

parallel of the literary dry rot of modern realism with the decadence of Greek literature in the Alexandrian school is most striking, as it indicates the cause of the decay of literary form.

The key to literary art is taste, and behind taste lies moral bias. Moral bias is thus the initial impulse in every art movement. Literary criticism should, therefore, be primarily ethical, and its ethical standard should be the highest. Is it to be, as it has been, to no small extent, tinged with residual paganism, or wholly Christian in the future? It is time that the ethics of Christ used to measure daily conduct should furnish the standard by which sound, sane criticism should measure literary art. Such is our author's view.

This is altogether a remarkable book, and should be in the hands of every clergyman, teacher, and parent who is anxious to stem the tide of immoral literature that is rising to-day with such rapidity. It is an arsenal of armor from the literary point of view.

Though the price is but one dollar, the publishers have presented it in the best style of a *de luxe* edition. W. G. H.

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THE FAITH AND THE WITNESS. By M. B. Williamson, M.A. Cloth 8vo., pp. 158. Macmillan & Co., New York and London. Cepf, Clark & Co., Toronto.

One of the results of sceptical attacks on Christianity is the rapid growth of apologetic literature. Opposite every phase of unbelief has been raised up a similar line of support to faith. The heart of attack is the person of Christ, and this must be always the centre point of reply. Whether from the standpoint of science, philosophy, history, or higher criticism, all must eventually impinge at this focal point.

In recent years the Church of England has made large contributions to the apologetic literature on this central theme. The works of Liddon, Barry, Medd, and others, are of universally acknowledged value. One of the latest, but not the least significant, is this work from the pen of an Essex curate. To one who reads this book, it will be a matter of surprise if he is long permitted to remain in a curacy.

He chooses as his theme the first pair of ideas in John's Gospel, the witness and the truth. It is to be hoped that he will go on to treat with similar ability the other two pairs, viz., glory and light, judgment and life. He makes our Lord's claim to be "the Truth" control and focalize his arguments upon its establishment. In a brief introduction, this claim is discussed and shown to be absolute, personal, reasonable, and addressed to faith, which has its roots in a moral temper. If this temper be wanting, the most cogent requirements are reduced to silence.

The witness of the Father and the Son is the first subject of consid-