

The Mission Crisis.

MAY WE NOT HAVE A GREAT MISSIONARY PICTURE ?

THESE are days of great Expositions ; the industries of the world bring their products together, the achievements of the age array their mightiest trophies, to astonish the eye and overwhelm the mind of the beholder. While we write, preparations are in progress for a visible demonstration of America's greatness in connection with the quadricentenary, 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 quadricentenary, also commemorates the centenary of missions.

Why not, at least, then have a great missionary exposition on canvass ? At Paris, in the gardens of the Tuileries, there is a famous painting by Alfred Stevens and Henri Gerox 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 canvass 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 canvass, until it curves around to the left of