Indignation is, however, inſtantly predominant:

But a few words who can forbear?

The ſecond flames forth at once:

How long wilt thou trifle in this manner?

How long ſhall the words of thy mouth be as a mighty wind @@∣∣?

But remark the third:

Shall not the maſter of words be anſwered?

Or ſhall a man be acquitted for his fine ſpeeches?

Shall thy prevarications make men ſilent?

Shalt thou even ſcoff, and there be no one to make thee

aſhamed \*@@?

The lenity and moderation of Elihu ſerves as a beau­tiful contraſt to the intemperance and aſperity of the other three. He is pious, mild, and equitable; equal­ly free from adulation and ſeverity; and endued with ſingular wiſdom, which he attributes entirely to the inspiration of God: and his modeſty, moderation. and wiſdom, are the more entitled to commendation when we Conſider his unripe youth. As the characters of his detractors were in all reſpects calculated to inflame the mind of Job, that of this arbitrator is admirably adapted to ſooth and compoſe it: to this point the whole drift of the argument tends, and on this the very purport of it ſeems to depend.

Another circumſtance deſerving particular attention in a poem of this kind, is the ſentiment; which muſt be agreeable to the ſubject, and embelliſhed with proper expreſſion. It is by Ariſtotle enumerated among the eſſentials of a dramatic poem; not indeed as peculiar to that ſpecies of poetry alone, but as common, and of the greateſt importance, to all. Manners or character are eſſential only to that poetry in which living perſons are introduced; and all ſuch poems muſt afford an exact repreſentation of human manners: but ſentiment is eſſential to every poem, indeed to every compoſition whatever. It reſpects both perſons and things. As far as it regards perſons, it is particularly concerned in the delineation of the manners and paſſions: and thoſe instances to which we have just been adverting are ſentiments expreſſive of manners. Thoſe which relate to the delineation of the paſſions, and to the deſcription of other objects, yet remain unnoticed.

The poem oſ Job abounds chiefly in the more vehe­ment paſſions, grief and anger, indignation and violent contention. It is adapted in every reſpect to the in­citement of terror; and, as the ſpecimens already quo­ted will ſuſſiciently prove, is univerſally animated with the true ſpirit of ſublimity. It is however not wanting in the gentler affections. The following complaints, for inſtance, are replete with an affecting ſpirit of melan­choly:

Man, the offspring of a woman,

Is of few days, and full of inquietude;

He ſpringeth up, and is cut off like a flower;

He fleeteth like a ſhadow, and doth not abide: Up on ſuch a creature doſt thou open thine eyes?

And wilt thou bring even me into judgment with thee? Turn thy look from him, that he may have ſome reſpite,

Till he ſhall, like a hireling, have completed his day @@∣∣.

The whole paſſage abounds with the moſt beautiful imagery, and is a moſt perfect ſpecimen of the Elegiac. His grief afterwards becomes more fervent; but is at the ſame time ſoft and querimonious.

Plow long will ye vex my foul,

And tire me with vain harangues?

Theſe ten times have ye loaded me with reproaches, Are ye not aſhamed that ye are ſo obſtinate againſt me? Pity me, O pity me, ye are my friends,

For the hand of God hath ſmitten me.

Why will you be my persecutors as well as God,

And therefore will ye not be ſatisfied with my fleſh?

The ardour and alacrity of the war-horſe, and his eagerneſs for battle, is painted with a maſterly hand:

For eagerneſs and fury he devoureth the very ground; He believeth it not when he heareth the trumpet.

When the trumpet ſoundeth, he faith, ahah!

Yea he ſcenteth the battle from afar,

The thunder oſ the chieftains and their ſhouts @@⁋.

The following ſublime deſcription of the creation is admirable:

Where waſt thou when I laid the foundations of the earth?

If thou knoweſt, declare.

Say, who fixed the proportions oſ it, for ſurely thou knoweſt?

Or who ſtretched out the line upon it?

Upon what were its foundations fixed?

Or who laid the corner-ſtone thereof?

When the morning-ſtars ſung together,

And all the ſons of God ſhouted for joy;

When the ſea was ſhut up with doors;

When it burſt forth as an infant that cometh out of the womb;

When I placed the cloud for its robe,

And thick darkneſs for its ſwadling-band;

When I fixed my boundary againſt it,

When I placed a bar and gates;

When I laid, Thus far ſhalt thou come, and not ad­vance,

And here ſhall a flop be put to the pride of thy waves @@‡.

Let it ſuffice to ſay, that the dignity of the ſtyle is anſwerable to that of the ſubject; its force and energy, to the greatneſs of thoſe paſſions which it deſcribes: and as this production excels all the other remains of the Hebrew poetry in economy and arrangement, ſo it yields to none in ſublimity of ſtyle and in every grace and excellence of compoſition. Among the principal of theſe may be accounted the accurate and perfectly poe­tical conformation oſ the ſentences, which is indeed ge­nerally moſt obſervable in the moſt ancient of the poeti­cal compoſitions of the Hebrews. Here, however, as is natural and proper in a poem of ſo great length and ſublimity, the writer’s ſkill is diſplayed in the proper adjuſtment of the period, and in the accurate diſtribution of the members, rather than in the antitheſis of words, or in any laboured adaptation of the paralleliſms.

The word *Pſalms* is a Greek term, and ſigniſies *Songs.* The Hebrew's call it *Seper Tehellim @@*§*,* that is, “the Book of Praiſes;” and in the Goſpel it is ſtyled the Book of Pſalms. Great veneration has always been paid to this

@@@[m]∣∣ Chap. viii. 2.

@@@[m]\* Chap. xi. 2, 3.

@@@[m]∣∣ Chap xiv. 1, 2, 3, 6.

@@@[m]⁋ Chap. xxxix, 24, 25.

@@@[m]‡ Job xxxv. 4-11.

@@@[m]§ םפדחהל׳ם