

iously looking forth to the "Father's business," which He must "finish" amid the thorns of Calvary—the picture being a Christmas present from the thirty child-Christians of this pastor's church. Yonder, above the desk of the preacher's help-meet, hangs another of Holman Hunt's pictures—"The Shadow of the Cross," in the carpenter's shop of Nazareth; while a little to the right of the picture, in the cabinet of curiosities from Bible lands, are ancient tools from Nazareth, just such as Christ used in His consecration of labor. These tools and this picture carry back the mental crucifixion of Christ, even beyond His baptism. There, above the mantel, is its consummation in Doré's masterpiece, which shows us Christ as He goes forth from Pilate's prætorium to His atoning death.

A score of other pictures give us other views of Christ as babe, boy, man—copies from the paintings of Raphael, Müller, Salvatore, Titian, Guido Reni, etc.—while the large photographic scrap book on the centre table keeps at hand copies of every famous Christ-picture of Europe, and two other such books present views of the places where Christ lived or visited. Nor let us overlook this plaque, which was also a part of the Palestine day-dream. It is beautifully painted with the flowers of the nations—roses for England, eidelweiss for Switzerland, kaiser blumen for Germany, etc., surrounding the Rose of Sharon—the whole symbolizing the union in Christ of all nations, to whom immortality, pictured in the butterflies, is brought by His Gospel. The central thought of this study is shown forth more intensely, as a shadow brings out the light of a picture, by that hideous marble image, above the library, of Subhadrâ, the third person in the trinity of India. By contrast we realize the more vividly that we worship the "altogether lovely."

This Christ-room is provided with a Bible atmosphere by Oriental curiosities. Besides the cabinet referred to, there hangs in a nook one of the leathern bottles of the Bible, just behind a

steamer chair which is covered with a Turkish rug and Oriental robe, while in another nook, on a shelf, is an Oriental ewer, set off by a tidy of Turkish embroidery. The desk and library, however, are not Oriental.

The great Wotten desk, with its forty compartments for classifying thoughts and things, is supplemented by an arrangement for keeping all pamphlets, notes and scraps as orderly and available for instant reference as the older topics in the encyclopædia itself.

The library, of forty shelves, is classified, and therefore needs no catalogue to tell in what row a certain book is to be found. One row contains books on "The Oldest Testament of Nature"—that is, all the literature bearing on science—and a full collection of the books on the world's natural religions, which are now being quoted so much by infidels that the Christian preacher needs to have the real documents at hand. The next two rows contain books on "The Old and New Testaments," and are followed by a row containing books on "The Newest Testament," including the *providential* revelations which God has made since the New Testament was concluded, in fulfillment of that promise of Christ, "I have many things to say unto you, but ye cannot bear them now." He has said many of these promised things, and so this row has a shelf containing the works of the Church fathers who succeeded the apostles; another shelf for another chapter of this newest Testament, with the literature of modern missions; another shelf devoted to temperance, and several shelves to the Sunday-school movement and to childhood. Another row is devoted to art; another is the "sideboard," containing full goblets of spiced wine from Carlyle, Emerson, Holmes, Macaulay, Bacon, Talmage, Taine, etc., with the poets, while history also has its nook in this secular corner.

This study is, like the other, large, light, and airy; but, unlike the other, it is warmed from a register, and last, but not least, it is carpeted with lino-