

*Handbook of Drawing.* By William Walker, Lecturer and Teacher of Free-hand Drawing in Owens College, &c. With upwards of 200 Woodcuts and Diagrams. (Seeley, Jackson, and Halliday.)—Everything that a tyro in the art of drawing can reasonably ask for, in the way of oral instruction, is provided in a useful little manual. The drawing-master treats him as a creature endowed with brains, as well as ambitious of deftly handling the pencil and chalk. From one thing to another, he leads him on; from purely technical rules and instructions, to the more refined elements of the art, which everyone must master who would pass from a mere dauber or copyist to the higher sphere of an artist. When the pupil has learnt to draw straight and curved lines, and shade his surfaces so as to look as like nature as he can make them, he is instructed in the subtler secrets of proportion, symmetry, and character in art work; in taste, style, and "motive;" a word which we gladly welcome as naturalised at last in our art-language. Perspective also is sufficiently illustrated for the purposes of free-hand drawing. The diagrams are generally good. A little more graphic force, and a little less conventionality, particularly in examples of leafage and tree-drawing, would make the illustrations really excellent.

*Demonology and Devil Love.* By Moncure D. Conway, M.A. Two Vols., with numerous Illustrations. (Chatto and Windus.)—In a work full of curious and recondite learning, the history of demon worship is traced back to its rightful origin, as the complement of the solar myth; and the offspring of the prevalent notion affirming the existence of the dual and antagonistic principles of Good and Evil in nature. Starting from this point, the author, in great detail, discusses the many forms assumed by the Devil of human imagination in his sinister and deadly influences inimical to mankind, as animals, serpents, dragons, and what not. The mortal strife maintained between the Deity and the Demon under various aspects is traced from one myth to another, concluding with more modern manifestations of a similar character, as in witchcraft, sorcery, and the Faust and Mephisto legend. We shall return to the subject when we can command space more adequate to its vast importance and engrossing interest.

*The Dramatic Works of G. E. Lessing.* Translated from the German. Edited by Ernest Bell, M.A. With a Short Memoir by Helen Zimmern. Two Vols. (George Bell and Sons.)—Lessing, the parent of modern German thought, the master to whom Goethe, Schiller, and many others looked up with imitative reverence, is gradually making his way in England, through recent translations of his works and Mr. Sime's Memoir. The more he is known the better will he be appreciated. Miss Zimmern has condensed into a few pages the particulars of his life. Art and literature were its predominant occupations. His treatise on the Laocoon group established his reputation as an art critic. The limits he drew between painting and poetry have taken their place among the canons of art which may be regarded as axiomatic. A project for the

proves. The order of their composition, in point of date, has been inverted, for no very sufficient reason we think; three tragedies and a dramatic poem, "Nathan the Wise," preceding the comedies, although composed at a later period. "Sara Sampson" and "Emilia Galotti" among the tragedies, and "Minna Von Barnhelm" as a comedy, will always hold their own as works of genuine art, although not perhaps of the very first order; for, except with the work of the Immortals, the lapse of time and change of manners seriously affect the popular estimate of such things. But with some little allowance made on this account, Lessing's dramas are very readable. Several of them now appear for the first time in English.

*The Englishman's Critical and Expository Bible Cyclopædia.* Compiled and Written by the Rev. A. R. Fausset, M.A., Rector of St. Cuthbert's, York, &c. Illustrated by 600 Woodcuts. (Hodder and Stoughton.)—In these days of the division of literary, as of all other labour, a work of such magnitude as this, emanating from a single pen, entitles its author to the praise of persevering industry. It has cost him, he tells us, the labour of seven years. His predominant idea in undertaking it was to put Bible students, both learned and unlearned, in possession of the fruits of modern criticism and research, as regards the historical and other external features of Scripture, while also conveying "those doctrinal and experimental truths which the written word itself contains." The results of the Palestine Exploration supplied him with fresh material for elucidating obscure points of topography and history. Egyptian and Assyrian researches, also, are not overlooked, nor the welcome confirmation they afford to the accuracy of the sacred writers. Other commentators, English and German, have been made available in clearing away difficulties. The information contained in the Cyclopædia is arranged alphabetically, in pages of three columns, the numerous little wood-engravings taking their place in the text. Scripture references are worked into each article as they are required; notices of more important personages running into short biographies interwoven with reflections of a moral and didactic character. Readers of Ultra-Protestant and Calvinistic views will appreciate the explanation of doctrinal matters. In his treatment of many controverted passages of Scripture, the author decidedly adopts the literal interpretation. The reader may be interested to find the "Millennium" discussed as a future event; "Antichrist" and "Babylon" are explained, in a somewhat obsolete sense, as the Church of Rome. We remark, with some surprise, the absence of "Grace" as the title of a separate article. And in the article on the "Holy Ghost," His "procession" in eternity, from the Father and the Son, is strangely confused with His "Mission" to the Apostles after Christ's Ascension.

*Elizabeth Eden.* A Novel in Three Volumes. By M. C. Bishop. (Low and Co.)—"Love is too strong to die. Elizabeth bowed her head on his breast. She could not say anything definite in her sense of overpowering devotion to her husband." To this end the whole story of