

Anglicans of Toronto think that they could also dispense with that functionary? It is a pity, then, that, for reasons which need not be examined, they profess Episcopacy, and yet decline to afford the Bishop the means of carrying out the system of the Church.

Many persons have asked, naturally enough, why a new Cathedral should be built, since we have already St. James's Church dignified by that name, and used for that purpose. The answer is very simple: If the Bishop wanted no more than his *Cathedra* in which to take his seat, Sunday after Sunday, and make no further use of it, then St. James's might do very well. If, however, he wants it for a Mother Church to his Diocese, a centre from which life shall go forth to the parishes round about, then it will not do at all. St. James's is not merely not a Cathedral; it is simply a parish church, and a parish church afflicted with faculty pews; and we doubt whether any church on earth with faculty pews has ever properly developed the Anglican system.

According to all true theories, ancient and modern, the Cathedral should have a noble and elevating service, and it should have a body of canons, who should be set over the educational and evangelistic work of the Diocese. The present Archbishop of Canterbury, when he went to Truro, formed a cathedral body on this plan; not forsaking the old theories on which the cathedrals of the Middle Ages were founded, but rather adopting them, and infusing into them a new life in sympathy with the present age.

The cathedrals of the older foundations in England had sunk into a very lethargic state until quite lately; but we believe there are now very few of them which have not felt the new breath of life which has been breathed into ecclesiastical institutions of late years. St. Paul's in London, and many another English cathedral, has become in fact, as in theory, the very centre of life to the diocese of which it is the mother church.

We understand it is on these lines that the Bishop of Toronto has drawn up the constitution of his new cathedral, and more particularly on the scheme elaborated by Archbishop Benson; and, in order that he may have no impediments in the way of working it out, he has chosen to be Dean of the Cathedral, and is now waiting for funds to pay the expenses of raising the structure and to endow the canonries.

We sincerely hope that he may be prospered in this endeavour. It is said that the Anglican body is not the wealthiest in this city. This seems to be conclusively proved by the amount of their contributions for religious purposes, and by the character of their ecclesiastical edifices. Still, there must be a good many members of the Church of England who are possessed of considerable means, and we are sure that there are enough of them to help forward this good work, if they could only be convinced that it will be a benefit to the Church. We are quite sure that the undertaking is a matter of interest to many who are outside the Anglican Communion. Mr. Lecky has pointed out that no Church has been so tolerant as this; and although that very feature may account for some of the lukewarmness which too frequently characterises its members, it does at least ensure that it shall have the good-will of those who are without. The generous remarks of Dr. Potts at the placing of the corner-stone represent a widespread sentiment in all the denominations.

It is sometimes imagined by members of the Anglican Communion that the cause of Christian re-union is helped by the Church of England abandoning her distinctive peculiarities. Such an experiment very seldom answers. We have no doubt that the whole truth will ultimately be reached far more successfully and expeditiously by all parties and communions adhering and giving expression to their own convictions. Mere insincere surrender or half-hearted compromise leads to no satisfactory conclusion. And this is peculiarly the case with regard to all practical matters such as worship and work. Even among those denominations who were formerly most opposed to the Anglican manner of worship, there are important movements in the direction of liturgical worship; and the Church of England will be little likely to conciliate those bodies by abandoning her own dignified ritual. And in the same way, with regard to the practical activity of the Church, a much larger degree of organisation and centralisation is being introduced, for instance, into the Congregational bodies, while the old machinery of the Church of England is in very imperfect operation; and thus it comes to pass that, while the Church of England seems almost the best organised of all the Christian communions, it is, in fact, almost the least knit together of all.

We have no doubt whatever that a living and vigorous cathedral establishment would be of enormous benefit to the Church of England, deepening and stimulating her whole spiritual life and activity; and therefore we cannot but hope that the hearts of her people may be stirred to help forward this good work.

THE ONTARIO SOCIETY'S EXHIBIT.—II.

No small amount of interest is added to the Society's exhibit this year by two contributions from Fred. W. Jackson, a young English artist, whose pictures have won "line" recognition recently at both the Academy and the Salon. "On the Coast of Yorkshire" is an extremely subtle and delicate rendering of a bit of coast scenery, that gathers charm every time one looks at it, and holds it to indefinite accumulation. A road dips along by the sea, upon which a horse and cart have gone far enough to be defined bodily against the sky and the water, making an important incident in the picture. It is a still day, and the sea has the sleepy, sunlit look of a mood in which it is most loveable. Without painting a haze, the artist has suggested the tenderness and indefiniteness of that atmospheric condition very skilfully. Making allowance for the difference, the quality of the atmosphere, and the tones of light, much the same treatment characterises Mr. Jackson's "Showery Day, North Wales."

Mr. M. Hannaford's most important contribution is a large canvas representing "Toronto from Norway." Scope and ambition are strongly observable in the picture, although it is doubtful whether Mr. Hannaford has quite succeeded in filling the one or reaching the other. Those familiar with the scene find it strictly correct from a geographical point of view, and many are quite enthusiastic about the sunset colouring with which the artist has diversified his fine stretch of sky. The effect of distance is good, and the bay is faithfully painted. The foreground is monotonous in colour, however, and lacks breadth of treatment. Mr. Hannaford sends also "Early Autumn," and "A Dirty Morning," a small foggy lake shore picture, with muddy waves rolling in.

Julius Humme has a much too-thinly painted bit of hazy summer woods and water in "Here Silence Reigns Supreme," and a very conscientious country road in "A Canadian Concession Line." Mr. Matthews, in his "Rosedale Ravine," does some clever tree work, but seems to have striven for an effect he has just missed. E. S. Shrapnel sends a "Sunset at Blue Hawk Lake," which has too much of a *papier maché* prettiness to be very true. F. C. Gordon's "Sporting News," in spite of its crude, and in some places, meaningless colour, has that obviousness of motive that attracts so many people.

A number of canvases bear Mr. J. C. Forbes' well-known name, chief of which, in the artist's own opinion, judging by their size and price, are the results of his Rocky Mountain tour, "The Glacier of the Selkirks," and "Hermit Mountains, Roger's Pass." These pictures are full of the characteristics which have given Mr. Forbes his reputation. They are probably accurately drawn, and certainly painstakingly painted. They are very bold, and they are very elaborate. One feels that he is looking at precisely what Mr. Forbes saw, and yet cannot help feeling too a wish that Mr. Forbes had seen a little more—or a little less. The eye misses the depth, the atmosphere, the feeling, that should be in these pictures, and wearies with the eternal multiplicity of pine tops, row behind row. The impressiveness of the "Glacier" is genuine enough, but a little tiresome.

F. M. Bell-Smith shows two sea pictures that mark a decided improvement in his method of painting water. There is real action in the waves of "White Head," the artist's R.C.A. diploma picture, and in both this and "Fog Clearing Off, Low Tide, Bay of Fundy," the light on them is managed so as to give a very good translucent effect. The wet, red sand in both pictures is admirably painted; and, while his rocks still have a suspicion of upholstery about them, and his spray continues to impart a suggestion of whipped cream, Mr. Bell-Smith may fairly be congratulated upon the progress his canvases show.

F. A. Verner makes somewhat of a departure this year in his "Dutch Fishing Boats," some drawn up on the beach, others afloat with a windy sky, a haze over the sea, and several groups of fisher-folk in the foreground. The boats are particularly well painted, and their richness of colour acts excellently upon the prevailing gray-green tones of the picture. The groups are stiff, however, and mechanically composed, and their number and uniformity interfere somewhat with the main motive of the picture.

F. C. S. Ede's "Cattle" are painted in a way that teaches us to expect much of his brush in the future. To accurate drawing and good colour Mr. Ede has added the true bovine spirit, so easy to recognise, so hard to paint. A second look at Mr. Cruikshank's "Cuyp's Meadow" finds its colour somewhat condoned by its energy and action and general breeziness, a third interprets more good qualities, until one heartily wishes that the artist would succumb one little bit to the popular predilection for an occasional half-tone, and make this picture what it ought to be, one of the most striking successes of the exhibition.