

ties, and their absence or presence makes the difference between a mere copyist and a Raphael—between a writer of smooth-flowing verses for a lady's album and a Tennyson.

In a community where art culture is yet in its infancy, it would be absurd to look for elaborate works in figure subjects. The necessary educational appliances do not exist here, nor does the market for their sale. But it is not necessary to go to the works of Turner for proof that sea-pieces, landscapes, and delineations of animal life afford an ample range for the exercise of the highest mental qualities of the painter—poetic insight, imagination, ideality, and humour. Any doubt on this point would be at once dispelled on turning over the pages of a volume of the *Aldine*, and seeing there the wealth of ideas lavished upon this class of pictures. An illustration taken from the recent exhibition here will make our meaning plain. Prominent among the oil paintings was a sea-piece by Mr. Verner (No. 31), showing a large vessel in full sail under a stiff breeze, making her last tack for port. The catalogue gives the title "Homeward Bound," which tells the story at once. The idea conveyed is that of labour accomplished, of difficulties and dangers overcome, of the welcome haven reached at last, and of rest and recompense fairly earned. A poetic glamour is

thrown around a commonplace incident of commerce, which compels the spectator to linger musingly in front of the canvas. The effect is heightened by the evening sun, which having also performed its appointed task, is sinking to rest, also "homeward bound," to its couch beneath the sea, on whose waves its horizontal rays cast a weird and ruddy glow. The sentiment is similar to that conveyed in Turner's well-known "Fighting Temeraire," though there the subject is more poetical. Mr. Verner's picture is very well painted, though not better than some others of his—for instance, Nos. 25 and 50—but it is the only one of the whole twelve or fifteen exhibited by him which has been illuminated by an idea, and for that reason is by far the most interesting to the spectator. It would, of course, be nonsensical to expect that every picture painted should be inspired by an idea. The reproduction on canvas of a beautiful or striking landscape may call up feelings similar to those created by the scene itself. But surely it is not unreasonable to hope that a moderate proportion—one-third or one-fourth—of the works exhibited annually by the Society, should give evidence that mind and soul, as well as eye and hand, have been at work in their creation.

LITERARY NOTES.

Among recent Canadian publications, the most noteworthy are: a copyright edition of Mrs. Charlesworth's last novel, "Oliver at the Mill," published by Dawson Bros. Montreal; "The Prairie Province," by J. C. Hamilton, M. A., and a reprint of Anthony Trollope's last novel, "The Prime Minister," both published by Bedford Bros. All these works are noticed at length in our Book Review Department. Dawson Bros' reprint of "Daniel Deronda," has reached Part V., "Mordecai." In this portion indications are given that the hero will turn out to be of Jewish blood, and we understand that this will actually be the case.

Messrs. Harper Bros., have sent us a number of their recent issues, including reprints of Merivaille's "History of Rome," and Cox's "History of Greece" in their "Students Series;" a finely illustrated manual of "Comparative Zoology," by James Orton, author of "The Andes and the Amazon;" a popular account of "Early Man in Europe," by Charles Rau, being a reprint of six articles which recently appeared in *Harper's Magazine*; a revised edition, in two volumes, of Prof. Draper's masterly work, on "The Intellectual Development of

Europe;" and a reprint of Mr. Gladstone's latest venture, "Homeric Synchronism: The Time and Place of Homer," being an attempt to fix the date of the Trojan War, and to link that event with contemporaneous history.

We are in receipt from Appleton & Co., of New York, of a reprint of another of the admirable series of "Science Primers," the present instalment being on "Botany," by J. D. Hooker; and a pamphlet on "Paper Money Inflation in France: how it came, what it brought, and how it ended," by Andrew D. White.

In England, as usual at this season, there is a dearth of new issues. The most important are: Lord Amberley's posthumous work "An Analysis of Religious Belief," from the press of Messrs. Trubner; the fourth volume of the "Encyclopædia Britannica," (from Bok to Can.) containing an article on "Canada," by Prof. Daniel Wilson; and the sixth volume of the "Speaker's Commentary," dealing with Ezekiel, Daniel, and the Minor Prophets, and finishing the portion of the work which relates to the Old Testament.

[ERRATUM—The quotation on p. 39, line 10, in the right hand column, should read: "The Light is the life of men."]