dear I hold,
Than golden ore, or massive gold ;
128 Keep the straight path prescribed by God,
And loath the crooked ways of fraud.

Pe. PART XVII.

129 Lord, how delightful to my soul
The wonders of thy sacred roll !
130 Light to the mind thy word supplies ;
The simple learn it, and are wise.

131 I gasp, I pant, the health to taste
Thy precepts breathe ! O, on me cast
132 The look benign, the tender care,
Which those who love Thee wont to share.

133 Direct, support me in thy way,
And let not sin thy servant sway :
134 From man's oppression set me free,
So may I walk in peace with Thee.

135 Cause on my path thy face to shine,
And train me in thy truth divine !
136 Whilst impious men thy law despise,
Lo ! streams of water flood mine eyes.

Tzaddi. PART XVIII.

137 Jehovah, justice Thee invests ;
And pure and righteous thy behests :
138 Thy mandates equity records,
And truth confirms thy high awards.

139 With eating zeal my heart is burned,
To see thy word by rebels spurned:
140 For pure that word, as gold refined,
And precious to thy servant's mind.

141 Weak though I am and scorned, thy word
Dwells yet within my memory stored;
142 For, ever sure thy judgments stand,
And what is truth but thy command?

143 Perplexed with cares, opprest with woes,
Lord, from thy word my solace flows.
144 Give, thou just Judge eternal, give
Light to my soul, and bid me live!

Koph. PART XIX.

145 With my whole heart, my God, I weep:
Hear me, and I thy law will keep.
146 To Thee I weep, eternal Lord:
Hear me, and I will keep thy word.

147 Or ere the morning dawn I cry:
Lord, on thy word my hopes rely.
148 To ponder thy commands intent,
Mine eyes the morning watch prevent.

140. *For pure that word, as gold refined*] "Thy word is very pure;" in the original, "tried, refined, purified, like gold in the furnace," absolutely perfect, without the dross of vanity and fallibility, which runs through human writings. (*Bp. Horne.*)

148. *Mine eyes the morning watch prevent*] That is, the last of those watches, into which the night was by the Jews divided. David needed not the watchman's call, but was stirring before it could be given. It appears that in the Jewish cities there were watchmen, who regularly went about during the night, and probably

149 My voice (for great thy love!) attend:
True is thy word; thy Spirit send.
150 They, who forsake thy holy law,
On mischief bent, around me draw;

151 But Thou, Jehovah, still art near;
True is thy word, and all sincere:
152 And long I've known, that ever fast
Thy laws through endless time shall last.

Resh. PART XX.

153 Regard my woes, relieve my pains,
For still my mind thy law retains.
154 Defend my cause, for Thou art true;
My perils quell, my life renew.

155 Thy health the wicked comes not nigh,
For from thy statutes far they fly.
156 But true Thou art, and large thy store
Of love; do Thou my life restore.

157 How fierce my foes! their crowd how great!
Yet cease I not on Thee to wait.
158 But who to keep thy statutes fail,
I see their folly, and bewail.

159 Mark how I love thy law! impart
Thy grace, and still revive my heart!

gave notice of the different watches. But whether by the voice only, or by drums and other instruments of musick, as still usual in some parts of the East, cannot well be determined.

160 True from the first thy word; and sure
Thy judgments to the end endure.

SCHIN. PART XXI.

161 With causeless hate by princes chased,
Still on thy word my heart is placed.
162 That word I dread: that word I hold
More dear than heaps of captured gold.

163 From falsehood's ways abhorr'd I turn,
Thy laws with earnest love to learn:
164 Just are thy laws; and daily raise
The sevenfold tribute of my praise.

165 Who love, O Lord, thy statutes, they
Keep undisturbed their even way:
166 Great peace is theirs! My Saviour, still
Thy health I hope, I do thy will.

167 My soul's regard thy precepts move!
I love them with exceeding love,
168 With care I keep: before thine eye
My goings all uncovered lie.

TAU. PART XXII.

169 Lord, let my cry thy favour find!
Fulfil thy word, illume my mind.
170 Lord, let my cry acceptance have!
Fulfil thy word, thy suppliant save.

171 Taught by thy grace to tread thy ways,
My lips shall speak the note of praise.

172 Inform'd thy righteous laws to know,
Thy word my grateful tongue shall show.

173 Reach Thou thine arm, thine aid bestow!
Thy precepts prompt my earnest vow:
174 My heart's desire thy saving might;
Thy guiding word my heart's delight.

175 } Though like a sheep estranged I stray,
176 } Yet have I not renounced thy way.
Thine hand extend; thine own reclaim;
Grant me to live, and praise thy name.

PSALM CXX.

Introduction. This and the fourteen Psalms which follow it, are intitled "Psalms of degrees, or of Ascensions." Probably, as Bp. Lowth observes, they were sung when the people were going up or ascending to Jerusalem, either for the celebration of their annual festivals, or at the time of their return from the Babylonish captivity.

Bp. Horsley's opinion is that they were services, sung, some upon special, but the greater part upon stated occasions, upon the steps of the great gate of the temple. Some have the form of prayers, to be used by the worshippers, as they ascended the steps; others, of benedictions, with which the worshipper was saluted by the priests. I much doubt, adds the learned prelate, whether the 120th Psalm ought to have a place in this set.

In fact, in this Psalm the author bewails the falsehood and violence, to which he was exposed from his enemies; and which he describes in terms highly expressive of the keenness of his sufferings.

1 IN deep distress I call'd on God,
And God my rescue gave:
2 O save me from the tongue of fraud,
From lips deceitful save!

3 What meed is yours, Thou fraudful tongue,
Ye lips that breathe deceit?
4 Shafts from the mighty, keen and strong;
And coals of quenchless heat.

5 O, woe is me! a pilgrim plac'd
Full many a weary day,
Where Kedar's tents o'erspread the waste,
And Mesech's squadrons stray.

4. *And coals of quenchless heat*] "A fire," says Bp. Horne, "that burns fiercely, and burns long, like that which was made of 'juniper,' or some wood used in those days, remarkable for increasing and retaining heat." I have rendered the passage generally, because much uncertainty exists as to the particular wood intended by the Psalmist. Our translators in King James's time supposed it to be "the juniper;" nor is this improbable: perhaps however the probability is rather in favour of the "genista," or "Spanish broom," which is said to be much used, as fuel, by the Arabs, among whom the Psalmist describes himself as then living, and which is said to "sparkle, burn, and crackle, more vehemently than any other wood." (See Parkhurst, on רתם.) Our earlier translators, in the C. P. B. say generally, "hot burning coals."

5. *Where Kedar's tents o'erspread the waste,*
And Mesech's squadrons stray] The actual state of the Arab tribes may be taken as a correct specimen of their habitations and wandering life in old times. In Egypt for instance, according to Norden, "The Bedoween Arabs are distributed into little companies, each with a chief, whom they call *schech:* they dwell always under tents, and each platoon forms a little camp. As they have no land belonging to them, they change their abode as often as they please." Concerning their hatred of peace, and propensity to war, to which the Psalmist alludes in the next verse, Dr. Shaw says, "The Arabs are naturally thievish and treacherous; and it sometimes happens, that those very persons are overtaken and pillaged in the morning, who were entertained the night before with all the instances of friendship and hospitality. Neither are they to be accused for plundering strangers only, and attacking almost every person whom they find unarmed and defenceless; but for those many implacable and hereditary ani-

6 Fierce war and fell debate is their's ;
7 A child of peace am I :
But when for peace my speech prepares,
They raise the battle-cry.

PSALM CXXI.

Introduction. Bp. Lowth, in his 30th Prælection, adduces this Psalm, as a concise but not inelegant example of the dramatick, or interlocutory, Poem of the Hebrews. A king, about to go forth, as it seems, to battle, first approaches the ark of God established on Mount Zion, and implores the divine assistance, which he confesses to be the only ground of his confidence. His prayer occupies the two first verses. The remainder of the Poem is the High Priest's answer from the tabernacle. Bp. Horsley, who adopts the general view of Bp. Lowth, proposes however a further division of the Psalm into four Parts. The 1st and 2d verses, according to his division, contain the King's Prayer: the 3d verse, sung by a semichorus of priests on one side; the 4th, by a semichorus on the other; the 5th, 6th, 7th, and 8th, by the High Priest alone; receiving the King on the uppermost step.

1 TO the hills I lift mine eyes,
Whence the beams of health arise :
2 From the Lord my health is given,
Maker he of earth and heaven.

3 He will hold secure thy foot,
He that keeps thee slumbers not.
4 Slumbers not, behold, nor sleeps
He whose care his Israel keeps.

mosities, which continually subsist among them: literally fulfilling to this day the prophecy to Hagar, that "Ishmael should be a wild man; his hand should be against every man, and every man's hand against him."

5 God shall keep thee ; God shall spread
Round thee his protecting shade.
6 Thee nor sun by day shall smite,
Nor the chilling moon by night.

7 God from ill shall keep thee whole ;
He shall still preserve thy soul ;
And, where'er thy footsteps tend,
Still abroad at home defend.

PSALM CXXII.

INTRODUCTION. This very beautiful and delightful Hymn, expressive of the joy of the Israelites on going up to Jerusalem to celebrate their festivals, is no less applicable to the members of the Christian church; and doubtless finds an echo in the breast of every one, to whom the unity, peace, and prosperity of that Church are dear.

1 WITH joy I hear the festive strain,
" Arise and seek the hallow'd fane
By God's own presence blest.
2 Together shall our pilgrim feet,
O Salem, holy Salem, meet,
And in thy portals rest."

3 Lo ! Salem stands compact and fair !
Jehovah's tribes, assembled there
In God's appointed place,
His name with solemn praises greet ;
4 And there are thrones of judgment set,
The thrones of David's race.

5 O, for the peace of Salem pray !
Who love thee, holy city, they

With bliss profuse are crown'd.
6 May Peace within thy walls reside;
And Plenty pour her brimming tide
Thy stately domes around!

7 O Salem, ever wrapt in thee
My friends', my brethren's bliss I see:
And, "Peace," I cry, "be thine;
8 "And thine be every joy complete,
For beaming from thy chosen seat
Is fix'd Jehovah's shrine."

PSALM CXXIII.

INTRODUCTION. It does not appear on what occasion this Psalm was written. Plainly however it was caused by a strong feeling of distress on the part of the Psalmist, and expresses in lively terms the feeling which dictated it.

1 LORD, to Thee I lift mine eyes,
Thou who dwellest in the skies.
2 As the servant's eyes are bent
On his master's hand intent;

2. *As the servant's eyes are bent*
On his master's hand intent] Sir John Chardin observes, that "this thought of the Psalmist is taken from a custom made use of amongst all the great in the East, especially in Asia Minor; I mean," says he, "the Turks: there every order is given by a sign of the hands. From hence the mutes of the Seraglio. The same obtains in the Persian court."

Parkhurst in further illustration remarks, that the servants or slaves in the East still attend their masters and mistresses with profound respect. Maundrell observes, that the servants in Turkey stand round their master and his guests "with the profoundest respect, silence, and order imaginable." Bp. Pococke says, that, at a visit in Egypt, "every thing is done with the greatest decency and the most profound silence; the slaves or servants

As the eyes of maiden still
Watch to note her mistress' will:
So on Thee, thou Pow'r Supreme,
Wait we, till thy mercy beam.

3 Bid thy mercy beam abroad;
Shew thy kindness, Sovereign God!
Outcasts, lo! thy servants lie,
Whelm'd in abject infamy!
4 By the wealthy's scoff and scorn
Down full low our souls are borne;
And above us, fierce and loud,
Beat the billows of the proud.

standing at the bottom of the room, with their hands joined before them, watching with the utmost attention every motion of their master, who commands them by signs." Dr. Russell in his Natural History of Aleppo presents this subject to the eye by giving us two prints, in one of which stands a male servant, attending on a Turk of dignity, "in that dress and humble submissive attitude in which they are accustomed to wait upon their masters: in the other print a female servant is in like manner waiting on her mistress." (See Parkhurst, on עין, under ענה, v.)

4. *And above us, fierce and loud,*

Beat the billows of the proud] The reader, who is acquainted with one of the finest poems which our age and country have produced, a Poem remarkable for its union of classical taste with Scriptural sentiments and imagery, will not need to be reminded whence the phrase in this passage has been adopted. The author of that Poem carries with him, I am persuaded, whither he is going, the best wishes and most fervent prayers of every member of Christ in our national Church: no more suitable petition can be put up for him, than that he may prove a worthy successor of the great and good man, to whose episcopal charge he is appointed.

PSALM CXXIV.

INTRODUCTION. A pleasing song of gratitude for deliverance from some great calamity. The Psalmist breaks forth at the commencement in a lively strain of devout acknowledgment: and proceeds with a variety of expressive images, derived from overwhelming floods, from ravening beasts, and the stratagems of the fowler, to describe his danger, and to return thanks for his preservation.

1 "HAD not the Lord our battle fought,"
Now may deliver'd Israel say:
2 "Had not the Lord our rescue brought,
When wrathful man our ruin sought,
3 Their rage had swept our name away.
4 Down, down the rapid stream had cast,
5 The surging waves had o'er us past.

6 Blest be the Lord, whose mercy spared,
And gave us from their jaws to flee;
7 Our soul is rescued as a bird,
By fowler's tangling net insnared:
The net is rent, and we are free.
8 Our hope on God alone relies,
Creator of the earth and skies."

PSALM CXXV.

INTRODUCTION. The Psalmist celebrates in this Psalm the safety of the righteous under the protecting care of the Almighty; which is poetically compared in the two first verses to the mountain on which the divine presence resided, and to the hills which encompassed Jerusalem, so as to render that city in a manner impregnable. The consequence of such protection is tersely stated in the latter portion of the Psalm.

1 MARK, how fair Zion lifts her brow,
Nor fears the tempest's shock!
Repose on Zion's God, and thou
Shalt stand like Zion's rock.
2 Mark, how their steep and craggy mound
The hills round Salem fling!
So spreads, his faithful people round,
The Lord his sheltering wing.

3 Not on the godly's lot shall rest
The impious tyrant's rod;
Lest faint the righteous heart oppress,
And turn from Thee, his God.
4 Thou wilt the true of heart defend:
And thou the apostate race
Forth with the sinner's portion send;
But give thine Israel peace.

PSALM CXXVI.

INTRODUCTION. This elegant and very pleasing Ode was evidently written on occasion of the restoration of the Jews from captivity, which it commemorates with a lively sense of the greatness of the blessing. The effect first produced on their minds by so joyous an event, so that they could scarcely believe themselves to be awake; the marks of rapturous exultation which followed; the acknowledgment of the nations that this was the effect of Jehovah's interposition in their favour; their reply to the acknowledgment in an answering strain of transport and gratitude; their petition to God that he would accomplish the good work which he had begun; and finally their anticipation of ultimate prosperity, notwithstanding the difficulties which might attend their reestablishment in their own land: are recorded with true natural feeling, and with much grace of imagery and of language.

1 WHEN his Zion's captive race
God from servitude redeem'd,
Strange to us th' unlook'd-for grace
Like a lovely vision seem'd.
2 Forth our mirth in laughter broke,
Songs of joy our rapture spoke.

"God for them hath wonders wrought,"
Then th' astonish'd heathen said:
3 "God for us" (the strain we caught)
"Hath his wondrous pow'r display'd."
4 Home, O Lord, thy captives send,
As the southern floods descend.

5 Sow in tears, in gladness reap!
6 He that on his labour goes,
Labouring tho' perchance he weep;
Yet, if good the seed he sows,
He with joy shall come again,
Loaden with the golden grain.

4. *As the southern floods descend*] The image appears to be taken from the "torrents" in the deserts to the south of Judea; in Idumea, Arabia Petrea, &c; a mountainous country. These torrents were constantly dried up in the summer, see Job vi. 17, 18; and as constantly "returned" after the rainy season, and filled again their deserted channels. The point of the comparison seems to be the "return" and renewal of these, not rivers but "torrents;" which yearly leave their beds dry, but fill them again; as the Jews had left their country desolate, but now "flowed again" into it. (Bp. Lowth, quoted by Bp. Horne.)

PSALM CXXVII.

INTRODUCTION. "If this Psalm," observes Bp. Horne, "were written by Solomon, or by David for Solomon, as the title importeth, it was probably used again at the time of rebuilding the city and temple, after the return from Babylon. But indeed it is a Psalm, which can never be out of season, the design of its author being to teach us the necessity of a dependence upon God and his blessing, in every work to which we set our hands." I add, that the composition is as pleasing, as it is instructive.

1 EXCEPT the Lord the mansion build,
Vain is the care the builder takes:
Except the Lord the city shield,
In vain the anxious watchman wakes.

2 With early dawn ye rise in vain;
In vain your midnight vigils keep,
And eat the bread of care and pain.
God gives to his beloved sleep:

3 And God assigns a blooming race,
And bids the womb's fair fruit expand,
4 Their parents' strength, their parents' grace,
As arrows in a giant's hand.

2. *God gives to his beloved leep*] An obscurity has been occasioned in the translations, by rendering the adverb כן so: "*So* he giveth his beloved sleep:" in which form, this last part of the verse will not connect with what goes before. But if כן be translated, like its kindred particle אכן, "*Surely* he giveth his beloved sleep;" or, as Dr. Hammond renders it, "*Since* he giveth his beloved sleep;" the difficulty will vanish. (*Bp. Horne.*)

5 Blest is the man, thrice blest, who bears
With shafts like these his quiver stor'd;
Tho' war within the gates appears,
He looks unmov'd on spear and sword.

PSALM CXXVIII.

Introduction. This is generally supposed to have been a marriage song, sung at the marriages of the Israelites: and it is well adapted to so solemn, and at the same time so joyous, an occasion. As a Poem, it bears marks of considerable skill and judgment. The change of person in the 2d verse, where the narrative of the blessings, that attend the man who feareth Jehovah, suddenly alters into an apostrophe to the man himself, is beautifully imagined: and nothing can be more elegant or appropriate, than the comparisons contained in the 3d verse. "The vine," excellently observes Bp. Horne, "a lowly plant, raised with tender care, becoming by its luxuriancy, its beauty, its fragrance, and its clusters, the ornament and glory of the house to which it is joined, and by which it is supported, forms the finest imaginable emblem of a fair, virtuous, and fruitful wife. The olive trees, planted by the inhabitants of the eastern countries around their tables, or banqueting places in their gardens, to cheer the eye by their verdure, and to refresh the body by their cooling shade, do no less aptly and significantly set forth the pleasure which parents feel, at the sight of a numerous and flourishing offspring."

1 HOW blest is he, whose constant mind,
Still to Jehovah's will resign'd,

5. *Tho' war within the gates appears*] Mr. Merrick, as quoted by Bp. Horne, observes, that the gate was sometimes the seat of war, as well as the place of judicature: "then was war in the gates," Judges v. 8. And he mentions a remarkable Chinese proverb, "When a son is born into a family, a bow and arrow are hung before the gate." Consistency of metaphor recommends the military rather than the forensick signification of the term "gate;" and I have rendered it accordingly.

Jehovah's word obeys!
2 O well is thee! Desir'd success
The labour of thine hands shall bless,
And comfort crown thy days.

3 Thy wife shall match the fruitful vine,
Whose tendrils o'er thy dwelling twine;
And round thy smiling board
Like olive plants thy children grow:
4 Such blessings shall the Lord bestow
On him who fears the Lord.

5, 6 From Zion God shall blessings shed;
Thine eyes shall see thy offspring spread,
A long continued line:
Thine eyes shall see from year to year
Her head unblench'd thy Salem rear,
And peace on Israel shine.

PSALM CXXIX.

Introduction. Whether or not this Psalm was composed by Ezra or Nehemiah, to console the Jews, whom their enemies had endeavoured to obstruct in the rebuilding of the city and temple; it was evidently composed upon some occasion of deliverance from great distress. Besides the usual mixture of figurative expressions, it contains a comparison, which distinguishes it from the general style of Hebrew poetry: for whereas the comparisons, in which the Hebrew poets generally abound, are remarkable for their brevity and simplicity, just noticing the single point on which the comparison turns, and rarely referring to others which have no direct connexion with the subject; the comparison in the 6th, 7th, and 8th verses of this Psalm, in addition to those particulars which are necessary

for the purpose, introduces other circumstances supplemental, and, with especial reference to the similitude, superfluous. Bp. Lowth in his 12th Prælection notices this, as an almost singular instance of this kind of comparison. However, as the comparison is, in its immediate application, very appropriate, so is it, with all its adjuncts, a very forcible and expressive picture.

1 "FROM my youth," may Israel say,
"Oft they sought me for their prey.
2 From my youth they oft assail'd,
But their malice still hath fail'd.

3 On my back, a ruthless crowd,
Deep and far the plowers plow'd.
4 God beheld me as I lay,
Rent and cast their cords away."

5 Still on those, who Zion hate,
Shame and sudden ruin wait:
6 Fade they, as is seen to fade
On the house's top the blade,

Wither'd, ere the ear expand:
7 Thence nor reaper fills his hand;
Nor the binder's lap receives
Aught to swell his gather'd sheaves:

6. *Wither'd ere the ear expand*] Parkhurst adopts Harmer's opinion, that the Hebrew verb in this place signifies "to push out, unsheath, as corn its ear." It appears no where else but in the sense of "unsheathing a sword," or "drawing off a shoe." The proper translation seems to be, "Which withereth before it unsheaths its ear." (See Parkhurst, on שלף.)

8 Nor the passing strangers bid
God the promis'd harvest speed;
Nor with greeting kind exclaim,
"Prosper in Jehovah's name."

PSALM CXXX.

INTRODUCTION. This, which is one of the penitential Psalms, is the earnest and pathetick effusion of a soul humbled by a sense of its own unworthiness, and looking forward for pardon to the abundant mercy of God.

1 PLUNG'D in the dark abyss of woe
To Thee, O Lord, I cry.
2 Lord, hear my pray'rs, that plaintive flow,
And list each suppliant sigh.

3 O, should'st you mark our sins alone,
Who might thy judgment bear?
4 But mercy shares thy righteous throne,
And trains us in thy fear.

5 To God I fly for mercy still,
To him my spirit cries,
Impatient longs to know his will,
And on his word relies.

6 More early than the watchful band
To meet the Lord I wake;

6. *More early than the watchful band,* &c.] The watches or guards of the morning, here spoken of, appear to have been the priests, which in their turns officiated, or rather some officers of theirs, which were peculiarly appointed from a tower to watch the first appearance of break of day, for the offer-

More early than the watch that stand
To mark the morning break.

7 O Israel, on the Lord repose,
On his redeeming grace:
8 And he shall banish all thy woes,
And all thy sins efface.

PSALM CXXXI.

INTRODUCTION. Bp. Horne remarks, that this, which is most probably a Psalm of David, is eminently applicable to Messiah in his state of humiliation on earth. "Happy," adds that amiable Prelate, "would it be for the world, if all his disciples could imbibe the spirit of this short but lovely Psalm, and copy after the example which it setteth before them!"

1 PRIDE with o'erweening darings high
Nor fills my mind, nor fires my eyes:
Nor arms, great God, my hand to try
Forbidden deeds of vain emprise.
2 But as the nurse her babe denies
Too long the wonted breast to know,
My soul from thoughts presumptuous flies,
Like weaned nursling, weak and low.
3 O Israel, still on God rely,
Now, henceforth, and for aye, the Holy One and High!

ing of the morning oblation. The similitude is beautifully expressive of the eager impatience of the Psalmist; which is still further augmented by the repetition.

PSALM CXXXII.

INTRODUCTION. "The occasion of this Psalm," says Bp. Horsley, "was probably the placing of the ark in Solomon's temple. It was sung by the Priests and Levites as the ark was carried up the steps. I divide the Psalm thus:

Verses 1—5, High Priest alone.
6, First Semichorus.
7, Second Semichorus.
8, 9, 10, Full Chorus.
11—18, High Priest alone."

The plan of the Poem appears to be this. Part I, according to the following distribution, recites David's vow concerning the ark. Part II, describes the process of finding it, ver. 7; and the mutual exhortations, and the prayer consequent thereupon, and attendant on its removal. Part III, records the promises of Jehovah to David and his seed. There is some obscurity hanging over a part of this Psalm, particularly the 6th verse: but it is altogether a very fine Poem. The specification in David's vow is highly poetical: the precatory exclamation in verse 8, following on the interlocutory passages in the two preceding verses, is animated in its mode of introduction, and beautiful in its forms of expression: whilst the promises of Jehovah in the latter part of the Poem are recited in a style of appropriate dignity and grandeur.

PART I.

1 REMEMBER David, Lord, and David's care!
2 To God he vow'd, to Israel's strength he sware;
3 "Ne'er shall my feet my lov'd pavilion tread,
Ne'er shall my limbs ascend my lofty bed,

3. *Ne'er shall my limbs ascend my lofty bed*] The expression of going up to one's bed may be illustrated by what Dr. Shaw says of the Moorish houses in Barbary. Having observed that their chambers are spacious, of the same length with the square court, on the sides of which they are built, he adds, "At one end of each chamber there is a

4 Ne'er shall my eyes be clos'd in pleasing sleep,
Nor slumber on my weary eyelids creep;
5 Till for Jehovah's rest a site I trace,
The spot where Jacob's God will fix his dwelling place."

PART II.

6 We heard at Ephrata the tidings sound,
In Jear's field the wish'd-for prize we found.
7 Come, let us seek Jehovah's favour'd seat,
And prostrate fall in worship at his feet.
8 Arise, Jehovah; take thy place of rest,
9 Thou, and thy ark of strength! Let truth invest

little gallery raised three, four, or five feet above the floor, with a balustrade in the front of it, with a few steps likewise leading up to it. Here they place their beds; a situation frequently alluded to in the holy Scriptures."

6. *We heard at Ephrata*, &c.] Bp. Hall thus paraphrases this difficult passage: "Lo, we heard of thine ark, O Lord, that it was for many years pitched in Shiloh, within the tribe of Ephraim: and we found it, after the return from the Philistines, long fixed in the woody country of Kirjath-jearim." According to this interpretation, "Ephrata" denotes the district or lot belonging to the tribe of Ephraim, in which tribe, at Shiloh, the ark and the tabernacle long remained. Josh. xviii. 1; Judg. xviii. 31; 1 Sam. i. 3. It was afterwards fixed at Kirjath-jearim, "the fields of the wood," according to our translation, or rather perhaps, "the fields of Jear." 1 Sam. vii. 1, 2. Thence David brought it, first to the house of Obed-Edom, and then to "the city of David," or Jerusalem, 2 Sam. vi. 2, 10, 12; when he formed the purpose, which appears to be intended in the commencement of this Psalm; from which however he was diverted by the word of the Lord, and the completion of it reserved for Solomon, his son, 2 Sam. vii. The Psalm is supposed to have been written on that occasion, with allusion apparently to the circumstances here noticed.

Thy priests; thy saints with songs of praise rejoice:
10 O, for thy David's sake hear thine anointed's voice!

PART III.

11 To David once was pledg'd Jehovah's oath,
Nor shall th' Eternal fail his plighted troth.
12 "Forth from thy stock a royal Branch shall spring,
Heir of thy throne, mine own anointed King.
13 And if thy sons my will and word obey,
Their race for ever shall thy sceptre sway.
14 The Lord on Zion hath his choice bestow'd,
This is my place of rest, and this my lov'd abode.

15 "I on her land will streams of plenty pour;
I for her poor will swell the harvest's store;
16 I o'er her saints a robe of peace will fling,
Peace from their God; and cause her saints to sing.
17 Still shall fresh branches sprout from David's horn;
Still shall fresh oil my servant's lamp adorn:

10. —*hear thine anointed's voice*] Literally, "turn not away his face;" that is, repulse, reject him not: for a repulse makes a suiter "turn away his face," and depart sadly and heavily. Our translators render the phrase in 1 Kings ii. 16, by "denying." "And now I ask one petition of thee; deny me not." In the Hebrew, as the margin notes, "turn not away my face."

18 His foes with shame I'll clothe; but from his head
An amaranthine crown shall heavenly radiance shed."

PSALM CXXXIII.

Introduction. "This short but pleasing Psalm," says Bp. Horne, "was composed either to recommend unity among the tribes of Israel, or to celebrate it when it had taken place. It containeth, ver. 1, a rapturous exclamation on the comforts and advantages of union: which ver. 2 and 3, are illustrated by the two exquisite similitudes of the holy anointing oil, and of dew; the most apt and beautiful that were ever imagined." Bp. Lowth, in his 12th Prælection, remarks upon the happy use of the joint similitude introduced into this Psalm, to objects, which are at all times favourite topicks with the Hebrew bards: namely, the sacred apparatus of their religious worship, and the beautiful scenes of nature. And in his 25th Prælection the same judicious and feeling critick cites this little composition, as exhibiting a perfect example of that species of the Hebrew Ode, of which the characteristick is sweetness; and as comprising within a very short compass all the peculiar graces of that sort of composition.

1 HOW sweet and pleasant is the sight
Of brethren, who in peace delight
And amity to dwell!
2 Sweet as the oil from Aaron's head,
That o'er his beard its richness shed,
And down his raiment fell:

3 And pleasant as the dewy rills,
Which on fair Hermon's nightly hills,

3. *And pleasant as the dewy rills,*
Which on fair Hermon's nightly hills] In the hot eastern countries, where it rarely rains during the summer months, the dews fall during the night very co-

Or Zion's mount descend ;—
'Twas there the Lord his love display'd,
There promis'd bliss that ne'er shall fade,
And life that ne'er shall end.

PSALM CXXXIV.

Introduction. This Psalm, as Bp. Lowth remarks on Isa. lxii. 6, gives us an example of the Temple watch; and is in fact on the whole nothing more than the alternate cry of two different divisions. The first watch, in the two first verses, addresses the second reminding them of their duty; the second, in the 3d verse, answers by a solemn blessing: the address and the answer seem both to be a set form, which each division proclaimed, or sang aloud, at stated intervals, to notify the time of the night. The form, which the watch made use of on these occasions, was always a short sentence, expressing some pious sentiment, of which Jehovah was the subject. It is remarkable, that in this respect, as well as in the general practice, the watches in the East still bear a close resemblance to the example here. Tavernier, in his travels in Persia, says, "The watchmen in the camp of the caravans go their rounds, crying one after another, 'God is One, He is merciful:' and often add, 'Take heed to yourselves.'"

piously. Dr. Shaw, describing the dews of Arabia Petræa, says, they would frequently wet him and his companions to the skin; and speaks of the copious moisture, which they communicated to the sands. And, with reference to Hermon in particular, "We were sufficiently instructed by experience," says Maundrell in his travels, "what the holy Psalmist means by 'the dew of Hermon;' our tents being as wet with it, as if it had rained all night."

—*Or Zion's mount*] "Bp. Lowth seemeth fully to have justified our translators in supplying the ellipsis as they have done; and thereby removing the absurdity of making the dew of Hermon, a mountain on one side of Jordan, towards the eastern extremity of Canaan, descend on the mountain of Zion, which was situated on the other side of Jordan, at Jerusalem." (*Bp. Horne.*)

1 BEHOLD, Jehovah's praise,
Jehovah's servants, raise;
Ye in his house by nightly course that stand:
2 Him in his holy place
With due devotions grace;
Swell the glad hymn, and lift th' adoring hand!
3 Jehovah, who to birth
Commanded heaven and earth,
For thee from Zion's mount his source of bliss expand!

PSALM CXXXV.

INTRODUCTION. This Hymn of praise in a strain of animated devotion celebrates the goodness and power of Jehovah; whom it particularly extols for his works of creation, his testimonies of favour to his chosen people, his destruction of their enemies, and his supremacy over the gods of the nations. The heathen idols are described in expressive terms, not unlike those employed in a former Psalm: and the chosen people are exhorted to pay due homage to their God. The topicks are well selected, and touched with brevity, strength, and good effect.

1 HALLELUJAH, Praise the Lord!
Servants of the living Name,
Raise the voice with one accord,
Loud Jehovah's praise proclaim.
2 Ye that in his own abode
Stand and serve in order meet,
3 Praise Jehovah; he is good:
Chaunt his name; for it is sweet.

4 He the sons of Jacob chose,
Israel seal'd he for his own:
5 Pow'r supreme Jehovah shows,
Heathen gods confess his throne.
6 Organ of his sovereign will,
Equal course his sceptre keeps:
Heav'n and earth his word fulfil,
Ocean and the ocean-deeps.

7 He commands: from earth's far ends
Rise the cloud-compacted storms!
He with rain the lightnings blends,
In his stores the winds he forms.
8 Egypt's first-born, man and brute;
Pharaoh and his host, he slew:
9 Signs and wonders great he wrought,
Egypt, in thy startled view.

10 Mighty nations, princes bold,
11 Og and Sihon felt his might:

7. —*from earth's far ends*
Rise the cloud-compacted
storms, &c.]

Harmer thinks, that the particulars in this verse are illustrated by Dr. Russell's description of the weather at Aleppo in September: when, he tells us, seldom a night passes without much lightning in the north-west quarter, but not attended with thunder; and, when this lightning appears in the West or South-west points, which is often followed with thunder, it is a sure sign of the approaching rain. A squall of wind, and clouds of dust, are the usual forerunners of these rains. Dr. Russell's account, observes Harmer, determines, I think, that the נשאים, which our translators render "vapour," must mean, as they elsewhere translate the word, "clouds." It shows that God "maketh lightnings for the rain;" the lightnings in the West and South-west points being at Aleppo the sure prognosticks of rain. The squalls of wind bring on these refreshing showers, and are brought for that use from the "treasuries" of God.

That the hosts of Bashan rul'd,
This the warlike Amorite.
Swept by God's own hand away
Canaan's kings together fell;
12 He their lands bestow'd a prey
To his chosen Israel.

13 Lo, from year to year convey'd,
Lord, thy name shall still survive;
Lord, thy memory ne'er shall fade,
But thro' endless ages live.
14 He his people's cause will plead,
With protecting pow'r benign;
And upon his favour'd seed
Cause his beams of love to shine.

15 Mark the heathen gods! behold,
From the graver's tool they rise!
16 Silver forms, or forms of gold;
Speechless mouths, and sightless eyes.
17 Naught of breath their lips convey,
Naught of sound pervades their ears;
18 Vile their makers are, as they;
Vile as they, their worshippers.

19 Israel's seed, Jehovah bless!
Aaron's house, adore your King!
20 Levi's tribe, your Lord confess!
Him, all ye who fear him, sing!
21 Forth his praise from Zion tell,
Bless his name with one accord,
Who in Salem loves to dwell!
Hallelujah, Praise the Lord!

PSALM CXXXVI.

Introduction. Bp. Lowth classes this Psalm among the historical Psalms, or idylls, of which the reader will find a description in the Introduction to the 78th. It celebrates the praises of God, and proclaims his infinite power and goodness, commencing with the works of creation, and then introducing the miracles of the Exodus, the principal of which it recounts for the most part in regular series. The Poem opens with that well known couplet,

> Praise ye Jehovah, for he is good;
> For his loving-kindness is everlasting:

which appears from the testimony of Ezra, iii. 10, 11, to have been usually sung in alternate parts. But the most remarkable circumstance belonging to it is, that the latter clause, or versicle, of this couplet, introduced by one half of the choir in rotation, being also annexed to each of the following verses, (of which indeed there is no other example,) forms a perpetual epode; and thus gives a clear notion of the intercalary verse, such as the reader will find it described in the Introduction to the 107th Psalm. The practice of alternate singing, or chanting, as still retained in our Choir service, was adopted from the Jewish by the Christian church at the earliest period of its existence. Bp. Horne properly denominates this "A delightful Hymn of praise and thanksgiving to Jehovah, God of gods, and Lord of lords."

1 O HIGH your voices raise,
With glad and thankful mind;
To chaunt Jehovah's praise,
The mighty and the kind!
For evermore his love shall last,
For ever sure, for ever fast.

2, 3 O blaze his name abroad,
O loud his glory sing;

For he of gods is God,
  And he of kings is King.
For evermore &c.

4 Praise him, whose wondrous deeds
  His boundless pow'r declare:
5 Who in his wisdom spreads
  Aloft yon fields of air.
For evermore &c.

6 Praise him, whose hands alone
  The earth's foundations plann'd;
And o'er its watry zone
  Ordain'd it high to stand:
For evermore &c.

7 Who bade yon orbs display
  O'er all the world their light;
8 The sun to rule the day,
9 The moon and stars the night:
For evermore &c.

10 Who Egypt's first-born smote,
11 And thence his Israel bore,
12 With hand which wonders wrought,
  And arm of mighty pow'r;
For evermore &c.

13 Who clave the coral main
14 And led his chosen thro,

13. — *the coral main*] See the note on Ps. cvi. 7.

15 But Pharaoh and his train
All mid the surges slew;
For evermore &c.

16 Who thro' the pathless waste
His people led; and down
17 To earth proud sovereigns cast,
18 And chiefs of high renown;
For evermore &c.

19 Sihon, who govern'd wide
The Amorræan bands;
20 And giant Og, the pride
Of Bashan's fruitful lands:
For evermore &c.

21 Who for new heirs decreed
The realms o'er which they reign'd;
22 For Israel's chosen seed
An heritage ordain'd:
For evermore &c.

23 Who on our state of woe
Hath cast a pitying thought;
24 And from the tyrant foe
Our lives to freedom brought:
For evermore &c.

25 Whose hands a rich supply
To all his creatures grant:
26 To God, who dwells on high,
Your grateful praises chant:

For evermore his love shall last,
For ever sure, for ever fast.

PSALM CXXXVII.

Introduction. This beautiful elegy sufficiently speaks its subject: nor can it be read without communicating a portion of the mournful and plaintive spirit which it breathes. The situation of the Israelitish captives, seated by the waters of Babylon, and dissolved in tears whilst the distant and long-lost charms of their native land rise to their imaginations; the affecting circumstance of their harps, which had wont to be employed in the festive rites of their religion, now unstrung, and hanging on the willows beside the water; the taunts and scoffs of their insulting enemies, directing their thoughts by particulars of painful recollection to the enjoyments of Zion; the expression of their own deep-rooted attachment to the solemnities of their holy religion and to the endearments of their pleasant land, first, in that pathetick exclamation, "How shall we sing the Lord's song in a strange land?" and then in that energetick apostrophe to Jerusalem in the 5th and 6th verses: all contribute to indue this affecting Poem with an incomparable tenderness and sweetness. The prophetical denunciations of retribution on the enemies of Israel, which conclude the Poem, are poetically conceived and expressed.

1 BY Babel's streams we sat and wept,
Our thoughts, O Zion, dwelt on thee;

1. *By Babel's streams we sat*] Or "sat down," as our translators render it. "Sitting on the ground," says Bp. Lowth on Is. iii. 26. "was a posture that denoted mourning and deep distress. The prophet Jeremiah has given it the first place among many indications of sorrow in an elegant description of the same state of distress of his country. See Lam. ii. 8. 'We find Judea, says Mr. Addison in his 2d dialogue on Medals, on several coins of Vespasian and Titus, in a posture that denotes sorrow and captivity.—I need not mention her sitting on the ground, because we have already spoken of the aptness of such a posture to represent

2 Meanwhile our harps in silence slept
Aloft on many a willow tree.

3 For they, who led us far away,
With taunts inflam'd our bitter wrongs:
"Come, sing," they cried, "a mirthful lay;
Come, sing us one of Zion's songs."

4 Remote from Zion's holy hill,
And slaves beneath a stranger king,
How shall we show our tuneful skill,
And how Jehovah's anthem sing?

5 O Salem, lovely Salem, thee
If e'er my heart forget to love;
Then may my hand forgotten be,
That wont the warbling strings to move:

6 And may my tongue its utterance cease,
If I omit thee in my joy;
Or other theme than Salem's peace
My rapture's loftiest strains employ.

7 Remember, Lord, on Edom's race
The wrongs of Salem's fatal day:
"Down, down," they shouted, "from the base
Down, down to earth her glories lay!"

an extreme affliction. I fancy the Romans might have an eye on the customs of the Jewish nation, as well as those of their country, in the several marks of sorrow they have set on this figure. The Psalmist describes the Jews lamenting their captivity in the same pensive posture. 'By the waters of Babylon we sat down and wept, when we remembered thee, O Sion.'"

8 Proud child of Babel, blest is he,
Who quits thee for thy ruthless wound:
9 Blest, who shall seize by God's decree,
And dash thy infants on the ground.

PSALM CXXXVIII.

INTRODUCTION. An Hymn of praise to God, and of faith and confidence in his goodness, composed in a style calm and equable.

1 MY secret heart, my publick vow,
O God, thy mercies claim.
2 Towards thy holy fane I bow,
And hymn thy glorious name.

Full fast thy truth is fix'd: thy love
Full wide o'er earth extends.
Sure is thy word: thy name above
Creation's height ascends.

3 To thee I cried. And thou hast heard
In my affliction's hour;

8. *Proud child of Babel*] Bp. Horsley translates, "O daughter of Babylon that delightest in destruction:" and notes, "delightest in destruction," *vastatrix*.

9. *And dash thy infants on the ground*] Parkhurst compares the phrase with Homer, Il. xxii. 63, 64:

—— νηπια τεκνα
Βαλλομενα προτι γαιαν εν αινῃ δηϊοτητι.

—— infants dash'd
Against the ground in dire hostility.
Cowper.

1. *My secret heart, my publick vow,*
O God, thy mercies claim] "I will praise thee with my whole heart; openly" or "publickly (Lat. coram) O Aleim, will I sing unto thee." So a Greek version in the Hexapla, παῤῥησιᾳ, ΘΕΕ, ασω σοι." (See Parkhurst, on אלה, ii. 5.)

Life on my fainting limbs conferr'd,
And fill'd my soul with pow'r.

4 Taught by thy mighty word, thy praise
Shall earth's proud kings repeat:
5 And chaunt amid Jehovah's ways
Jehovah's glory great.

6 Jehovah views from heav'n on high
The meek with kind respect:
Nor from the proud withholds his eye,
But marks him, to reject.

7 What tho' I walk begirt with woes,
Thy arm can succour yield;
Thy hand outstretch'd shall smite my foes,
And me thy right hand shield.

8 Jehovah shall his love complete:
His mercy ever stands.
Forsake me not, O God, nor quit
The work of thine own hands.

PSALM CXXXIX.

INTRODUCTION. In the first twelve verses of this Psalm, the author celebrates God's perfect knowledge of man's thoughts and actions; and the reason of this wonderful knowledge, namely, that God is the Maker of man. Thence the Psalmist proceeds, in the four following verses, 13—16, to magnify

3. *Life on my fainting limbs conferr'd,*
And fill'd my soul with pow'r] Parkhurst translates, "Thou hast incited, emboldened, or encouraged me in my soul" or "person (with) strength." (See Parkhurst on רהב; also on נפש, v, vi.) I have combined the two interpretations.

God, as ordaining and superintending the first formation of his body in the womb. In the 17th and 18th he acknowledges God's providential care of him in every moment of his life; and in the remainder of the Psalm implores God's aid against impious and cruel enemies, professing his own attachment to God's service, that is, to the true religion, and appealing to the Searcher of hearts himself for the truth of his professions.

The composition, for the purity and justness of religious sentiment, and for the force and beauty of the images, is certainly in the very first and best style.

Such is Bp. Horsley's character of this fine Poem. Bp. Horne describes it as a "noble and instructive Psalm," and speaks of its subject as expatiated upon "in the sublimest manner." Bp. Lowth, in his 29th Prælection, classes it among the Hebrew idylls, as next to another of the same author, namely the 104th, in respect both of its subject, and of its exquisite beauty: and he observes, that if it is surpassed perhaps by the former in the grace of order and arrangement, it is by no means inferior in the dignity and elegance of its sentiments, its images, and its figures.

The beauties of this Poem, it is presumed, cannot escape the notice of the most ordinary reader: amongst its other excellencies, it is for nothing more admirable, than for the exquisite skill with which it descants on the perfections of the Deity. The Psalmist's faith in the omnipresence and omniscience of Jehovah is in the commencement depicted with a singular and beautiful variety of the most lively expressions: nor can any thing be more sublime than that accumulation of the noblest and loftiest images, in the 7th and following verses, commensurate with the limits of created nature, whereby the Psalmist labours to impress upon the mind some notion of the infinity of God. The delineation of the formation of the human embryo also, verses 13—16, is in its kind no less intitled to admiration.

1 LORD, Thou hast prov'd me, Thou hast known:
My rising up, my sitting down

2 Thou know'st: before thy sight is brought
My secret heart's unutter'd thought.

3 Thou stand'st my path, my bed beside;
By Thee my ways are all descried.
4 Each future deed, each hidden word
By Thee is seen, by Thee is heard.

5 Behind, before, thine eye surveys
My form; thy hand controuls my ways.
6 Knowledge immense! surpassing speech
To tell, surpassing thought to reach!

7 How, Lord, shall I escape from Thee,
Or whither from thy Spirit flee?
8 Say, shall I mount the heights of air?
In vain: for Thou, O Lord, art there.

Say, shall I pierce th' abyss below?
In vain: for there, great God, art Thou.
9 If on the wings of morn I haste,
And dwell beyond the ocean-waste;

3. *Thou stand'st my path, my bed beside*] Literally, "thou examinest thoroughly." As the verb "ventilo" is used in Latin, and "sift" in English. The LXX render it ἐξιχνιασας, and Vulgate investigâsti, "thou hast traced out." (Parkhurst, on זרה, vii.) A ventilando, h. e. excutiendo, "cognovit." (Simonis.) Our translations render it, "Thou art about," "thou compassest:" either of which gives the full sentiment of the original, if not the precise figure, which is noticed in the margin of the Bible to be "winnowest."

— *by thee my ways are all descried*] "Familiares, notas tibi fecisti." (Simonis, on סכן.) "Art acquainted with." (Bib. trans.) "spiest out." (C. P. B.)

8. — *the abyss below*] The word, usually translated "hell," seems to be here used for a great depth under ground, without any reference to the dead. (See Parkhurst, on שאל, vi.)

10 Yet there within thy grasp I stand,
Yet there I feel thy guiding hand.
11 Darkness, I said, shall be my shroud:
And straight dispers'd the ambient cloud,

And brightness through the shadows shone:
12 Yea, darkness, Lord, with Thee is none,
But night is clear as day. Thy sight,
All-piercing, knows nor gloom nor light.

13 'Twas thine my reins to form: 'twas thine
My form to cover; and combine,
14 Ere from my mother's womb it came,
This awful, this stupendous frame!

O work, by boundless wisdom plann'd!
O work of an Almighty hand!
My Maker, Thee my lips confess,
And Thee my conscious soul shall bless!

13. *'Twas thine my reins to form,* &c.] This appears to be the sense of the verb מנה in this place. "Procreavit, (q. d. possedit procreatione,) creavit, fecit." (Simonis.) The "covering," spoken of in the next clause, is illustrated by Job x. 2; who "clothed us with skin and flesh, and fenced us with bones and sinews." A work so astonishing, observes Bp. Horne, "that before the Psalmist proceeds in his description of it, he cannot help breaking forth in rapture at the thought: "I will praise thee, for I am fearfully and wonderfully made."

Obstupeo, et memet læta formidine lustro,
Divini monumentum operis!
With awful joy I view this frame of mine,
Stupendous monument of power divine!

The verb, which I render "combine," gives the idea of a body, consisting of a variety of distinct parts, wonderfully united in a whole, and adjusted to each other by the nicest symmetry, and most perfect sympathy. (*Bp. Horsley.*)

15 By all, but not by Thee unknown,
My substance grew, and, o'er it thrown,
The fine-wrought web from nature's loom,
All wove in secret and in gloom.

15 *All wove in secret and in gloom*] Our translators render the phrase literally "in the lowest parts of the earth." By which phrase, says Bp. Horne, is undoubtedly to be understood the "womb," where the fœtus is gradually formed and matured for the birth, like plants and flowers under ground. The process is compared to that in a piece of work wrought with a needle, or fashioned in the loom: which, with all its beautiful variety of colour, and proportion of figure, ariseth by degrees to perfection under the hand of the artist, framed according to a pattern lying before him, from a rude mass of silk, or other materials. Thus, by the power and wisdom of God, and after a plan delineated in his book, is a shapeless mass wrought up into the most curious texture of nerves, veins, arteries, bones, muscles, membranes, and skin, most skilfully interwoven and connected with each other, until it becometh a body harmoniously diversified with all the limbs and lineaments of a man, not one of which at first appeared, any more than the figures were to be seen in the ball of silk. But then, which is the chief thing here insisted on by the Psalmist, whereas the human artificer must have the clearest light, whereby to accomplish his task, the divine work-master seeth in secret, and effecteth all his wonders within the dark and narrow confines of the womb.

Bp. Lowth, who expatiates in like manner on the beauty and elegance of this very appropriate metaphor, remarks in his 8th Prælection, that the whole force and dignity of the metaphor are hardly perceived, unless by a reference to the sacred allusion intended by the Psalmist. For the art of embroidery was by the Hebrews consecrated to the Sanctuary; and the proper and peculiar use of this sort of work was displayed, agreeably to the directions of the divine law, in certain parts of the garments of the priests, and in the curtains, or hangings of the gates of the tabernacle: so that the Poet may be supposed to have compared the skill of the divine Artificer particularly with that specimen of human art, which derived its highest dignity from its religious association; and which was so distinguished for the exquisite elegance of its productions, that even the sacred Scriptures appear to have ascribed it to divine inspiration. See Exod. xxviii. 39; xxvi. 36; xxvii. 16: also xxxv. 30—35.

16 Thine eyes the shapeless mass survey'd
Each several part thy book portray'd,
And gave to each its order due,
Or ere the whole to union grew.

17 How precious, Lord, the marks I share,
How vast, of thy perpetual care!
18 Who tells their tale, may count the sand.
I wake, and lo! with Thee I stand.

19 Lord, wilt not Thou the impious slay?
Hence, ye who thirst for blood, away!
20 Of Thee their hearts profane misdeem,
Their words thy holy name blaspheme.

21 Hate I not them, who Thee detest?
Loath I not them, who Thee resist?
22 In perfect hate, Thou know'st, I hold
Their name, among my foes inroll'd.

23 Search me, O God, my heart assay;
Explore my thoughts, my wishes weigh:

16. — *the shapeless mass*] "An embryo, the unformed mass," which is, as it were, "wrapt up together," before it gradually unfolds into the lineaments of a man. (See Parkhurst, on גלם, ii.)

17. *How precious, Lord, the marks I share,*
How vast, of thy perpetual care]
From the wonders of God's forming hand the Psalmist proceeds very naturally and beautifully to those of his all-directing Providence, which afford additional proofs of the divine omniscience and omnipresence. The original word, by which this providential superintendence is denoted, means properly "pastoral cares," cares and attentions as of a shepherd for his flock. (See Parkhurst, on רעה, iv.)

24 Note if to sin I turn aside,
And in the path eternal guide.

PSALM CXL.

INTRODUCTION. This Psalm contains an earnest appeal to God from the Psalmist, in all probability David, against the malice and violence of his enemies. It abounds, even more than usual with Hebrew poetry, in a variety of figurative language; having reference to physical objects, to military operations, to the stratagems of the fowler and the hunter, and to national historical occurrences, which are alluded to with conciseness, energy, and effect.

1 FROM men of force, from men of fraud,
Protect, preserve me, O my God!
2 Their thoughts on mischief hang:
War, daily war their heart prepares;
3 The serpent's brandish'd tongue is their's,
The asp's envenom'd fang.

4 With lawless might and impious art
They plot my footsteps to subvert.
Do Thou their plots confound!
5 Their secret snare the proud have set,
Spread by the way the tangling net,
And wound their toils around.

3. *The serpent's brandish'd tongue is their's*] The verb, here rendered "brandished," signifies either to "whet, sharpen," which is performed by reiterated motion or friction; or to "vibrate." In either case the metaphor, as applied to a wicked tongue, is beautiful and appropriate. I have preferred the latter, as affording a more poetical image. (See Parkhurst on שנן, iii.)

5. —*snare—net—toils*] The several uses, to which the contrivances denoted by the Hebrew words thus rendered were respectively applied, do not appear to be well ascertained. In general the Psalm-

6 Then to Jehovah thus I said,
My God art Thou ; I seek thine aid ;
O hear, Eternal King !
7 Thou dost thy shield about me spread ;
My helmet Thou, when on my head
The shafts of battle ring.

8 O grant not Thou the impious will !
Nor Thou the lawless plot fulfil !
Nor swell the boast of pride !
9 The heads of those, who round me rise,
The mischief, which their lips devise,
In mantling shame shall hide.

10 Descending flames shall wrap them round ;
The fire shall burn ; the yawning ground
For ever sweep away :

ist alludes to the artifices employed for capturing birds or beasts. It is however a curious circumstance, as noticed by Thevenot, that artifices of this kind are literally employed against men as well as other animals by some of the Orientals. "The cunningest robbers in the world, says he, are in this country. They use a certain slip with a running noose, which they cast with so much sleight about a man's neck when they are within reach of him, that they never fail, so that they strangle him in a trice."

7. *My helmet thou, when on my head*
The shafts of battle ring]
Literally, "Thou hast covered my head in the day of battle;" that is, of the "clashing" or "noisy collision" of arms. (See Parkhurst, on נשק, iii.)

10. — *the yawning ground*
For ever sweep away]
The word, which is rendered by our translators "deep pits," seems properly to mean the "breaches" or "disruptions" of the earth, as in an earthquake; for the whole verse is an evident allusion to the punishment of Korah, Dathan, and Abiram, and of the two hundred and fifty men, who burnt incense, Numb. xvi. 31—35. (See Parkhurst, on המור.) Bp. Horsley, who concurs with Mr. Parkhurst in the supposed allusion, renders the word by a periphrasis, "chasms of the

11 The braggart find no resting place
On earth; distress the spoiler chase,
And ruin seize the prey.

12 For well I know the Lord will plead
The just man's cause in time of need,
And grant the poor his right.
13 And well I know, the just shall tell
The praises of thy name; and dwell,
Jehovah, in thy sight.

PSALM CXLI.

Introduction. This Psalm is an earnest supplication to God from David, that, as the title in our Bible expresses it, "his suit may be acceptable, his conscience sincere, and his life free from snares." Want of information on the particular occasion of the composition causes an obscurity in the 6th verse, notwithstanding the conjectures of commentators in explanation of it. The allusion to the offerings in the Temple service, in the 2d verse, has much beauty and elegance.

1 I BOW towards thy mercy-seat:
Haste, Lord, thy servant haste to meet.
To Thee addrest my sorrows rise;
Lord, bend thine ear, accept my cries.
2 O let my pray'r before Thee come,
Sweet as the censer's fragrant fume;
And may the hands, which thus I rear,
An evening sacrifice appear!

yawning earth," as being otherwise unable to express the idea of the Hebrew word.

11. *The braggart*] The significant term, by which Bp. Horsley renders the איש לשון, literally "man of tongue," of the original. Ανηρ γλωσσωδης, LXX. Vir linguosus, Jerome and Vulgate.

3 Place on my mouth, O Lord, a guard;
And be my lips securely barr'd:
4 Nor O, permit my heart to stray
From Thee, the living Lord, away;
Nor O, permit my heart to join
With them who from thy truth decline,
Partake with them the senseless rite,
Or in their cherish'd feasts delight.

5 But let the just, if e'er I err,
Reprove the fault with tender care:
Like precious oil his words shall flow,
Nor weigh my head with anguish low.
So 'gainst their sin I still will cry:
6 And, when o'erthrown their judges lie
In rocky straits, they then shall care
My words, for they are sweet, to hear.

7 Like wooden splinters, cleft and split,
Our bones beset the yawning pit.

5. *Nor weigh my head with anguish low*] Literally, "it shall not depress me," that is, "my head:" it shall not make me hang down my head, as persons in great sorrow or dejection do: (see Is. lviii. 5:) to which is opposed "lifting up the head," Ps. iii. 4. (See Parkhurst, on יגה.)

6. *And when o'erthrown their judges lie*
In rocky straits, &c.]
I have met with no interpretation of this difficult passage preferable to Bp. Horsley's. "The sense seems to be, that certain great men, whose course of life the Psalmist reproves, when they find themselves involved in the evil consequences of their own folly, will then listen to his advice, and be sensible of the propriety of it."

7. *Like wooden splinters, cleft and split,*
Our bones beset the yawning pit]
"The image, says Bp. Horsley, is that of so great a slaughter, that the bones of the unburied dead made a litter upon the surface of the earth, like a carpenter's chips about a saw-pit."

8 On Thee my eyes, my wishes wait:
Lord, leave me not thus desolate.
9 Preserve me from the secret net,
The toils which impious men have set.
10 Caught in their snares, themselves shall pine,
But life and liberty be mine.

PSALM CXLII.

Introduction. A fervent supplication for God's mercy from David in distress; not particularly distinguished from others on the like occasions. "Our translators," observes Bp. Horne, "having rendered some of the verbs in the past tense, the liberty hath been taken to alter them, agreeably to the Hebrew and to the tenour of the Psalm, which seemeth to be an actual prayer, and not the relation of one." I have acted conformably to the suggestion of the learned Commentator.

1 To God my earnest voice I raise:
To God my voice all-suppliant prays.

This seems to be strong eastern painting, and almost figurative language: but that it may be strictly true, the following extract from Bruce's Travels demonstrates: "We arrived at a village, whose inhabitants had all perished with hunger the year before; their wretched bones being all unburied, and scattered upon the surface of the ground, where the village formerly stood. We encamped among the bones of the dead; no space could be found free from them: and on the 23d, at six in the morning, full of horror at this miserable spectacle, we set out for Teawa." The passage is extracted by the Editor of the Fragments to Calmet: and he well observes upon it, "The reading of this account thrills us with horror: what then must have been the sufferings of the ancient Jews at such a sight; when to have no burial was esteemed amongst the greatest calamities; when pollution was thought to be brought on their land by their dead, even criminals, being in any manner exposed to view; and to whom the very touch of a dead body, or part of it, was esteemed a defilement, and required a ceremonial ablution!"

2 To Him I pour my swelling woes,
To Him my straiten'd grief disclose.
3 When whelm'd with inward care I groan,
Yet then my path to Thee is known.
To Thee is known the trap they lay
To snare me on my guileless way.

4 Behold me unprotected stand;
No friendly guardian at my hand:
No place of flight, no refuge near,
And none to whom my soul is dear.
5 But, Lord, to Thee I pour my vow:
My hope, my place of refuge Thou:
And, whilst the light of life I see,
I still my portion find in Thee.

6 Then hear and heed my fervent cry,
For low, oppress'd with grief, I lie;
Against my foes thy arm display,
For I am weak, and pow'rful they.
7 Come, loose my prison-bands; set free
My soul, that I may sing to Thee:
Then shall the righteous round me press,
And join thy bounteous love to bless.

PSALM CXLIII.

Introduction. The pensive and plaintive character of this elegy marks the depressed state of the Psalmist at the time of its composition. David was the author of it; but the occasion is not ascertained. It is the seventh and last of the penitential Psalms.

1 O HEAR my voice; my cry, Jehovah, heed:
Thy will in truth, in righteousness, declare;
2 Nor O, in judgment with thy servant plead,
For who of living men thy search can bear?

3 The foe my soul hath smitten: on the ground
He treads my life, and leaves me with the dead.
4 I dwell in darkness: sinks my spirit drown'd
With grief; my soul dark horrors overspread.

5 Past days I ponder: on thy works I muse:
To all thy works my thoughts for comfort flee:
6 To Thee my hands are stretch'd; my soul pursues,
Gasps as a thirsty land, and pants for Thee.

7 Haste Thee, Jehovah, haste to hear me pray,
O haste to answer. Lo! my pow'rs consume.
Hide not thy presence, lest I pass away,
And join the tenants of the silent tomb.

6. *Gasps as a thirsty land, and pants for Thee*] Sir J. Chardin says, as quoted by Harmer, that the lands of the East, which the great dryness there causes to crack, are the ground of this figure, which is certainly extremely beautiful. For these dry lands have chinks too deep for a person to see to the bottom of; this may be observed in the Indies more than any where, a little before the rains fall, and wherever the lands are rich and hard.

8 Send forth thy morning beams of light and love:
For comfort, Lord, on Thee my soul relies.
Shew me the path wherein my steps should move;
To Thee my soul for strength and guidance flies.

9 Save me, O Lord; I seek thy sheltering hand:
Teach me, (my God art Thou!) to do thy will.
Let thy good Spirit lead me to the land,
The pleasant land where truth and justice dwell.

10 Thou shalt my life, to bless thy name, renew;
With righteous arm shalt Thou my foes controul;
Defeat their schemes; their lawless force subdue;
And in thy mercy save thy servant's soul.

PSALM CXLIV.

Introduction. This Ode, composed probably by David after his accession to the throne, is an animated union of exultation and gratitude for past mercies, with intreaties for God's continued favour and protection. The whole Psalm is in a fine style of composition: but singular beauty and sweetness distinguish the concluding verses, wherein the Poet describes

10. *Thou shalt my life, to bless thy name, renew*] The verbs in these two last verses, as Dr. Hammond hath noted, should be rendered in the future; "Thou shalt quicken &c:" and then, says Bp. Horne, the Psalm will end, as usual, with an act of faith and assurance, that all those mercies, which have been asked, shall be obtained.

the happy effects of peace and prosperity under the blessing of Jehovah; exhibiting the blooming appearance of the youth of both sexes by two very exquisite similitudes in the 13th verse, and in the following verses combining a very pleasing assemblage of images, suggested by the flourishing state of agriculture and the delights of national security and peace.

1 BLEST be the Lord, my God be blest,
My fortress and my place of rest;
Who arms my hands with warlike might,
And trains my fingers for the fight.

2 The source, whence all my comfort flows;
The rock, where all my hopes repose;
My shield, he guards me in the fray,
And bends my people to my sway.

3 Lord, what is man to claim thy care;
Or son of man, thy love to share?
4 Frail man! a vapour, form'd to fade!
His days a transitory shade!

5 Bow, Lord, thy heav'ns, and down descend;
Thy touch the smoking rocks shall rend.
6 Cast forth thy lightning! Lo! they fly;
Pierc'd by thy shafts, they sink, they die.

7 Send from above thy hand, and save
And bear me from the whelming wave.
The stranger children round me stand:
O, save me from their lifted hand.

8 Still bent thy glory to oppose,
Their tongue with glozings vain o'erflows.

False to its trust, and vers'd in snares,
The hand of treachery is their's.

9 God, a new song thy praise shall sing,
Tun'd to the lute's responsive string.
10 Thou hast preserv'd thy king, and stay'd
From David's head the threatening blade:

11 Still forth thy servant's buckler stand,
And shield him from the strangers' hand;
Whose lips the words of falsehood own,
And treachery's hand and their's are one.

12 So may our sons in bloom of youth
Vie with the palm-tree's stately growth;
With sculptur'd stones our daughters vie,
That grace some royal structure high:

13 So may our barns with grain be stor'd,
And plenty swell the varied hoard.
So may our sheep their thousands yield,
Their myriads in the folded field.

14 So may our beeves be strong to toil:
Our wealth no fierce assailants spoil:

12. — *the palm-tree*] The expression in the original is general, "as plants." I have specified the palm-tree, a favourite subject of allusion with the Hebrew poets, concerning which see the note on Ps. xcii. 12.

— *With sculptur'd stones our daughters vie,*
That grace some royal structure high.] Literally, "That our daughters (may be) like angles" or "corners, carved (after) the likeness (of those) of a palace." The passage is elliptical like many others in the Psalms, but the sense proposed seems clear and good. (See Parkhurst, on זוה.)

Nor warrior's shout, nor captive's shriek,
Our cities' peaceful stillness break.

15 O, happy they, belov'd of heaven,
To whom delights like these are given!
Blest, who obey Jehovah's rod,
And know th' Eternal for their God!

PSALM CXLV.

INTRODUCTION. "Hitherto," says Bp. Horne, "in this divine book, we have been presented with chequered scenes of danger and deliverance, distress and mercy. The voice of complaint hath been sometimes succeeded by that of thanksgiving: and praise, at other times, hath terminated in prayer. But now, as if the days of mourning in Zion were ended, we hear no more of Messiah, as a man of sorrows; or of the church, as despised and afflicted, after the same example, in the world.

15. *So may our sheep their thousands yield,*
Their myriads in the folded field.]
"Sheep" take their Hebrew denomination from their great "fruitfulness," whence they are said in this place to "bring forth thousands and ten thousands," or "thousands yea infinite multitudes:" and in Ps. lxv. 14, the "pastures" are said to be "clothed with them." Bochart shews that the eastern sheep bring forth, not only "two at a time," (comp. Cant. iv. 2.) but sometimes three or four; and that twice a year: and another learned writer observes, that "we must not judge of the sheep of Palestine by ours. The sheep of that country often bring forth two young ones, and sometimes three or four. This great fruitfulness, he adds, is particularly observed in Ps. cxliv. 14." (See Parkhurst, on צאן. See also on רבב.)

— *in the folded field*] Surely not "in the streets," according to the usual modern acceptation of that word. The Hebrew word means, amongst other senses, "an out place, a field." (See Parkhurst, on חצה, iv.) "Deserta, sive pascua Nomadum." (Simonis.)

Henceforth we seem to be, not upon earth, but in heaven; mingling with celestial spirits around the throne, and singing, as in the following Psalm, the praises of our God and King; extolling his greatness, his might, his glory, his justice, his mercy, the majesty of his kingdom, and all his adorable perfections and wondrous works."

This is one of the alphabetical Psalms. It is evidently distinguished however from the Psalms of this description in general, by a greater regularity of plan and more connexion in its parts, as well as by superior loftiness of sentiment and of diction, well adapted to the noble subject which animated the poet in the composition of this delightful hymn of glory to God.

1 GOD, my King, thy might confessing,
Ever will I bless thy name:
2 Day by day thy throne addressing,
Still will I thy praise proclaim.
3 Honour great our God befitteth;
Who his majesty can reach?
4 Age to age his works transmitteth,
Age to age his pow'r shall teach.

5 They shall talk of all thy glory,
On thy might and greatness dwell,
6 Speak of thy dread acts the story,
And thy deeds of wonder tell.
7 Nor shall fail from memory's treasure
Works by love and mercy wrought:
Works of love surpassing measure,
Works of mercy passing thought.

8 Full of kindness and compassion,
Slow to anger, vast in love,
9 God is good to all creation:
All his works his goodness prove.

10 All thy works, O Lord, shall bless thee;
Thee shall all thy saints adore:
11 King Supreme shall they confess thee,
And proclaim thy sovereign pow'r.

12 They thy might, all might excelling,
Shall to all mankind make known;
And the brightness of thy dwelling,
And the glories of thy throne.
13 Ever thro' eternal ages
Shall thy royal might remain;
Evermore thy brightness blazes,
Ever lasts thy throned reign.

14 Them that fall the Lord protecteth,
He sustains the bow'd and bent;
15 Every eye from thee expecteth,
Fix'd on thee, its nourishment.
16 Thou to all, great God of nature,
Giv'st in season due their food;
Spread'st thy hand, and every creature
Is by thee fulfill'd with good.

17 God is just in all he doeth,
Kind is He in all his ways:
18 He his ready presence sheweth,
When a faithful servant prays.
19 Who sincerely seek and fear him,
He to them their wish will give:
When they call, the Lord will hear them;
He will hear them, and relieve.

20 From Jehovah all who prize him
Shall his saving health enjoy:
All the wicked, who despise him,
He will in their sin destroy.
21 Still, Jehovah, Thee confessing
Shall my tongue thy praise proclaim:
And may all mankind with blessing
Ever hail thy holy name!

PSALM CXLVI.

Introduction. It has been observed, "that, in the original, both this and the following Psalms all begin and end with Hallelujah, or Praise ye the Lord." That, which forms the commencement and the conclusion, no less pervades the subject of each. They are in fact a series of Hallelujahs, celebrating in strains of corresponding beauty the perfections of the Almighty. The particular topick, chosen for commemoration in this Psalm, appears to be the goodness of God in the moral government of the universe.

1 TO Jehovah raise the lay, Hallelujah.
O my soul, thy homage pay, Hallelujah.
2 While I live, I'll praise my King, Hallelujah.
While I breathe, my God I'll sing, Hallelujah.

3 Ne'er your trust on princes place, Hallelujah.
Nor on child of human race; Hallelujah.
4 Spent his breath, in dust he lies, Hallelujah.
Instant all his glory dies. Hallelujah.

4. *Instant all his glory dies.*] The Hebrew word is rendered "thoughts:" but, says Parkhurst, why not "splendours, glories," which makes an excellent sense? (See on עשת. ii.)

5 Blest, whom Jacob's God befriends, Hallelujah.
Who on God the Lord depends; Hallelujah.
6 Maker of the world is He, Hallelujah.
Heav'n and earth and peopled sea. Hallelujah.

He, Jehovah is his name, Hallelujah.
Ever holds his truth the same: Hallelujah.
7 He the poor opprest defends, Hallelujah.
To the hungry food he sends: Hallelujah.

He the captive's bonds unties, Hallelujah.
8 He unseals the sightless eyes, Hallelujah.
He the sinking frame relieves, Hallelujah.
9 He the houseless wretch receives, Hallelujah.

He maintains the orphan's part, Hallelujah.
He consoles the widow's heart. Hallelujah.
He with love regards the just, Hallelujah.
He confounds the sinner's trust. Hallelujah.

10 Ever shall Jehovah reign. Hallelujah.
Zion, still thy God remain Hallelujah.
Through eternal years ador'd, Hallelujah.
Hallelujah, Praise the Lord. Hallelujah.

PSALM CXLVII.

Introduction. This Hymn of praise, partaking of the same general character with those that precede and follow it, appears to have particular reference to the good providence of God in delivering his people, probably from their Babylonish

captivity, and enabling them to rebuild the walls and temple of Jerusalem. With praises of their almighty and gracious Benefactor for restoring them to their own country, are blended commemorations of his providence in the physical government of the world. The particular points in each are selected with skill, and touched with poetical spirit.

1 O COME, glad praises sing
To th' everliving King;
Sing to the Lord, and shout with glad acclaim!
For goodly 'tis and sweet,
Our God with praise to greet;
And praises well befit th' Almighty name.
2 Turrets and temple God to Salem grants,
And Israel's scatter'd race again in Israel plants.

3 'Tis his with lenient care
The heart, which sorrow tare,
To heal; and solace the afflicted soul.
4 He to yon orb-girt flames
Their number gives, and names.
5 Great is our Lord, his pow'r beyond controul:
His wisdom's depth what mortal tongue can speak?
6 He casts the haughty down, and he exalts the meek.

7 To God the anthem sing;
Strike the responsive string;

Strike the loud harp, and praise Jehovah's
power.
8 With veil of vapoury clouds
The face of heav'n he shrouds,
And sheds on earth the congregated shower.
9 Green o'er the hills he bids the herbage rise;
Gives to the beast his food, nor slights the raven's cries.

10 Nor speed of warrior horse,
Nor man's compacted force,
Attracts Jehovah's care, or charms his sight.
11 They who on him rely
Are pleasing in his eye;
Who trust his mercy, and revere his might.
12 Praise thou, Jerusalem, Jehovah's name;
And thou, O Zion, thou thy God and King
proclaim.

13 For he with massive guard
Thy portals firm hath barr'd,
And he within thee hath thy children blest;
14 And he thy bounds with peace
Adorns, and bids increase
Thy store of wheat, the choicest and the best.
15 He sends his mandate forth o'er earth to go;
His word performs his will, and hastens to and
fro.

16 Like wool his flaky snow
He sheds on earth below,

16. *Like wool his flaky snow*] Sir John Chardin tells us, that towards the Black Sea, in Iberia, and Armenia, and he should

His frost he strews abroad like ashes hoar;
17 Like crystal hard he forms
His hail-compacted storms;
And who can stand against the tempest frore?

imagine therefore in some other countries, the snow falls in flakes as big as walnuts; but, not being hard or very compact, it does no other hurt than presently covering and overwhelming a person. Such large flakes of snow, remarks Parkhurst, are not common in England, though they may be sometimes observed even larger than those just mentioned, whence probably our expression of "fleeces" of snow. Martial in like manner calls "snow" *vellus aquarum*, "a fleece of waters;" and Pope, in the 3d book of Homer's Iliad, mentions

—the fleeces of descending snows.

—*His frost he strews abroad like ashes hoar;*] The "hoar frost" derives its Hebrew name from "covering" or being "spread over" the surface of the ground. (See Parkhurst, on כפר, iv.)

17. *Like crystal hard he forms*
His hail-compacted storms;] "He casteth forth his ice like morsels." The word rendered "ice," seems however in this passage rather to mean "icy concretions" or "hailstones." (See Parkhurst, on קרח.) By "morsels" appears to be intended generally "pieces" or "fragments" of hard solid substances. I have specified "crystals," which indeed are so called from their resemblance to ice; the Greek name for Crystal, Κρυσταλλος, primarily signifying ice itself. The Hebrew word likewise for each is the same.

— *And who can stand against the tempest frore?*] For the "cold" is sometimes extremely severe, and even mortal, in Palestine and the neighbouring countries. Fulchirius Carnotensis, as cited by Mr. Harmer, "saw the cold prove deadly to many. Jacobus de Vitriaco informs us, that the same thing happened to many of the poorer people, engaged in an expedition, in which he himself was concerned, against Mount Tabor: they had suffered severely the preceding days by cold; but on the 24th of December it was so sharp, that many of the poor people, and of the beasts of burden, actually died. Albertus Aquensis tells us, the same thing happened to thirty of the people, that attended King Baldwin I. in the mountainous districts of Arabia by the Dead Sea, where they had to conflict with horrible hail, with ice, and unheard-of snow and rain." These citations, as Harmer appositely remarks, may remove our wonder at such passages, as that here commented on, in a hymn composed in those warmer climates.

18 He speaks; the solid mass dissolves away:
He breatheth with his wind; released the waters play.

19 His word, of old declar'd,
By Jacob's seed was heard;
To Israel's line his holy laws were shewn:
20 But none of heathen race
Enjoy'd Jehovah's grace;
Of gentiles none Jehovah's will have known.
Ye, in whose minds that will reveal'd is stor'd,
Sing Hallelujah ye, and praise the living Lord!

PSALM CXLVIII.

Introduction. Bishop Lowth, in his 25th Prælection, remarking upon the origin of that species of Poem, commonly called "Ode," supposes it to have arisen from the most joyous and active emotions of the human mind; delight, love, admiration. If, says he, we consider man recently created, such as the sacred Scriptures represent him to us; endowed with the perfect enjoyment of reason and of speech; ignorant neither of himself nor of God; conscious of the divine goodness, majesty, and power; contemplating, and not unworthy to contemplate, the most beautiful fabrick of creation, the heavens and the earth; we cannot believe it possible, but that, whilst he gazed on these things, his heart must burn within him, so that his mind, hurried away by the very torrent of his feelings, must spontaneously pour itself forth in praise to the Creator; and break out into that fervent vehemence of language, and that rapturous elevation of voice, which are the almost necessary consequences of such emotions of the mind. Such, continues the same illustrious critick, appears in fact to have been the occasion of this very beautiful Psalm: in which the author, engaged in the contemplation of these very objects, calls upon all creation to contend in celebrating the glory of their all-powerful, all-bountiful Creator." He adds, that "a very elegant imi-

tation of this Hymn is appropriately attributed to Adam in Paradise by our great poet Milton: by far the most divine of all poets next to the sacred bards. Nor in truth do we appear to conceive aright of that primæval and perfect state of man, unless we suppose him possessed of some poetical faculty, whereby he might express with sufficient dignity in hymns and singing his pious affections towards God, and the holy fervour of religion."

——— neither various style
Nor holy rapture wanted they to praise
Their Maker, in fit strains pronounced, or sung
Unmeditated; such prompt eloquence
Flowed from their lips, in prose or numerous verse,
More tuneable than needed lute or harp
To add more sweetness. *Paradise Lost*, v.

1 YE works of God, your Maker praise!
From heav'n begin the choral lays,
And praise him ye on high who dwell!
2 Ye angels, who about him stand;
Ye hosts, who wait on his command;
The praises of your Sovereign tell.

3 Praise him, thou golden-tressed sun;
Praise him, thou fair and silver moon,
And ye bright orbs of streaming light:
4 Ye floods that float above the skies;
Ye heav'ns, that vault o'er vault arise;
Praise him, who sits above all height.

5 Yea, let them praise th' Eternal Lord,
For he pronounc'd th' enlivening word,
And they at once to being rose:
6 And he their pow'rs establish'd fast,
And gave them laws which still shall last
Perennial, till their being close.

7 From earth repeat the festive strain !
Praise God, ye monsters of the main ;
Ye waves, the deep abyss that fill :
8 Ye ice-form'd show'rs ; ye mists and snow ;
Ye fires, that flash ; ye blasts, that blow ;
For ye your Maker's word fulfil.

9 His praise, ye mountains huge, resound :
Ye hills ; ye trees with fruitage crown'd ;
Ye cedars, wave your summits high.
10 Praise him, ye beasts that roam the wood ;
And ye, that graze the fields for food ;
And ye that creep ; and ye that fly.

11 Join voices all of human kind !
Kings, with their subject hosts combin'd ;
The law-vers'd sage ; the chief of might ;
12 The vigorous youth ; the maiden meek ;
And age ; and dawning childhood weak ;
13 Let all to praise the Lord unite.

His praise beyond all praise extends :
His name creation's bounds transcends.
14 His people he with strength shall grace ;
His people chief his praise shall tell :
Jehovah's saints, his Israel,
His chosen flock, his faithful race.

7. — *ye monsters of the main*] The Hebrew word, rendered by our translators "dragons," appears in this place to signify "large aquatick animals, sea-monsters, whales." (See Parkhurst, on תנין, ii. under תנן.)

PSALM CXLIX.

INTRODUCTION. Bp. Horsley describes this Psalm, as "A war-song: sung by the army marching up to the enemy." Perhaps Dr. Hammond's view of it is more correct, that it was "a solemn form of thanksgiving after a signal victory." In either case it appears to have a mystical sense, denoting the spiritual triumphs of the Church of God, which it celebrates with much animation and energy.

1 PRAISE to the Lord! A new-made song
To God eternal raise;
And call the saints' assembled throng
To chaunt Jehovah's praise.

2 Let Israel's sons in God rejoice,
To God their Maker sing;
And Zion's children pour the voice
Of rapture to their King.

3 Breathe shrill the pipe; and, while your feet
The tuneful measure keep,
With merry hand the timbrel beat,
The harp symphonious sweep.

3. *Breathe shrill the pipe; and, while your feet The tuneful measure keep,*] "Let them praise his name in the dance," Bib. translation; where the margin subjoins, "or, with the pipe." It is often in our translation rendered "dance;" but this is rather implied than expressed in the word, which really denotes "a pipe," or some other "fistular wind instrument of musick with holes." (See Parkhurst, on מחול, under חל, iii.) I have however thought it not amiss to combine the two senses in my version; more especially, as it was customary with the ancients to dance and play on musical instruments at the same time.

4 In those, whom he his choice hath made,
Jehovah takes delight:
Behold them with his grace array'd,
And strengthen'd with his might.

5 Their breasts high thoughts of glory thrill;
They sing in safety laid:
6 Their mouth Jehovah's praises fill,
Their hand a two-edg'd blade;

7 With vengeance due and penal pains
To visit heathen lands;
8 Their kings to bind with tenfold chains,
Their chiefs with iron bands;

9 To smite them, such their doom decreed
Of yore, with vengeful rod;
And for his saints the glorious meed
To win, ordain'd by God.

PSALM CL.

Introduction. In this short, but pleasing and lively concluding Hymn, the Psalmist exhorts mankind to praise the Lord with all kinds of musical instruments; and invites all those, who are capable of joining, to join in one general chorus of grateful acknowledgment. It closes this divine book of praises with a suitable Hymn of praise.

1 IN his holy place above, Hallelujah.
Praise the fountain of all love: Hallelujah.
Praise Him mid the heav'nly signs, Hallelujah.
Where his pow'r expanded shines. Hallelujah.

2 Higher raise the strain and higher, Hallelujah.
As his mighty acts require; Hallelujah.
Louder yet his praise proclaim, Hallelujah.
As befits his glorious name, Hallelujah.

3 Bid the harp and viol sound, Hallelujah.
Bid the trumpet's voice rebound, Hallelujah.
4 Breathe the pipe, the timbrel beat, Hallelujah.
Timely to the measur'd feet. Hallelujah.

Strike upon the stringed lute, Hallelujah.
Blow the many-member'd flute, Hallelujah.

3. *the harp and viol—the trumpet*] See the notes on Ps. xxxiii. 2. xlvii. 5.

4. *Breathe the pipe, the timbrel beat,*
Timely to the measur'd feet] Concerning the "pipe," rendered in our versions "the dance," see the note on Ps. cxlix. 3. And for "the timbrel" see the note on Ps. lxviii. 25.

— *Strike upon the stringed lute*] Our translators say, "stringed instruments." Parkhurst says, the word means "the strings" of a musical instrument, so called from their regular disposition and adjustment to each other. (See on מנה, v.) Different ancient versions confirm the general notion; but leave the sort of instrument uncertain.

— *Blow the many-member'd flute*] The instrument is called by our translators "organ:" which, says Parkhurst, it seems to have resembled, so far as it consisted of a number of pipes, set close, or joined together. It seems to have been a kind of flute composed of several pipes of unequal thickness and length joined together, which gave an harmonious sound when they were blown into by moving them successively under the lower lip. And it may be worth observing, that in the additional Psalm, which we have in the LXX, David says of himself, when a shepherd, αἱ χειρες μου εποιησαν οργανον, "My hands made the organ:" which seems to show that these translators meant by οργανον some kind of pastoral instrument, probably not unlike that described by Virgil in the 2d Eclogue,

— disparibus septem compacta cicutis
Fistula.
A flute of seven unequal pipes compact.

(See Parkhurst, on עגב, ii.)

5 High the sounding cymbals fling, Hallelujah.
Bid the loud-ton'd cymbals ring, Hallelujah.

6 All ye living souls that breathe, Hallelujah.
Tenants of the earth beneath, Hallelujah.
Tenants of the heav'n above, Hallelujah.
Praise the fountain of all love. Hallelujah.

5. — *cymbals*] Two sorts of the same instrument seem to be intended in this verse; but the specifick difference between them is not accurately marked. It probably consisted in the size, which would naturally affect the sound. The "cymbals" were two convex plates of brass or other metal, which being struck against each other produced a hollow ringing sound. (See Parkhurst, on צלצל, v.)

APPENDIX.

LAMENTATION OF DAVID OVER SAUL AND JONATHAN.

2 Samuel i. 17—27.

Introduction. The singular elegance of this most pathetick elegy, added to the circumstance of its being the composition of the royal Psalmist, the author of much the greater part of the Book of Psalms, has induced me to insert it here as an Appendix to that Book. Towards the end of Bp. Lowth's 23d Prælection is an able elucidation of the vehemence of passion, and the other beauties, which characterise this exquisite poem. I must be content with referring the reader thither for his satisfaction, specifying in this place two particulars, which are pointed out by the critical acumen of our illustrious writer. One is the peculiar use of the intercalary period; which is introduced three times into the Poem, namely, at the commencement, at the conclusion, and in one intermediate place, not however, as is generally the case, with a constant repetition of the same form of words, but with a slight deviation from uniformity, and an agreeable variety of expression and arrangement. The other particular is a freer use and greater variety of measure, than is customary; consisting in a happy intermixture of longer and shorter lines, so as to temper in some degree the point and terseness of parallelism, with the more exuberant and flowing smoothness of the Elegiack style. Regard to both these particulars has been had in the following version.

On Israel's heights is Israel's glory fled!
How are the mighty mingled with the dead!

Forbear in Gath the hateful news to tell,
  Speak not in Ashkelon the dire disgrace ;
Lest the proud note Philistia's daughters swell,
  Lest shout the daughters of the faithless race !

O mountains of Gilboa, ne'er
  On you descend the fruitful shower !
No genial dew your drought repair !
  Your fields no votive offerings pour !

For ye beheld, the foeman's spoil,
  The buckler of the mighty fall :
Though hallowed with the anointing oil,
  Ye captur'd saw the shield of Saul.

Where on the foughten field the slaughtered lay,
  Where mighty warriors press'd th' ensanguin'd
    plain,
Turn'd not unfleshed the sword of Saul away,
  Turn'd not undrenched the bow of Jonathan.

O, in their lives they lovely were and sweet,
  Nor death dissolved the union of their love !
They sped to battle, more than eagles fleet ;
  More strong than lions, in the fight they strove.

Daughters of Israel, weep and wail
  For Saul, who gave you to infold
Your beauties with the tissued veil,
  The scarlet robe, and rings of gold.

How do the mighty in the battle field,
  How in the battle do the mighty lie !

O Jonathan, thy native hills beheld,
  They saw thee in the bloom of beauty die!

I mourn, my Jonathan, for thou art gone!
  Sweet, O my brother, was thy soul to mine:
Surpassing fondness marked thee for mine own,
  Nor could the love of women equal thine.

How are the mighty mingled with the dead,
Their weapons perish'd and their glory fled!

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