

**Das Ich der Psalmen Untersucht** von Lic. theol. Emil Balla, Privatdozent a. d. Univ. Kiel, Vandenhoeck & Ruprecht, Göttingen, 1912. S. 155. May be had of Lemcke & Buechner, New York.

Smend in 1888 sought to prove that practically all of the psalms in which the singular pronouns "I," "my" and "me" occur were psalms in which the congregation of Israel was the real speaker. Thus with one stroke all individual psalms were eliminated. Several scholars have gone almost as far as Smend in interpreting the "I" as referring to the community of Israel, notably Cheyne in *The Origin and Religious Contents of the Psalter* (1891), and *The Book of Psalms* (1904). Balla, in the monograph before us, lays down as his thesis the following: The "I" psalms in the Psalter and in the remaining books of the Old Testament are as a whole to be understood as individual, except those in which through express statements in the text another understanding of the "I" is necessary. The proofs adduced are convincing. The arrangement of the material is admirable and the style is singularly clear and pleasing.

JOHN R. SAMPEY.

**The Poets of the Old Testament.** By Alex. R. Gordon, D. Litt., D.D. Hodder and Stoughton, New York, 1912. Pp. 368. \$1.50 net.

Dr. Gordon has a felicitous English style that makes it a pleasure to read in his books. He has a keen appreciation of the literary beauties of Hebrew poetry. He is also alert to indicate the spiritual values of the different poetical books.

The author offers the following succinct account of his method: "A brief sketch is first offered of the general characteristics of Hebrew poetry. Then the growth of the literature itself is traced from its roots in the old folk-poetry of Israel to its full flower in the Psalter and Wisdom books like Proverbs and Job. The aim has been throughout to catch the heart and spirit of the poetry. Thus questions of Introduction are treated only incidentally, and by way of approach to the center. Translations are also given of the most characteristic passages, as far as possible in the rhythm of the original."