

ation to the weary and dispirited, and this plain talk enables us to make up our mind.

VICK'S FLORAL GUIDE for 1882 should have been noticed before, but the changes in our arrangements this year led to its being overlooked. However, we are not sure but that this is the best time to call attention to this very useful and elegant Annual, for those who love flowers will now be preparing for the coming spring. We need only say that the book is elegant enough for a table book. It has a couple of well-executed plates of flowers, and is full throughout of woodcuts of the various kinds; and we may further add, that we can, from experience, testify to the truthfulness and excellence of Mr. Vick's seeds. Those who buy from him will have no cause of regret. Get his Annual, and study it.

THE American Sunday School Union send us a valuable little book for Sunday School workers—*Teacher's Primer*, No. 1, by the able Editor of the *Sunday School World*, Rev. E. W. Rice. It is devoted to the "Organization and Classification of Sunday Schools;" its matter is initiatory, as may be supposed from its title, and sets forth how to organize a school, its officers, classification, the building and rooms. Here, however, we would express a doubt as to the wisdom of introducing plans like those of the Bethany Sunday School, Philadelphia, and the *S. S. Times'* first prize plan, either of which would cost many thousands of dollars. This part of the "Primer" is decidedly out of keeping with its main idea. What was wanted in such a book is how to make the best use of small means; we have yet to hear of the school which, directly it was organized, had fifteen to twenty thousand dollars to invest in building. Orders of service are given, and will be useful in giving freshness and variety to the opening exercises, which are too apt to run into a rut. The closing remarks, on "Life in the Organization," are true and timely; the key-note is struck in the opening sentences: "The best machinery is useless without the power to set it in motion. System does not create thought; organization does not of itself move the heart; methods do not impart divine illumination." We wish that all superintendents and teachers understood this.

ANECDOTES OF TITIAN.

During the winter of 1548, Titian went to Augsburg, where Charles V. again required his services: the Emperor had become very fond of the artist, and treated him with the greatest respect and consideration. While on a visit, it happened one day that Titian dropped his pencil, and the Emperor picked it up and returned it to him: court etiquette forbade that the sovereign should do such a service for anyone, and Titian was much embarrassed. Charles, seeing

this, said: "Titian is worthy to be served by Caesar." ("Caesar" was one of the titles of the Emperor.)

At Augsburg the painter was made a count, and received a yearly pension of two hundred gold ducats.

Some writers have said that Titian visited Spain; this does not now appear to be true, but it is certain that Charles V. continued through life his favours to him, and when the Emperor resigned his crown and went to live in the monastery of Yuste, he took with him nine pictures by Titian; one of these was a portrait of the Empress Isabella, upon which Charles gazed when on his death-bed: it is now in the Museum of Madrid. After Charles had given up his crown to his son Philip II., the new monarch patronized the artist as his father had done, and many fine works by the master are now in Madrid.

Although Titian had enjoyed much prosperity, he had also suffered much; his wife and his dear sister Orsa had died; his son Pomponio had been a worthless fellow, and had made his father very unhappy; his daughter Lavinia had married, and the old artist was left alone with Orazio, who, however, was a dutiful son. But Titian had then reached such an age that most of the friends of his middle life had died, and he was a lonely old man.

He had painted many pictures of Lavinia, who was very beautiful. One of these, at Berlin, shows her in a rich dress, holding a plate of fruit, and is one of the best of all his works.

Orazio was an artist, but he usually painted on the same canvas with his father, and his works cannot be spoken of separately. Many pupils from all parts of Europe gathered about Titian in his latest years, and it is said that towards the close of his life, when he was at work upon an "Annunciation," some one told him that it did not resemble his former works; this made him very angry, and he seized a pencil and wrote upon the painting, "*Tizianus fecit fecit*,"—by which he meant to say, "Titian truly did this!"—From Mrs. Clement's "*Stories of Art and Artists*," in *March St. Nicholas*.

QUITE naturally and quite significantly, Professor Huxley, in a recent "Contemporary Review," confesses that he has been "seriously perplexed to know by what practical measures the religious feeling, which is the essential basis of conduct, was to be kept up, in the present utterly chaotic state of opinion on these matters, without the use of the Bible."

"GENERAL" BOOTH gives the following statistics of the Salvation Army in 1881: Number of corps or stations, 251; officers wholly employed, 533; theatres, concert halls, and other buildings used, 334; volunteer speakers, 13,393; number of services held during the year, over 200,000; contributions raised and expended by the people, about £50,000; circulation of the *War Cry*, 200,000; circulation of the *Little Soldier*, 53,000.