

dants. They know His will, and execute His commands with alacrity. All nature is subservient to His will, and instrumental to His purposes. The stars fight in their courses under His banner, and subordinate their powers to the dictates of His will. He can command nature out of its course, and reverse the ordinances of creation. The government of all things lies in His hands; He supports the heavens, and yet He is above them. He extends His dominion even to the will of man, which yields to the suggestions of the Spirit of Christ. He is now the blessed and only Potentate, the King of kings and Lord of Lords, Who only hath immortality, dwelling in the light which no man hath seen or can see, to Whom be honour and power everlasting.

Holy Thursday is now observed throughout the Anglican communion as a day of Intercession on behalf of the great cause of missions. A more earnest and a more general interest in the subject is most desirable among us, if it were only that by the reflex influence of such a spirit, a greater stimulus would be given to the Church as already in operation. But this interest, in order to be genuine, must be accompanied by a larger liberality in the contributions which should always accompany prayer. The offertories in the Ecclesiastical Province of Canada will as usual be devoted to the Algoma Diocesan Fund.

BOOKS BORROWED.

THE PROVOST of Trinity College, Toronto, requests that any books which have been borrowed from him may be returned without delay, as he will leave Toronto before the close of this month. He mentions specially Bishop Forbes on the Thirty-nine Articles.

ONTARIO EXHIBITION OF PICTURES.

NOT the artists so much as the public generally should be congratulated on the exhibition of pictures, by the Ontario Society of Artists, now to be seen in the Society's rooms in Toronto. The pictures are upon the whole a great improvement upon former years, especially among the oil paintings; and the cultivation and appreciation of art is of far more importance to "the people" than it is to the artists. It is a branch of education which helps very materially to expand the intellectual powers, and to furnish sources of pleasure and enjoyment in the wildest as well as in the commonest and the least sensational phases of nature. When the Duke of Wellington, some years before the Battle of Waterloo, was riding through that part of the country, he is said to have remarked that should he ever be called upon to fight a battle in order to defend the city of Brussels, he would fight it at Waterloo. The Duke evidently viewed all nature at that time under a military aspect. And just in the same way does the cultivator of pictorial art find the most exquisite pleasure, wherever he may go, in mentally tracing out the pictorial effect of sky, mountain, and flood, of groups of men, the inferior animals, or trees, as well as of varieties and combinations of colour which the untutored mind would never notice, so that the cultivation of art is of immense importance to mankind at large—that is, if they wish to get all the legitimate pleasure they can out of the beautiful world in which Almighty God has placed them. For the proper cultivation of the principles which should regulate the taste in art, it has been

found best to have an annual exhibition of pictures, in the principal art centres, which shall bring before the public the various aspects under which nature can be viewed as well as the higher effects which can be produced by artistic skill—perhaps chiefly displayed in a selection of the best effects to be observed in nature.

It is found next to impossible, even in Europe, to keep all inferior pictures out of an exhibition. The Toronto exhibition is not an exception in this respect to the general rule; although the number of pictures which "should not be there" is very small—much less in fact than usual.

There is scarcely any necessity to refer to the merits of Mr. R. Harris, the vice-president, as almost the only figure painter here, and certainly the best we have. The portrait of Mr. Burnside, 83, and that of Mr. Wadsworth, 47, are excellently treated, true to the life and expressing nature, "pure and simple." No. 32, the portrait of a girl, is a lovely little gem, of which the subject may well be proud in after life, if she should ever live to be "a day beyond thirty." No. 78 is most effective, and will be admired by true lovers of art as long as the canvas shall endure. It is related of Sir Joshua Reynolds, that after having painted a portrait of a lady in three hours, he said the price was thirty pounds. "What!" said the lady, "thirty pounds for three hours [work]?" "No," replied Sir Joshua, "thirty pounds for thirty years work." Mr. Harris, we believe, painted No. 78 in about three hours, and it no doubt equally represents the skill accumulated from the mental and the mechanical labour of a number of years. T. M. Martin, the most indefatigable worker we know of, has conclusively shown that the Princess Louise was fully justified in selecting him as one of the first Academicians in the newly formed institution. His landscape, No. 46, is one of the best in the exhibition, and is in every respect, excellently treated. No. 60 is really good. No. 29 is a very pretty little picture. He furnishes the best fruit piece here, consisting of a bunch of grapes, No. 77. No. 16 is a beautiful succession of waterfalls, well painted. Mr. Watson has given decided indication of ultimately equalling any and every other landscape painter in Canada. His pictures secure universal admiration among his brother-artists. With the exception of a little too much blackness, his paintings are of the very first class, No. 49 is perhaps the best—the water in it is admirably treated. Perre's large landscape, No. 19, is a capital picture. The general treatment, the composition and colour are excellent. No. 20 is a pretty little view of Toronto from the mouth of the Don. The sky is particularly good. He has also a couple of portraits of young ladies, which are generally admired. Mrs. Schreiber has a portrait of a lady, No. 30, which exhibits careful painting, which we recognize as an old acquaintance. J. A. Fraser has both oil and water. No. 69 (oil) is a pretentious picture. The colouring is heavy and opaque, the perspective of the edge of the water wrong, the figures, though exceedingly well painted, wanting in grouping and proportionate size, the birds much larger than "the oldest inhabitant" ever saw there before. The pictures painted by commission for the Queen are not exactly what should have been sent to the mother country as specimens of Canadian art. The "View of Quebec from Point Levis," No. 23, is sadly weak in colour, wrong in tone, and altogether wanting in those features which should characterize the subject. It gives no idea of the key of British North America, and might be taken for an attempt to represent a quiet Mediterranean port. Henry

Martin's flowers, No. 24, are the best in the room. Patterson, who is a pupil of Baigent, has a very superior picture (unfinished) of Professor Croft; it has many points of excellence in design and execution. Rolph's Game, No. 24, is well painted—rich in colour, and harmonious. Baigent's Tintern Abbey, No. 7A, is worthy of considerable notice. A sunset on the Georgian Bay, No. 7, is excellent: the sky superior. The Manitoba birds, No. 74, are well painted.

Among the water colours, Fowler takes high rank. As a colourist, he is well known to be of the first class, although we think he excels most in flowers and fruit. Nos. 175, 156, and 190 are particularly good. Hannaford has several excellent pictures well painted; all are good, No. 174 is exceedingly so. No. 166 is quiet, No. 187 is equal to anything among the water colours, and is a very superior picture. More of this careful artist's productions would be generally appreciated if he would favour the public with them. L. R. O'Brien has (147) a very effective picture of the Chaudiere Falls. Wickson has, 144, a girl sitting on a tombstone in a churchyard, quiet, and exceedingly well done. Harlow White has as usual some excellent work; 212, 213 are especially good. This artist never does anything crude, or otherwise, bad. Sandham's 151 is worthy of a place in any exhibition. Creswell, of course has some excellent pictures—135, 139, 154, &c. Verner's 214, is richly painted: the best he has here. Gagen's little bird, 158, is artistically treated: his flowers, 152, are good. Matthews' scene in Queen's Park maintains his former reputation. In a better light it would be seen to more advantage. The "Mount Washington" is almost as good. T. M. Martin's visit last year to Muskoka has had good results. No. 92 is particularly good. Reford's 196, has some good strong work. A. H. Howland has, 237, some studies in ornament, superior in design and execution. There are other pictures worthy of special notice, but we have no more space for the purpose. Our readers must see them for themselves.

SOME ERRORS OF SPEECH.

IT is not uncommon to hear persons speak of the Sabbath, when they mean Sunday. This should never be, since error of speech will lead to error of thought, and an error of thought will show itself in error of action.

The first day of the week is never termed the Sabbath in the Bible, it was never so called by ecclesiastical writers—the Catholic Church has never so named it, and the Book of Common Prayer always designates it as Sunday.

The seventh day of the week is Sabbath, and it is wrong to apply the name to any other day.

From the habit of calling Sunday the Sabbath many persons have been led to consider the Lord's Day and the Sabbath as identical, and so have thought the law of the Jewish Sabbath applicable to the Christian Sunday. This error has resulted in much needless distress to tender consciences, and the introduction of endless confusion into the question of Sunday observance.

Another common error is to speak of the Roman Catholic as the Catholic Church.

This implies (what Rome charges) that all Christians, not in the communion with the Bishop of Rome, are schismatics; and therefore not members of the Holy Catholic Church of the Creed.