

DIOCESAN FUNDS.

WITH reference to the letter of "Justice," in last week's issue, we deem it proper to say that we are enabled to state, after inquiry made, that no sanction has been given by the Lord Bishop to any collection being taken up in any of the churches in the Diocese in support of the funds named in the said letter.

OUR ACADEMY OF FINE ARTS.

SIXTH ANNUAL EXHIBITION.

THE Exhibition this year opened on Monday, 20th, with *eclat*, and under the special favor and with the presence of the Governor General, who made one of his very telling and appropriate speeches, to a large and wealthy assemblage. His Excellency not only did this, but is a contributor to the collection from his own easel; the remarks to which he gave utterance were quite to the point, and might well be digested by both students and amateurs. The rooms are well but not overfilled, and the effect on entering is very pleasing, and we are glad to be able to say that the public evince decidedly more interest in the exhibition than formerly, although sales are not so plentiful as have been in some years past. On the whole, however, the Society of Artists is to be congratulated heartily upon their attaining this, their sixth anniversary, with such evidence of increased vigor, notwithstanding the pressure of dull times.

THE PICTURES.

Space will not admit a very long or detailed review of each artist, but we will endeavor to give our readers some clue to what is to be found upon the wall, and the quality of the work.

Mr. Crocker. This artist is very favorably represented by two little pictures, "The Holy Well," and "Spanish Christianity."

Mr. Cresswell, sends eight or nine pictures in his usual pleasing and popular style, his water colors are not large but are carefully and lovingly painted, chiefly coast scenes in both hemispheres; he is particularly happy in changeable effects of weather. His skies have motion and are such as could not be produced without much study and learning.

Mr. Fowler comes out well again this year with a very powerful street scene, "Searbach on the Moselle," this picture certainly shows that our veteran medallist has not lost his cunning.

Mr. Fraser seems to have gone into painting in right good earnest this year, as if he would fain make up for lost time, not in quantity of canvass but in quality of work; his tints and treatment make us feel the impotence of words to convey anything but a feeble conception of nature by description, as compared with the palette of a true artist. Mr. Gagen's "Holyhocks" and Azalias are very fine groupings of telling colors; and his landscapes too, are very good.

Mr. Jacobi is certainly no slight accession of strength to the society. His two landscapes in oil, one a "sunset" the other "moonrise," are truly wonderful in tint, and

evince a power of invention truly astonishing, while his small studies are very pretty bits of colors.

W. Grant, a non-member of the society contributes two landscapes in oil, "The Dutch Church," which caused much enquiry from visitors, perhaps no pictures in the collection more so. They evince an earnest striving after nature. The late Mr. James Hoch is represented by two or three small but pleasing bits in oil and water-color, very characteristic of his style.

Mr. Henry Martin, too, will give much pleasure to his many friends and acquaintances by the show he makes of the products of his late European tour.

Mr. T. M. Martin sends some beautiful little studies in oil of flowers, charmingly opposed by a judicious arrangement of background and surroundings. His ducks too, are good as usual and have found a purchaser.

Mr. M. Matthews makes a better display than for some time past. His "Pennsylvania River" appears to please.

Mr. O'Brien, the Vice-President, is in full force as usual, in fact it may be said with truth, that he never showed to such good advantage before. His "Mountain in shadow" is delicious in greys and luminous in effect. He contributes twenty pictures of which none are inferior, and many are truly of a very tempting stamp. One little gem, "Cape Ann," is as good a bit of coast work as we ever remember to have seen from his brush. His subjects are well varied but coast scenes prevail.

Mr. Perre comes back to us from Philadelphia like a renewed man, and certainly will be welcome, both among his *conferes* and the public. His coloring never offends: need we say more?

A young and rising artist is this year rather prominent, namely:

Mr. F. M. Bell Smith. He exhibits for the first time in oil, and his *Hanlan vs. Plaisted* is remarkably clever, as are also his several Canadian figure sketches: in fact it is the first time we ever saw Canadian winter life pleasingly and tastefully portrayed.

A notice of the exhibition, without mention of Mrs. Schreiber, would be something like the play of Hamlet without the title role. She stands almost alone in figure painting, and is a capital example for our young and rising students. She shows to great advantage in "Christabel" a scene from Coleridge.

Mr. Verner exhibits a fine lot of pictures as usual, but notably in the water colour department, and his fruit in oil. Some of the most lovely little pictures in water colour are those of Mr. White, chiefly scenes in Wales, and we are glad to see that they have most of them found purchasers. The architects do not show to much advantage from an apparent lack of interest in the exhibition. We should like to see them cover at least one wall.

FUTURE PUNISHMENT.

BY E. S.

LIFE and Death, the "crucial words." Mr. Minton in his pamphlet, "The Way Everlasting," has declared that the

words "life, and death, are the crucial words of the whole controversy;" I shall therefore give these words, as used in H. S., a more particular consideration. I can however, here, but give a brief epitome of the evidence afforded by H. S., and of my argument therefrom. By consequence of this, I omit a particular consideration of the passages adduced by Mr. White, from St. John's Gospel, which he considers to afford support unto his theory. I can only say that the exegesis which he gives of them is entirely *ex parte*, and erroneous: the leading idea, as shewn by the context, being different in every case from what he affirms.

In considering the Biblical meaning of these words as applied to man, in distinction from the animal race, and in the scope of men, meaning *generally*, (to go no further, here) the question naturally and necessarily arises, what is the first or leading idea attached to them? Is it first and chiefly, *existence*, as in the case of irrational creatures, or is it with reference to *good or evil*? To man's relation to the Deity, and to his moral qualities, and the consequences arising therefrom?

In fact, is *existence* a necessary good, or is it so only mediately and instrumentally? As applied to Future Happiness, does its first principle consist in an *ontological* quality, or in a *moral* quality?

I hold that the words Life and Death, as applied to future rewards and punishments, are synonymous of pain and joy, and that such is the normal meaning of these words in relation to man as a moral agent and responsible being. 2 Cor., iv., 11, and Psalm 23, may here be quoted in evidence. It is, of course, a well known fact to every Hebrew scholar, that *be ge tsalmaveth*, does not mean *literally*, "the valley of the shadow of death," but great trouble or sorrows, being parallel here with Psalm xliii., 2, and with Psalm cxxx., where *Maamakim* "depths," or deep places, are symbolical of *distress*. Mr. White (p. 400) does not fairly represent the orthodox view when he says that we, in the use of these words, "elude the ideas they most properly denote."

Not only is it necessary to recognize which is the first or leading idea in the use of these words in *such* relation, but also we must give to such words either a *literal* or *figurative* meaning, as used in particular passages. They cannot have both *literal* and *figurative* meaning, in the *same* passage, i. e., they must refer to the body or to the soul particularly. Further, we have not only these important general principles as the basis of our argument, but we have a particular evidence in confirmation thereof. Acts v., 21, "Go speak in the Temple to the people all the words of *this* life."

This evidently includes *two* things. First—That as the life of the Christian, so described, includes a present and continuous condition in another world, so also this is contra-distinguished from life of *another* kind. It is clearly against materialism, and by just inference also adverse to conditional immortality, as propounded by Mr. White. Second—