

on this feature of the subject. Necessarily, the greater part of the argument of the work is devoted to the Creative days. Dr. Dawson treats as light and superficial the principal objections to the lengthening of the Mosaic days into great cosmical periods. He rejects, as strongly as Hugh Miller rejected it, the idea that the days spoken of are natural days of twenty-four hours each; and he contends strongly for the view that God's Sabbath is that period in which we are now living, Elohim having at the close of the sixth æon rested from all his work of material creation, which had gone on during a long succession of previous ages. The age of the world is one thing; very different is the age of man—the last creation of God. It is deeply instructive to see how much there is in the ancient cosmogonies tending to strengthen the position for which our author contends in this respect. The references to the Phœnician cosmogony, to the Assyrian tablets of creation, the Quiché legend, and the cosmogony of the Greeks, are all of peculiar interest. Whether Dr. Dawson will, in all cases, succeed in brushing away the cobwebs of doubt from the minds of his readers may be questioned. This, at all events, is certain, he approaches his task in an earnest spirit; and of his learning there can be no second opinion. He writes as well for the Huxleys of our time as for the honest believers in their Bible, who have within them the abiding faith that it is true whatever may be false. Canada has reason to rejoice that so valuable a book as the *Origin of the World* has issued from her press.

Musical.

An interesting book lately published in London, is "Copyright: A sketch of its Rise and Progress; the Acts of Parliament, and Conventions with Foreign Nations now in force; with suggestions on the Statutory requirements for the disposal and security of a Copyright, Literary, Musical and Artistic." Charles H. Purday, the author, is well known in England as a popular vocalist, as a lecturer on music, the writer of simple and homely music, as the champion of the Abyssinian prisoners, one of whom was a near and dear relative. Amid varied occupations Mr. Purday has been during the greater portion of his life "mixed up" in many questions of contested copyright and he has brought together a great deal concerning "copyright." With respect to the copyright of musical and dramatic work, the existing laws seem capable of being read in all kinds of ways, and no decision ever seems to decide more than the single case: the appreciation of musical copyright in particular seems to require a mind practically acquainted with the subject; a mind that would, at least, not countenance such absurdities as that the arranger of an opera for the piano-forte is the composer of an entirely new work; or that no musician is capable of playing a piano-forte version from the full score. We believe that the most striking instances of the glorious uncer-