

election to the highest place in British Methodism was a tribute to his nobleness of character and impassioned zeal in Christian work. In these sermons he appears, we think, at his best. Many of them were preached on special occasions. The first, for instance, is an ordination charge; others are memorial or valedictory sermons. One is an address at the Ecumenical conference. Several are terrible arraignment of the drink traffic. Three are sermons to children's Bands of Hope. It will thus be seen that they touch the living issues of the times, not the Apollinarian or other heresies of fifteen hundred years ago. This is the sort of preaching that the age needs—the sort of preaching that will save England and will save the world. Bad as the drink traffic is here, thank God it is not so bad, so damning and desolating, as it is in the old land. The voice of Charles Garrett is a trumpet call summoning the hosts of God to a crusade against this greatest evil of the times.

The Standard Operas: Their Plots, their Music, and their Composers.

By GEORGE P. UPTON. 12mo, pp. 343. Flexible cloth, yellow edges, \$1.50; extra gilt, \$2.00. Chicago: A. C. McClurg & Co.

This book is a companion volume to "The Standard Oratorios" so favourably reviewed in our last number. It is constructed on the same method, giving a brief sketch of the great composers, and an outline and characterization of their musical works. Although it is not likely to be as serviceable to the readers of this MAGAZINE as "The Standard Oratorios," yet many of the works here described, the great mythological cycle of Wagner, for instance, have become classic literature; and many lovers of music who never saw an opera, and never will, may here learn the story at least of Lohengrin, Siegfried, Tannhäuser, Das Rheingold, Die Walküre, Faust, I Puritani, the Huguenots and other great works which are among the chief musical achievements of the age. Sketches of over a score of composers, includ-

ing Auber, Balfe, Beethoven, Bellini, Flotow, Guonod, Meyerbeer, Mozart, Rossini, Wagner and Weber are here given, and outlines of over sixty of their standard works.

The Martyr of Golgotha, a Picture of Original Tradition. By ENRIQUE PEREZ ESCRICH. From the Spanish by ADELE JOSEPHINE GODOY. 2 vols., pp. 448, 364. New York: William S. Gottsberger. Price \$1.75.

This book, originally published in Madrid in 1863, is an attempt to do in literature what painters have for ages been doing in art in the portrayal of the striking events in the history of our Lord. It is devout and reverent in its tone—more so, we think, than General Wallace's "Ben Hur," which has reached such a phenomenal circulation. It adopts several of the Apocryphal and Roman Catholic legends which Protestants do not accept, just as the great painters have done. The connections of the sacred narrative with secular history are interesting and instructive, and it gives a vivid picture of the social and political status of the Jews in the early years of the first Christian century. The august theme of this book needs to be treated with reverence and with delicacy, and this we believe to be the spirit in which the story is written. The author, with evident sincerity, says: "Religious reverence and devotion for Him who drew His last breath on Mount Calvary have strengthened us while writing this book. With feelings of awe and respect did we undertake our task, and the same sentiments actuate us as we present our work to the public." The book is gotten up in uniform style with the large and valuable Foreign Library of the Gottsberger publishing house.

Mrs. Herndon's Income. By HELEN CAMPBELL. 12mo, pp. 534. Boston: Roberts Brothers. Price \$1.50.

The readers of this MAGAZINE will remember the graphic sketches of Jerry McAuley and the Water