

missionaries. No sure authority for the appearance of an Indian church on the scene of history is found before the time of the historian merchant-traveller, Cosmos-Indicopleustes, who, in 522, discovered a fully organized Christian community where it still exists on the Malabar coast. It is the opinion of Mr. Rae, and it seems a reasonable one, that this church came into existence with the rise of commercial navigation in Persia, in which country the Nestorian faith chiefly flourished, and thus not many years before Cosmos made his journey into the East.

The author proceeds with the history of his subject which he divides into three periods, the Nestorian, the Roman and the Jacobite. The Nestorian and Jacobite or Monophysite sects were founded in the fifth century by Nestorius, Patriarch of Constantinople, and by Eutyches, an Egyptian Monk. Nestorius, who, at the present day, would simply have been called a Protestant opponent of mariolatry in his repudiation of the term *theotokos*, or mother of God, as applied to the Virgin Mary, was charged with the heresy that divides Christ into two persons; and Eutyches, in his zeal on the opposite side, denied our Saviour the two natures of the one divine personality. Though thus doctrinally opposed, their followers were equally Syrians. The great schismatical missionary church of the East was the Nestorian, which filled Persia and overflowed into India, Tartary and China, while the Jacobites remained in the Syrian seats, which they still occupy in part. The historian period in Malabar extended from the foundation of the church there, early in the sixth century, to the year 1560 when the Portuguese, having taken possession of the coast, established the inquisition at Goa, and inaugurated the Roman period. This reign of terror lasted till 1653, when the Syrians rebelled against the ecclesiastical tyranny of the Jesuits; but, their time of apostolical succession having been broken by martyrdom and apostacy, they in their widowhood applied to the once hated Jacobites of Syria, and, in 1665, Gregorius, called the Metropolitan of Jerusalem, came into their midst and organized the modern Syrian church of Malabar. What that church is in doctrine and in practice, in its relations with the churches of Rome and of England, and in its internal dissensions, those who wish to know and who have the good fortune to read Mr. Rae's impartial and exhaustive monograph will learn.

### ART NOTES.

The neglect of American statesmen by American painters and sculptors, *The Art Amateur* (October) points out, is no more marked than the contempt shown by the former for the latter, quoting in illustration the reply of John Adam's to Binon's first request for permission to make a bust of him: "The age of sculpture and painting has not yet arrived in this country, and I hope it will be long before it does so. I would not give a sixpence for a picture by Raphael or a statue by Phidias."

It is understood that the Emperor William is the inspiration of the opposition to the Heine monument, which it is proposed to erect at Mayence. The opposition is based on three facts: first, Heine was a Jew; secondly, he hated Germany; and thirdly, he loved France. This is the sequel of the foregoing: "Mr. Louis Windmüller has asked permission of the Park Com-

missioners to erect near the Mall in Central Park, New York, the statue, or rather the fountain-monument in honor of Heinrich Heine, which was designed for Düsseldorf, Heine's birthplace, but never erected there, owing to the opposition of the Catholics and anti-Semites."

"The true purpose of a painter," George Inness once remarked to a friend, "is simply to reproduce in other minds the impression which a scene has made on him. A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion. This emotion may be one of love, of pity, of veneration, of hate, of pleasure, or of pain; but it must be a single emotion, if the work has unity. . . . Its real greatness consists in the quality and force of this emotion." The *Art Amateur*, from which this quotation is taken, tells us that Inness once declared that no one who did not believe in the Bible could be a landscape painter. On another occasion he said: "The whole effort and aim of the true artist is to eschew whatever is individual, whatever is the result of his own evil nature, of his own carnal lusts, and to acknowledge nothing but the inspiration that comes from truth and goodness, or the divine principle within him, nothing but the one personality, or God, who is the centre of man, and the source of all noble inspiration. Rivers, streams, the rippling brook, the hill-side, clouds—all things that we see—will convey the sentiment of the highest art if we are in the love of God and the desire of truth."

G. F. Genung writes of "The Nude in Art" in *The New World* of which this is a selection: "It is because of its suggestion of an ideal, unearthly world, that the employment of the nude in art has its justification and its necessity. The nude, when elevated by idealization, presents pure being or action without the hindering accidents of earthly reality; it transports the mind of the observer back to some golden age, or forward to some heavenly world, where personality is unembarrassed by convention, where character and intention stand out clear and undisguised. 'In an age of commonplace realism like the present,' says Mr. Hamerton, 'it is well for the public mind that it should be occasionally invited to enter an ideal world where human life and human labor are presented in abstract forms.' But we find that, as soon as the higher, inner truth of the spirit begins to press for expression the purely imitative arts begin to be embarrassed. . . .

. . . Just in proportion as these likenesses are pleasing with ruddy warmth in themselves, they are incapacitated for serving as symbols. The mind refuses to enter the ideal world to which they point; it stops with the symbol, and inflames itself with the emotions which the model's anachronistic freedom, coupled with its pulsing vitality, has aroused. It is flesh and blood attempting to enter into the Kingdom of God, and like the hypocrites, it neither goes in itself, nor suffers them that are entering to go in."

A correspondent of the *Colonies and India* has the following interesting note: "It is long, indeed, since I referred to Miss Margaret Thomas, the well-known Australian sculptor, artist and authoress. I now learn that this lady's two year's tour in the south-east of Europe—visiting Athens, Palermo, Syracuse, Pompeii, etc.—has

borne much valuable fruit in the shape of a more than well-filled portfolio, containing a great number of varied, and, in all cases, most interesting sketches. When recently I had the pleasure of inspecting them, the dull and gloomy atmosphere of an early autumnal day greatly accentuated their glowing Italian colouring, which was rendered all the more vivid by force of contrast. While showing these clear, pleasant, and life-like descriptions of the many scenes depicted on the canvas, Miss Thomas informed me of an interesting fact in connection with the colours of the Pompeian frescoes, now, alas! fast fading away. It seems that Professor Kelsey, of the University of Michigan, U.S.A., was very desirous of possessing a reproduction of all the colours therein made use of, and Miss Thomas reproduced them accordingly for him on small blocks of wood. It had been thought that there might be about thirty or forty, but when the time came to note and actually count the various shades and tints employed it appeared that there were over one hundred! In several cases, too, Miss Thomas had to try many combinations before she could arrive at the right one. Professor Kelsey was, I understand, also much pleased with a sonnet on Pompeii, which Miss Thomas has written, and which he, it seems, read aloud to his pupils in the class-room.

### MUSIC AND THE DRAMA.

Mrs. Drechsler Adamson, the well-known and elegant violinist, has again under her instruction some twenty-five or thirty young ladies, who are rehearsing several musical works of value with a view of giving a concert, perhaps in January. Many of these young ladies have good ability and play with considerable technical facility, and are bound to give a good account of themselves under their enthusiastic and talented leader. One industrious and ambitious young lady plays the double bass and draws from its huge strings a good, true tone. For a young girl to play this unweildy instrument is certainly something of a novelty. We will announce the date of the concert later on.

Mr. Frank W. Deane, the pianist, has composed a song entitled "Faithful Sir John." The words are written by M. P. Card, and the song dedicated to "All Loyal Canadians." The music is not difficult, is thoroughly singable, and, if sung with spirit, should be effective. Messrs. A. & S. Nordheimer are the publishers.

The Toronto Male Chorus Club, under the direction of Mr. J. D. A. Tripp, is busily at work preparing for their first concert, which will be given in January next. The club is composed of especially good voices, and we may confidently look forward to hearing better singing than on the occasion of their last concert, commendable as it was then.

Mr. W. E. Fairclough's second organ recital of the present (3rd) series takes place on Saturday afternoon next, at 4 o'clock, in All Saints Church. The programme is again most interesting and varied, the principal numbers being Bach's Trio Sonata in C minor, Guilman's Funeral March, and hymn of Seraphs, Meyerbeer's Schiller March (arranged by Best), S. S. Wesley's Choral Song and Fugue in C, and Horatio W. Parker's Melody and Intermezzo, op. 20. Mr. Walter H. Robin-