

The counsel will be thought unworthy, we know, by the votaries of high art, but we cannot help thinking that an improvement of the art department of the Industrial Exhibition might be useful as a humble instrument both for the cultivation of popular taste and for the sale, at all events, of such works as please the many. What is exhibited there will be seen by the whole Province, not by Toronto alone, and though the majority will come only to stare some may come to admire and a few to buy. We commend to Mr. Withrow and the other managers the provision of a separate building suitable for the quiet enjoyment of art and a special committee to supervise the admissions. If obtainable, a Loan Collection should always be got together to add to the attractions of native artists and furnish a standard of excellence. Meantime our thanks are due to the organizers of the Exhibition at the Toronto Art Gallery for bringing before our artists and our people such pictures as Dawant's "Embarkment of Emigrants," and Hoeber's "The Daily Bread," and we may add, with special pride in the achievements of an old Toronto artist, G. R. Bridgman's "Boy Overboard."

—Industry is always respectable and no one can deny the praise of industry to Dr. Poole's portly volume on "Anglo-Israel." Every particle of evidence or of anything that looks like evidence in favour of the whimsical hypothesis that the Saxon race is the Lost Tribes of Israel has been collected with the most diligent research by Dr. Poole, whose ethnology in its vigorous sweep draws no distinction between Celt and Teuton, while his philology is subtle enough to deduce "Saxon" from "Isaac." It is impossible to speak of "Anglo-Israel" with disrespect, since it is the creed of the most popular preacher in Toronto, and in England has arrived at the political dignity of being a "vote," and of putting test questions to Parliamentary candidates. It seems to be, in effect, Jingoism with a Biblical sanction. As descendants of the Chosen Race the