

Anson D. F. Randolph & Co.
Toronto: William Briggs. Price
\$2.25.

We have previously referred to the distinguished merit of this Pulpit Commentary. The more we see of it the better we like it. The present volume well maintains the high character of the rest of the series. The comprehensive introduction on the authenticity and authorship of the book is by the Rev. Thomas Whitelaw. He discusses with much learning and candour the seeming chronological inaccuracies, the thirty-seven years' chasm in the narrative and the so-called statistical errors which so staggered Bishop Colenso. But a careful examination of these alleged difficulties will show that they are more hypothetical than real. The treatment of this subject, and that of the authorship of the book, is masterly. By arrangement with the English publishers, the book is printed from duplicate stereotype plates at about one half the price of the English edition.

Biographies of Musicians; Life of Mozart. By LOUIS NOHL. Translated from the German by JOHN J. LALOR. Chicago: Jansen, McClung & Co. Price \$1.25.

Life of Beethoven. Same author, same publisher, and same price.

Messrs. Jansen & McClung have conferred a great benefit on music-lovers—a rapidly increasing class—by the issue of their handsome series of musical biographies. Two of the most interesting of these are those above named. When our souls are stirred by strains of classic music, we wish to know something of their composers. Mozart was one of the most precocious of musical geniuses. At three he began to strike chords on the harpsichord and to learn passages of music. At five he composed melodies, and at eight he played the most difficult music on a concert tour through Germany. Yet his life was one long struggle with poverty, disappointment and sorrow. He died at thirty-seven, leaving 800 works of remarkable excellence—

some of them classic forever. His portrait, as given in this *Life*, exhibits a head of ideal beauty, the index of the exquisite character of his music.

Beethoven's portrait is entirely different—massive, shaggy, austere-looking, with deep soulful eyes, which seem to interpret the depth of passion and emotion of his sonatas and orchestral compositions. Strange to say, in the last thirty years of his life, during which his mightiest works were composed, he was almost entirely deaf. He was thus thrown inward upon himself, and his soul wreaked itself in musical expression. His infirmity, perhaps, explains the pensive character of much of his work. He, too, knew much of sickness and sorrow, and his life, like that of many musicians, artists, poets, illustrates Longfellow's lines—

Only those are crowned and sainted
Who with grief have been acquainted,
Making nations nobler, freer.

Library of Biblical and Theological Literature. Edited by GEORGE CROOKS, D.D., and JOHN F. HURST, D.D. Vol. III. *Theological Encyclopædia and Methodology.* 8vo., pp. 596. New York: Phillips & Hunt. Toronto: Wm. Briggs. Price \$3.50.

The valuable library of Biblical and Theological Literature now in course of publication by the Methodist Book Concern, New York, has received an important edition in this volume. Its aim is to give an outline of the nature and history of the four great divisions of theological study—exegetical, historical, systematic and practical theology—together with a bibliography of the copious literature of the subject, both continental and Anglo-Saxon. It is based on the great works of Dr. Karl Hagenbach, for many years Professor of Historical Theology in the University of Basel. Theology is the noblest of the sciences. It has intimate relations to all the other sciences, physical and metaphysical. It intermeddles with all knowledge. In so vast a field the unguided student is like a child lost on a pathless