

whelm the mind of the beholder. While we write preparations are in progress for a visible demonstration of America's greatness in connection with the quadri-centenary, which will probably make the grand Exposition of 1892 the most magnificent and colossal "World's Fair" ever known in human history.

The thought occurs to us, and it is not the first time it has found expression in these columns, that the fulness of the times has come for a grand *Exposition of Missions*, and it ought to be in connection with this great commemoration at Chicago. America's discovery was really the result of a missionary spirit, as any one will feel who knows the history of Columbus and has seen his own manuscripts with the signature *Christo-Ferens*. Moreover, there is a curious and suggestive coincidence: the year 1892, while it marks the completion of the fourth century since the discovery of America, completes the first century of modern organized missionary endeavor. The same year, therefore, that commemorates our quadri-centenary also commemorates the centenary of missions.

Why not have at least, then, a great missionary exposition on canvas? At Paris, in the gardens of the Tuileries, there is a famous painting by Alfred Stevens and Henri Gervex, called the *Histoire du Siècle*, 1789-1889, and a marvellous picture it is, presenting the grand outlines of the history of France during the century past. Both its conception and execution are unique. The huge canvas lines the entire interior wall of a circular building, whose circumference we take to be not less than one hundred and twenty feet. At one point on the vast painting is represented an ideal statue of France. Toward the right of the statue stretches a marble corridor, with pillars and arches, completely covering the canvas, until it curves around to the left of the statue. At the base of this corridor, on its steps

and pavement, are represented life-size figures of the great men and women who have made French history for a hundred years past; and through the arches are to be seen the various historic events, portrayed in vivid forms and colors, which have marked the progress of the age.

By following the picture from the left of the observer, around the entire circle, a complete and very unique panorama of the century is made to pass before the eye. The days of the Revolution, with the horrors of the guillotine; then the Napoleonic epoch, with all the glory of victorious war; troops returning from brilliant triumphs passing in review before the Empress Josephine; then Louis XVIII. and his court; the days of the New Republic; then Louis Napoleon and the *coup d'état*; then the Franco-Prussian war and the fall of the revived Napoleonic dynasty, and then again the Republic, until we reach again the statue of France, at the foot of which stands that typical Frenchman of the latter days, Victor Hugo!

As we stood studying this superb historic and artistic achievement, again the conviction forced itself upon us that the *history of this missionary century*, from 1792 to 1892, affords a theme for the painter's brush and the artist's genius which it would be difficult to surpass in suggestiveness, fruitfulness or attractiveness. Let us suppose that some artists of a high order of ability should undertake such a grand work. What a magnificent picture might result! We can even now see it stretching around the inner wall of some cycloramic building. The Cross of Christ might be the central object, with a supernal glory breaking through the deep darkness, and lighting up, as with a touch of gold, a little shoemaker's shop at Hackleton; the door stands ajar and reveals a young man of eighteen years cobbling, while his eyes wander from his work to a book that lies on the bench beside him. It is Cook's Ver-