

is known as the Encratite, and was in various respects heretical, a matter which in no way affects the interest or value of his compilation.

The bearing of the present volume upon our canonical gospels may easily be understood. Here is a proof that these gospels were so well established in the Church by the middle of the second century that they must have been known and received for a long time before this could happen. We are at once taken back to the period of the death of S. John, so that practically we have the assurance that the gospels which we now read are those which were in the hands of the companions of the apostles.

So strong was the force of this argument, that the opponents of the early dates of the canonical gospels were driven to plead that perhaps the four gospels used by Tatian were not our four, or perhaps they were not in the same form. If they were found, it was said, it might turn out that our four had received later additions. The first reply to that was given by the discovery of a commentary on the Diatessaron by Ephraem Syrus, in which numerous passages were quoted identical with our own gospels. This practically settled the question. These extracts, we may add, are given at the end of the present volume.

But more was to come. More than one manuscript of an Arabic translation of the Diatessaron have been discovered and now the whole work is before us in English. Of course the double, nay the treble translation, from Greek to Syriac, from Syriac to Arabic, and from Arabic to English (not to mention a Latin translation of the Arabic), has a little affected what we may call the coloring of the work; and there are, naturally, various readings; but the books are virtually identical.

Even those who feel most the apologetic worth of this treatise will confess its religious and historical interest; and nothing is lacking in the apparatus here provided for the student, in order to his thorough understanding of the origin, composition and character of the work. As a help to textual criticism the present volume is of less value on account of the interval between the original text and this translation. Yet even in this respect it is not without interest. For example, we lack the episode of the woman taken in adultery, but we possess the disputed ending of S. Mark, and there are other points of interest. It is superfluous to commend a work like this, and it is sufficient to add that the editor has done his work thoroughly, efficiently and completely.

MOONSHINE.

The moon looks down from her giddy height,
The waves look up to the moon;
And roguishly twinkle the eyes of night,
While the queen in her silver shoon
Steps lightly over the floors of space,
Coquettishly scanning the water's face.

The waves look up to their virgin queen,
The queen she glanceth below;
"Ah, ha!" cry the stars in their roguish sheen,

"There's a spell in the water's flow,
For the moon looks down, and they look up,
And she stretches toward them a silver cup."

She flings her train o'er the tidal flow
And the waters leap to clutch,
As her charms are reflected deep below,
But the stars twinkle low, "Not much;—
Poor fools!" say they, "she will leave them too,
As some other queens and maidens do."

The night grows old and the stars are dim,

The moon she passeth apace;
Her lips are near to the water's rim
And the waves look up in her face;
But the stars go out with a knowing wink,
"Ta, ta!" say they, "she is near the brink."

Ah! type of life and lesson of love,

The moon must be mistress still,
To attract the flow of the waves above,
While she proffers her chalice to fill;
And the roguish eyes of the crowd may leer;
What odds, when the lips of the queen are near!

A. H. MORRISON.

ART NOTES.

That "flat models" may at times be used to advantage in art-schools is strongly and ably argued by the editor of *The Art Amateur* in its issue for March. The conditions and limitations under which this properly may be done are set forth at some length, and it is conclusively shown that it is a mistake to use only "the round" as a means of instruction.

Mr. John C. Van Dyke thus writes of Rembrandt in the *Chicago Dial*: Rembrandt was a remarkable man in the annals of art, a superb etcher and a supreme painter, whose like it is not probable we shall see again. Primarily he was a portrait painter. The single figure was more consonant with his art methods than the composed group. That was probably due to several causes. He was no lover of the traditional or academic, and never followed school formulæ in composition to any extent. His composition was his own, and it was sometimes good and sometimes bad. He had not a particle of what has been called "style," had no care for line as line, and was uniquely individual in the picturesque. With peculiar methods that became dominant in his art and were opposed to classic composition, he often distorted lights and shadows, and built up certain portraits of a composition by dragging down other portions; and this, while a forceful method of procedure with the single figure, as his portraits attest, was not, perhaps, the best method of handling composed groups, as a number of his large figure-pieces attest. His mastery of light and shade rather militated against his composition, just as it bleached and often falsified his color. Fine in many instances as a colorist, he was prone to destroy the purity and value of tones by subordination, and, positive as he was in handling, he at times lapsed into heaviness and ineffectual kneading.

Mr. P. G. Hamerton, the well known English art critic, has the following interesting comparative reference to the work of an eminent Italian artist in the *March Scribner*: Having remarkably good sight, a firm and delicate hand, indomitable patience, and a love of accurateness and completeness in the representation of objects, whether living or inanimate, it is natural that Lessi should paint very much on the same principle as Meissonier did, at least, before the adoption of a broader style when sight began to fail him in old age. Still, notwithstanding a coincidence of gifts and tastes, there is clear evidence that Lessi looks at everything with his own eyes. The resemblance of his work to that of Meissonier is more in clearness of vision than in style. A real imitator copies the mannerism of his original, and looks to him more than he looks to nature. Everyone who knows Meissonier's work intimately is aware that he had a certain sharpness and vivacity of accent that were all his own; an imitator would have tried for that above all things, but Lessi distinguished himself rather as an observer of delicate truths than as a professor of brilliant execution. His art, though technically most accomplished, is in our time rare by its scrupulous honesty, by its modesty, and by the keenness of insight that it unobtrusively displays. I am well aware that sound finish is not looked upon by some critics as an evidence of a want of intelligence in the artist and of Philistinism in his admirers, while the accepted proof of genius in

the present day is to daub with a startling audacity. Surely, however, a strong artistic gift may be accompanied by a healthy liking for thoroughness in performance. If an artist can give a year to a small picture, as Lessi does, without any visible fatigue, that power of steady application is an evidence of mental health. Again, the most recent criticism detests every picture with a subject.

Mr. George Lafenestre, in writing of the influence of foreign schools on French art has this to say on English influence in the *Revue des Deux Mondes* as translated for *New York Public Opinion*: The paintings of Burne-Jones, the most noble representative of the pre-Raphaelite school, are neither unknown nor recent. On the other side of the Channel, some new schools, more realistic or more symbolic, even regard them as already old and out of date. We have only to consider their real value, outside of the fashion which has exalted them or the fashion which depreciates them, and that value is great. The figures of Burne-Jones have a firm and poetic elegance of movement, expression and drapery, which proves his long intimacy with the artists of Tuscany and Attica. The bluish color of the garments accord, in a rigid and sober harmony, with the gayish white of the cold perspective, and contributes forcibly to the unity of his bizarre composition, which has, nevertheless, an irresistible attraction, like one of Tennyson's archaic poems. The influence of English pre-Raphaelitism is not new to us. With- out speaking for M. Gustave Moreau, who has trod this path for thirty years, neither M. Pavis de Chavannes nor M. Cazin have been absolute strangers to what was passing on the other side of the Channel. Several young artists have attached themselves still more conscientiously to this movement. It is not useless to remember, that if this school, though somewhat artificial and even aristocratic, has produced a certain number of incontestable *chefs-d'œuvre*, it is because the greater number of its English adepts, conscientiously following the example of their Italian models of the seventeenth century, have established, as fundamental principles of their dogma, the strict and close study, sometimes even to severity, of exterior form; and the study, obstinate even to affectation and hardness, but always scrupulous and expressive, of character in the figures. The little pictures of our countrymen are only timid attempts in comparison with those of Burne-Jones, Watts, Leighton, Poynter, etc.

MUSIC AND THE DRAMA.

The Canadian Society of Musicians will probably give a dinner during the Easter holidays.

Edward Grieg will visit Cambridge on May 10th to receive the honorary degree of doctor of music.

Mr. Walter H. Robinson, the well known tenor and teacher of singing, has been ill, but we are glad to know has nearly recovered.

The dates for opening the new Massey Music Hall have been fixed for the 13th, 14th and 15th of June. The soloists have not yet been engaged, but we understand will be announced shortly.

Our lady readers will perhaps be interested in a gown recently worn by Mme. Melba, the great Australian prima donna, in Lohengrin. It is said to be of cloth of gold glittering with gems, and cost 12,000 francs, about \$2,800.

Mr. Douglas Bird, of Chicago, who will be remembered here as having a tenor voice of much sweetness, will sing in the Association Hall, on the evening of the 20th inst., at the concert of the Canadian Home Circle. Other well-known artists who are expected to take part are, Mrs. Caldwell, Owen A. Smiley, Mrs. H. M. Blight, and Mr. Edward Stouffer.

A performance of Mendelssohn's unfinished oratorio the "Christus," will be given in St. Peter's Church, on Tuesday evening March 15th, under the direction of Mr. H. W. Webb.