

faithful a likeness as one hanging below it and done in crayon. The Very Rev. Grand Vicaire Caron is certainly not flattered in his portrait, and the same may be said of Rev. Mr. Baril, the Superior of the Seminary. Cardinal Taschereau on the contrary, is portrayed without any wrinkles or signs of age, and with a benign and bland expression which is decidedly foreign to His Eminence. The kindly yet quizzical look of Monseigneur Fabre is faithfully reproduced, and the portrait of the Bishop of Nicolet is a good one, and well painted.

By far the most interesting picture in Mr. Rho's collection is a small study in oils of a group of French-Canadian pilgrims picnicing on the banks of the Jordan, on the spot whence our blessed Lord with St. John went down into the water. The background of this painting is filled by the river winding among its wooded banks and stretching away to the distant hills of Judea. In the foreground is a gigantic sycamore tree and under its spreading branches a crimson and blue oriental rug has been spread for dinner. On the rug, among the *débris* of the meal, we see in various attitudes five tourists, a Franciscan, Frère Benoit, in his "gown of ginger brown," and a guide resplendent in a red Turkish fez. These tourists you would not guess to be reverend Abbé, but such indeed they are, with two exceptions, the one being the artist, the other a manufacturer of Montreal.

Near to the group on the rug an Arab holds a small wiry looking steed upon which is mounted a reverend Abbé, clad, tell it not in the streets of Montreal, whisper it not in the squares of Quebec—a white *decoler*, a grey hat and a scarlet puggree. Behind him on the smooth white sand are more of his confrères, all bearded and brown, and at one side on a fallen tree trunk sit the artist and another learned abbé, both provided with white puggrys and green umbrellas.

In the far distance are two palanquins and a boy with some donkeys, and in the water a young Arab is cooling himself, standing up to the neck in the rippling waves.

The grouping of this picture is admirable; it is perhaps lacking in warmth, but it displays an originality and strength that is for the most part wanting Mr. Rho's paintings. The bathing Arab is not well executed and the background is rather colourless but the foreground with its groups of pilgrims is certainly interesting to contemplate. The second room is chiefly devoted to portraits, with, however, some exceptions. One is an exquisite sketch in water colours of the large picture of the Baptism of our Lord. Another is a little gem; it is entitled: "La Sortie du Maître" and represents the interior of the *studio Buzzi* where Mr. Rho worked when in Rome. In the absence of the master two little Roman models are amusing themselves—one in playing with a dummy, the other sprawling on a rug, looking at a picture book.

This interior is rich in colour and is, I fancy, correctly and tastefully painted. The palm for excellence lies between it and a half length figure of Madame Viger Lebrun, which Mr. Rho painted from a small study and afterwards retouched beside the original in Florence. He has been successful in reproducing the rich warm tints of the old master, and has faithfully copied the light of laughter in the radiant brown eyes, and the almost speaking expression of the lovely face framed in its wreath of sunny curls, above which is tied a white handkerchief after the manner of a turban.

Apart from these there is not much of interest to a stranger. Family portraits, either by the dozen or singly, are not calculated to inspire rapturous admiration in the bosom of the average outsider. And there is a newness and garishness of colour in the pink cheeks and red lips and white foreheads and nineteenth century jewellery that is apt to become monotonous by the time one has gradually inspected a family from the grandfather down to the youngest olive branch. One of Mr. Rho's portraits speaks solemnly to the heart. It is of a fair young girl, tall and stately, radiant with life—but alas! the lustrous eyes that we see on the canvas are now closed, and a costly mausoleum, out on the hillside, covers that once regal form.

Mr. Rho has several very creditable specimens of his

own engraving. He is also a sculptor, and has on hand a fine allegorical design, richly carved in wood, destined as a frame or background for an escutcheon, to be placed in the dining-room of a Boston gentleman. On my expressing surprise at a democratic American going in for anything so "European" as a coat of arms, Mr. Rho made answer, "But, then, you see he is part Iroquois!" After this explanation nobody will be justified in calling that Boston gentleman, with heraldic tastes, a *parvenu*.

LORRAINE.

HOW TO MAKE A PROTESTANT SAINT.

How to Make a Saint; or, The Process of Canonisation in the Church of England. By "The Prig." London: Kegan, Paul, Trench & Co.

This is another addition to the series of humorous ecclesiastical sketches for which we are indebted to "The Prig," and it must be acknowledged that his latest production is in no way inferior to any of those which have preceded it. The humour is as choice, the scenes as graphic, and the dialogue as sparkling as ever. It opens with a discussion in the clergy house between the Rev. Kentigern Maniple and the members of St. Betsy's Sisterhood over the recent canonization of the English Martyrs, which has suggested the idea of the Church of England following suit, and the happy thought has occurred to all assembled, why should not we too add to the list of saints in the Book of Common Prayer? The idea is voted an excellent one, and the only difficulty which presents itself is the simple yet practical one, how is it to be done? The Rev. Mother sees no reason why "the father should not come down this evening and proclaim some new blessed ones from our altar." Mr. Maniple, however, thinks that certain formalities are generally observed in so important an affair, and that it would be better on the whole to move in the matter with caution and deliberation. The sisters suggest that a member of their body lately deceased might be canonized by acclamation, which would get over all difficulties. It is, however, ultimately agreed that before taking any decisive step Mr. Maniple should consult a few brother priests and abide by their opinion. A clerical meeting is accordingly convened at which various learned and edifying suggestions are made, in which some one discovers that according to Canon Law a bishop ought to move in the matter. It appears doubtful, however, if any member of the episcopal bench would be willing to encourage the idea, much less to take the initiative. Colonial Prelates, the Primus of Scotland, and Dr. Reinkens are in turn suggested, but it appears that none of them have jurisdiction in England. At last some lady observes, "Why not one of the Order of Corporate Reunion Bishops? They invoke the saints." "Yes. They would do very well. But then they are so terribly afraid of being found out that they would not proclaim the canonization publicly. They might perhaps canonize a few saints for private use among members of the Order of Corporate Reunion, but they would not let any one else know whom they had canonized." Ultimately, it is resolved that application should be made by the party in the room to the diocesan, the Archbishop of Mercio, in writing, the question as to whom it was proposed to beatify being reserved for a later period as a mere matter of detail.

In due time the reply of His Grace is received, but though courteous in the extreme, the worthy prelate refuses to commit himself further than to express a wish to ascertain what public opinion might be upon the subject. The committee accordingly form themselves into the Society for the Propagation of Anglican Saints, and resolved that the first thing to be done is to call a meeting. Exeter Hall and Willis' Rooms having been rejected, the former on Evangelical and the latter on Papal grounds, it is finally decided that St. James' Hall shall be the *locals*. A most edifying meeting takes place, which is graphically described in the text, and sundry suitable suggestions are made, amongst others that the illustrious dead to be selected for public veneration should in life have belonged to the Conservative party (this was by a