

## ART NOTES.

THE Art Association of Montreal has issued an announcement regarding its spring exhibition for 1892 as follows: Through the liberality of several members of the Association, the Council has been enabled to offer the following prizes for competition at the forthcoming spring exhibition. For the best sea or landscape, \$200; for the second best sea or landscape, \$100; for the best figure painting, \$100; for the best portrait, \$100; for the best painting of still life, \$100; for the best painting by an artist under thirty years of age, not an R. C. academician or associate, \$100; for the second best painting by an artist under thirty years of age, not an R. C. academician or associate, \$50; for the best painting by an artist who has been within three years or is now a pupil of the Association, \$75; for the second best painting by an artist who has been within three years or is now a pupil of the Association, \$50; for the best water colour, \$100; for the second best water colour, \$50. For the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of Association membership, two votes, and each family ticket, three votes, \$200. The prizes are to be awarded by a committee of five persons, of whom three shall be elected by the Council of the Art Association and two by the exhibitors. None of the committee shall vote in classes in which they are themselves competitors. A majority of votes of the said committee shall be required to make the awards, and its decisions shall be final. All artists resident in Canada, or Canadian artists studying or residing abroad, may compete for these prizes. A prize shall not be awarded to any artist for the same class of work more than once in five years, nor shall more than one prize be awarded to an artist at any one exhibition. The work of artists who have gained prizes shall, during the period in which they are restricted from competition, be marked "non-competing," and in the catalogue each year shall be printed after their names "Association Prize" (with date and class of work). The special prize to be decided by the popular vote shall be open to competition by all Canadian artists without restriction, and may be won by the recipient of any of the Association prizes.

## MUSIC AND THE DRAMA.

AUGUSTUS HARRIS, the well-known manager of the Royal Italian Opera and of Drury Lane Theatre, who recently so successfully provided a gala entertainment at Covent Garden, has been knighted by Her Majesty Queen Victoria, at Windsor Castle. Henceforth Sir Augustus Harris will be the style under which the popular amusement caterer will entertain the public. It remains to be seen whether Sir Augustus Harris will retain the good opinions he earned before he attained the "object of his life." Some people recall the fact that knighthood has caused many a hat to grow, apparently, very much too tight for the comfort or popularity of its owner. Time will show.

## OUR LIBRARY TABLE.

ROB: A Story for Boys. By Margaret Sidney. 12 mo., \$1.00. Boston: D. Lothrop Company.

This is a new story of a boy who made the most of his opportunity. It is calculated not only to interest boy readers, but to lead them towards Christian work. The authoress shows both quaintness and strength in her narrative, and her sketches of character are well drawn. The dress of the book—its printing and binding—present a most attractive appearance.

BETTER DEAD. By J. M. Barrie. London: Swan Sonnenschein and Company, Paternoster Square.

This little book is printed on beautiful paper, bound in handsome Prussian blue cloth, gilt edged at the top, and embellished with an extra and wonderful pictorial frontispiece title-page; but as to what its contents mean—well, we confess to being rather puzzled. Is it a skit on Nihilism, a study in monomania, a *jeu d'esprit*, or merely a funny story? If the first, it is far-fetched; if the second, impossible; if the third, weak; and if the fourth, a failure. An imbecile young Scotsman comes to London and falls in with a "Society for Doing Without Some People," and the some people are those best known in the fields of politics and letters in London to-day—perhaps this is the joke. The young man attempts to join this Society, and singles out Mr. Labouchere for murder; fails, and himself barely escapes the fate he had intended for the editor of *Truth*, for the president of the Society cannot restrain himself from clutching with deadly grip the neck of the young probationer because "it was such a good neck to twist." This, with a meagre hint at a love affair, is the whole plot. It may be we have missed Mr. Barrie's point if he has one. The trick, too, of inserting in supposedly ludicrous, but in reality very foolish, situations prominent men and women of the day—Lord Randolph Churchill, Mrs. Fawcett, and many others—surely is not in the best taste; and the opening sentence of Chapter VI. is simply disgusting. Such paper and binding as the book boasts is good material wasted.

FOURTH ANNUAL REPORT OF THE CHILDREN'S FRESH AIR FUND, to provide free summer excursions for poor children: account of the work carried on during the season of 1890, with a statement of the poor children's Christmas Fund. J. J. Kelso, Hon. Secy-Treas. Toronto: The Budget Press.

We take peculiar pleasure in noticing, not only this interesting report, but more especially the work of which it is an account. Toronto is growing fast. Its streets are the streets of a city. Even its parks and open spaces are yearly encroached upon. To the wealthy, even to those of moderate incomes, such changes make little difference: there is Lorne Park, Niagara, Grimsby, Victoria Park, Oakville—there are a score of places in which for fifty cents or a dollar they can forget there are such things as unwholesome vapours, ill-ventilated lanes, damp and monotonous road-ways. But of the very poor these things are the constant and unchanged surroundings. True, they may be aware neither of the monotony nor of the noisomeness; still these have their effects, and though we may rejoice in a comparatively clean and sanitary town, there is a vast difference between life on a Rosedale ridge and life in a low-lying lane. This the rich are sometimes apt to forget—happily not all of them. In the statement of receipts for 1890 we find the total to be \$1,078.13; not a small sum certainly, although \$297.29 of it was a balance on hand. Yet surely it might with the utmost ease be increased. If each person denied himself even of one-twentieth of the many minor "outings" he indulges in yearly, this sum would be swollen to proportions which would open the eyes of—many poor children with delight!

CHARLES DARWIN: HIS LIFE AND WORK. By C. F. Holder. New York and London: G. P. Putnam's Sons. Toronto: Williamson and Company. (Leaders in Science Series.)

This is a simple and popular narration of Darwin's life and work, compiled in great part from Mr. Francis Darwin's "Life and Letters," the *Beagle* journals, and other sources. It is told interestingly, and the compiler has kept well in mind the adopted "suggestion that the work should be adapted to young readers as well as old." Like so many American writers, however, Mr. Holder is not over particular or accurate in his choice of terminology and expression—which in a work for youth is a blemish. For example, it is a pity to see wider and wider circulation given to that abominable coinage, "Scientist," as at pages 18, 82, 123, and elsewhere. Professor Henslow, too, would probably have smiled at being described as "one of the best-posted men of his time" (page 16). "He compares his geological studies here to gambling in their excitement" (page 20) sounds odd. A word distasteful to ears polite is quite unnecessarily inserted in "perhaps no naturalist ever went forth after bugs, birds, and reptiles with so singular an escort" (page 40). He means "round" when he says "another method . . . consisted in walking around them on a slow horse" (page 43). "Four nests were found to contain twenty-two eggs, while another bore twenty-seven" (page 52) is ambiguous. To "vibrate" is intransitive, but not so in "without apparently vibrating the wings" (page 78). In "fortunately doing no damage, as they were over one hundred miles from the *Beagle*" (page 80), what is really meant is that it was fortunate no damage was done, since they were so far from the *Beagle*. Such lapses from correctness and elegance of expression (which, after all, is so small a thing to ask of a professed writer of books—Mr. Holder is already known as the author of "Elements of Zoology," "Living Lights," "A Strange Company," etc.) will make some parents hesitate to put this life of Darwin into the hands of a son who, he hopes, will some day speak and write as a scholar.

From the publishers' point of view the book is praiseworthy. It is handsomely bound, very much so; and is embellished with head- and tail-pieces, initial letters, and twenty eight illustrations.

THE POETICAL WORKS OF SAMUEL TAYLOR COLERIDGE. Edited with introduction and notes by T. Ashe, B.A. In two volumes. London: George Bell and Sons. York Street, Covent Garden.

Was it Samuel Taylor Coleridge who first brought genius into disrepute?

Poor Coleridge! "A most original genius," says De Quincey; "the only person I ever knew who answered to the idea of a man of genius," says Haylitt; "most distinguished for his knowledge and genius," says Wordsworth; "I consider Crabbe and Coleridge as the first of these times in point of power and genius," says Byron; "if there be any man of grand and original genius alive at this moment in Europe, it is Coleridge," says Professor Wilson—and yet, "blessings on his gentle memory,—Coleridge was a frail mortal," says H. N. Coleridge. And genius in the abstract has ever since suffered in character from this its "bright particular" concrete manifestation—aided, perhaps, in its downward growth in popular estimation by other mortals only a little less frail—Shelley, Keats—no need to recount their names. Yes, surely it was Coleridge who first brought genius into disrepute—the very word now is familiarly and idiomatically applied to persons with screws loose.

Poor Coleridge! he had more than one screw loose. "His mind," says Southey, "is in a perpetual St. Vitus' dance—eternal activity without action." "No one was so easily cowed," says Wordsworth, "when moral firmness

exact shape in which they were first written, or even as finally edited by their pre-Christian revisers." A further comparison with the Septuagint (LXX.) or Greek version, shows that the translators had a text differing in some important respects from that of the present Hebrew MSS., although, as a whole, the superior value of the latter is admitted. The settlement of the best Hebrew text is, therefore, a matter to be left to text critics, and whilst we can scarcely expect, owing to lack of materials, and the inferior quality of such as we have, to reach the same certainty in the case of the Old as of the New Testament, there seems no reason to doubt that, with the exception of a few passages, the trustworthiness of the present Hebrew text will be substantiated.

(2) We come next to questions of criticism. Here, of course, the authorship of the Pentateuch claims our first regard. Dr. Wright occupies a conservative position, with some important admissions to the critics, whilst the calm, unprejudiced tone of his remarks is worthy of the highest praise.

He regards the Pentateuch as substantially of Mosaic authorship, but its laws were subjected to revision to meet the requirements of altered circumstances. It is, therefore, a work of a composite character, and the old traditional view must be abandoned. The fact that the law is in the New Testament ascribed to Moses, occasions no stumbling block, for it is by no means necessary to regard the "law" as identical with the Pentateuch.

These are Dr. Wright's views, but he gives a very candid and valuable outline of the history of Pentateuch criticism, and summarizes the principal views under four heads: (1) The fragment hypothesis, (2) The completion hypothesis, (3) The document hypothesis, and (4) The Graf-Wellhausen hypothesis, which is a modification of (3).

In this last, criticism has done its worst; the latest possible dates compatible with sanity have been assigned to the various portions of the law, and it is altogether likely that subsequent criticism will take the form of a modification of these views. According to Wellhausen, no part of the Pentateuch is Mosaic. The earliest of the main divisions falls in "the time of the kings and prophets, prior to the Assyrian captivity." The latest is post exetic, and the whole was published as at present found in our Bibles by Ezra, about B.C. 444. With regard to this theory, Dr. Wright says: "Notwithstanding the ability with which it has been put forward, the arguments by which it has been defended, or the popularity it has attained among critics, it may safely be predicted that the hypothesis will not long be regarded by any number of scholars as a satisfactory solution of the question of the composition of the Pentateuch."

Space will only permit of our noticing one or two other interesting questions. On the authorship of the last twenty-six chapters of Isaiah, Dr. Wright has scarcely made up his mind, but seems to lean to the old view that Isaiah wrote the whole book, though he admits the mention of Cyrus by name is a difficulty. "It is probable that the proper name in both cases ought to be regarded as later additions."

More interesting is his account and explanation of the book of Jonah. It will probably startle many readers to find that Dr. Wright not only abandons the story of the swallowing of Jonah by the great fish, but the historicity of the whole book. He rejects the view that it is (1) purely legendary or (2) that it is composed of legends based on fact, or (3) that it is wholly fictitious, and agrees with Kleinert that it is a "prophetic-historical allegory." "Jonah represents Israel fleeing from the duty imposed on the nation in its prophetic character as witness for God. The sleep of Jonah, the storm on the sea, Jonah's bold confession of faith when aroused from slumber, admit of easy explanation. The world power is actually represented in the prophets as a sea monster (Isaiah, xxvii. 1, Jer. li. 34). That sea monster is represented as, in the person of Nebuchadnezzar, swallowing up Israel. Bel, the God of Babylon, is forced to disgorge his prey (Jer. li. 44). Israel's duration in exile is represented by Hosea as lasting for three days (Hosea vi. 1, 2). The prayer of Jonah in the fish's belly is made up of a number of sentences from psalms composed during the exile. . . . The prayer of Jonah contains no confession of sin and no petition for deliverance. Such facts are highly significant. They are very serious difficulties in the way of the literal explanation; they fall in exactly with the allegorical."

Such are the views of Dr. Wright expressed in a manner intended for beginners in the study of the Old Testament. We do not doubt that to many they will be a source of considerable surprise, mingled with pain. In the history of human progress it is ever so. It is by no means easy to separate essentials from non-essentials, or the super-structure from the foundation. The new wine will ferment, and the old skin bursts. But we who have for our instruction the example of the trial of the faith of those to whom the Epistle to the Hebrews was written, must learn to look the facts which our own age has brought to light steadily in the face. We may, of course, refuse to go forward, but it is at our peril. In clinging to the husk, we may lose the kernel of faith, which we should bear in mind is not absolutely dependent upon the written word. Faith may have found supports in a former age which are denied it in this, but we need not doubt that new arguments more valid, and no less cogent, will be found to support the reasonable belief in the Divine origin of the books of the Old equally with those of the New Testament.

O. T.