

ingly intruded themselves: "Teacher" for "teachers;" "thought and wearied" for "thought's unwearied;" "watching" for "watering;" "plain" for "vein;" "good deed" for "Godspeed;" "you" for "and;," and "fire the" for "flower in," besides some minor errors. You remember the "Auto-erast" said: "I am a very particular person about having all I write printed as I write it. I require to see a proof, a revise, a re-revise, and a double revise, or fourth proof rectified impression of all my productions, especially verse. A misprint kills a sensitive author. No wonder so many poets die young."

I am quite sure the corruptions were in the copy, and that they did not originate with the proof reader of *The Week*. I enclose a copy.

Yours truly, JAMES L. HUGHES.  
Toronto, April 3rd, 1893.

Teachers of teachers! Yours the task,  
Noblest that noble minds can ask,  
High up Aonia's murmurous mount,  
To watch, to guard the sacred fount  
That feeds the streams below,  
To guide the hurrying flood that fills  
A thousand silvery rippling rills  
In ever widening flow.

Rich is the harvest from the fields  
That bounteous Nature kindly yields,  
But fairer growths enrich the soil  
Ploughed deep by thought's unwearied  
toil

In Learning's broad domain  
And where the leaves, the flowers, the  
fruits,  
Without your watering at the roots,  
To fill each branching vein?

Welcome! the Author's firmest friends,  
Your voice, the surest Godspeed lends  
Of you the growing mind demands  
The patient care, the guiding hands,  
Through all the mists of morn.  
And knowing well the future's need,  
Your prescient wisdom sows the seed  
To flower in years unborn.

#### PRESBYTERIAN SCOTLAND.\*

By far the profoundest revolution in the scientific treatment of phenomena affecting human life is that which has been introduced by the so-called Historical School. To interpret the laws and institutions, the beliefs and customs of men, and all the other products of human activity, in light of the historical influences amid which they have originated and grown up, is to understand these phenomena in a totally different sense from that in which they are explained by reasons which a later reflection reads into them from its own point of view. Among all departments of inquiry which have been affected by the historical spirit, none have received such a beneficial transformation as those which are connected with the doctrines or usages or institutions of rival parties in Church or State. In these fields of intellectual labour the calm spirit of historical investigation has too often vanished amid a storm of sectarian passions; and even professedly historical works have turned out to be little more than big polemical pamphlets, in which the special pleading of a partisan has been substituted for an impartial statement of historical fact. It is therefore pleasant to welcome every contribution to our literature, which indicates the beneficial change that is coming over the treatment of subjects which have hitherto been made the battle-ground of political or ecclesiastical polemics.

This happy change could not be more strikingly indicated than in the volume named at the head of this article. The Scots are not to be blamed if their traditional perveridum ingenium has been directed with peculiar intensity to questions of religious doctrine and ritual and government. Here, again, the historical spirit enables us to understand facts which are unintelligible to the partisan, who

\* The Public Worship of Presbyterian Scotland Historically Treated. The Fourteenth Series of the Cunningham Lectures. By Prof. Charles Grelg McCrie, Minister at Ayr. Blackwood and Sons, 1892.

views them from a hostile camp. But, whatever may be said of the fervour for which religious controversy in Scotland has in the past been characterized, it is gratifying to find that a new spirit is growing up in our time which has seized the old themes of party strife, and carried them off into the calmer region of scholarly research. Of this new spirit the volume before us is a peculiarly pleasing manifestation. By hereditary claim no man had a better title than its author to enter upon such a work. His grandfather, by his famous life of Knox, as well as by his *Life of Melville* and other works on the period of the Reformation, may be said to have been one of the earliest pioneers of the Historical School in its labours upon the religious life of the past; and from personal experience I can testify to the welcome assistance, which McCrie's works afford, to the student who is seeking an acquaintance with the literature of the sixteenth century, and with the intellectual life which that literature represents. The younger Dr. Thomas McCrie, son of the biographer of Knox, and well known also by his contributions to Church History, was uncle of the present representative of the family; and the work to which attention is here drawn, forms a worthy embodiment of the scholarly industry and historical fairness which were recognized as marking a new epoch in the works of his grandfather. The work deals with a very limited aspect of Scottish Presbyterianism. It does not touch except incidentally, upon the Presbyterian form of Church-government, nor upon the Calvinistic system of theology which has been commonly associated with Presbyterianism. It treats exclusively of the forms which have been adopted in the public worship of the Scottish Church, and it traverses the whole ground from the ritual of the first Northern Churches to the tendencies of our own day. Beginning with the Celtic and Anglo-Roman period, it describes the revision which began with the great movement of the sixteenth century, and which became crystallized in the Book of Common Order. It then traces the course of events which led to the adoption by Scotland of the Westminster Directory: it describes the decadence which followed the Revolution of 1688 and the Union of the Crowns, and it closes with an elaborate sketch of the "Modern Renaissance," as it is named by Dr. McCrie,—the movement to improve the service of the Scottish Church, which has been going on during the latter half of our century. These subjects are all discussed with a fullness of detail which renders the work almost indispensable to those who are interested in the history of liturgies, or in the general history of Scottish Christianity. J. CLARK MURRAY.

#### HER FACE.

Your face stands clear as one last star, when  
all

The rest have vanished—lovely, lone and  
sweet:

And in this silence, I can hear your feet  
As last I heard them, slowly fall for fall,  
Growing so faint—and yet distinct. The hall.  
The door you passed—then out into the street,  
And gone forever! Pride and passion's heat  
So wove our destiny. 'Tis vain to call,  
I know, and cry, and think old hours o'er  
And linger on spent kisses and dead vows:  
And count one crumbling flower worthy more  
Than all the rest. But still my forehead bows  
On this old table, yearning, yearning yet  
For thy dear face o'er which my own is wet!

CHARLES GORDON ROGERS.

#### ART NOTES.

Sir John Millais is finishing the portraits of two children, one of a brunette with a beautiful profile, and the other of a little girl in red, who holds in her hand a bowl on the edge of which a canary is perched.

Mr. Harris's portrait of the Hon. Oliver Mowat for the new parliament buildings has attracted a good deal of attention,

admiration and criticism, generally favorable. It is an excellent likeness of the Canadian G.O.M.

Some very fine tapestries now in course of execution under William Morris's direction at Merton Abbey and from designs by Burne-Jones, are to be shown at the exhibition of the Arts and Crafts Society in the autumn. It will be held in the new gallery (London) and will be open during October and November.

The president and members of the Ontario Society of Artists gave a reception on 4th inst. in the art gallery, King st., which was largely attended. Among those who took part in the programme were W. E. Hardy, W. Revell, R. J. License, Prof. A. Coleman, Miss Ida Wilkinson, W. A. Radford and W.A. Sherwood.

At an exhibition now open at the Grafton galleries, London, is E. Wyley Grier's picture "Bereft", also a goodly contribution from the Glasgow men—Henry, Walton, Roche, Patterson, Guthrie, Hornel and Lavery. "Public Opinion" speaks of Mr. Grier's picture as "clever and pleasing" but reserves further criticism for next issue.

An anecdote in G. P. Lathrop's "Progress of Art" in Harper's for April well illustrates some remarks in a letter from Professor Mavor which appeared recently in this paper. Professor Mavor said "The commercial man likes to patronize art, he likes even to spend ostentatiously upon its patronage, but he likes to be sure that in addition to a picture for hanging upon his walls, he may have an investment for his money," and further on, "Large sums of money are being transferred from one dealer to another in the ostensible service of art, and to the real imperilling of its existence." The anecdote tells of an American purchaser who, when about to choose a picture, asked the advice of a distinguished French painter then visiting New York. The Frenchman strongly recommended a picture by an American artist (whom we will call Toodles), the price of which was \$300. "Oh," said the patron of art, "I don't want to hang in my house a picture by a man named Toodles. Why not get that Lerolle over there? It is about the same size."

"But," said the French artist, "it is not so good as Toodles' and the price is \$1500." "Never mind," replied the American magnate "when I show the picture to my friends, I want to be able to say 'It is a Lerolle—not a Toodles.'" And Mr. Lathrop tells us it was the Lerolle, not the Toodles, that was bought.

The "At Home" given by the faculty and students of Galbraith's Academy on the 6th was very largely attended, over a thousand guests being present at different times during the afternoon and evening, among whom were the Lieutenant-Governor and Mrs. Kirkpatrick. The guests were received by Messrs. Galbraith, Foster, Hamilton, McCarthy, G. A. Reid, Bell-Smith and L. R. O'Brien, and after passing through the drawingroom, which was tastefully decorated, were at liberty to inspect the work of the students, as well as the works of several well-known artists. Some beautifully decorated china which showed a most delicate touch and tinting was very much admired. The work of the students gives promise of better things and shows a good strong method in the way some of the heads from the cast were blocked in. A large and well-finished crayon drawing of the Venus of Milo, was one of the best. The charcoal sketches from life, while the work of beginners, speak well for the short time the young artists have been at work. Several busts by Mr. McCarthy were in the corridors and rooms: Mr. Foster was represented by four or five portraits, and of these none was better than that of a little child holding a kitten, the scheme of colour, the modeling of the face with its fresh colour and dark eyes, have seldom been surpassed in any of the artist's portraits; Mr. Reid's "Family Prayer" is well