

the United Greeks have returned in a mass to the bosom of the Orthodox Church. The *Official Gazette* describes the ceremony of re-admission with pompous solemnity. The United Greek clergy of Chelm, with the Arch-priest Popiel at their head, were received at the Winter Palace by the Emperor, who had just attended Divine Service. They presented their humble petition, soliciting reunion with the Holy Orthodox Eastern Church, which they say "was the church of their fathers." The Emperor replied in an address, saying that "having listened with peculiar pleasure to your declarations, I above all thank God, whose ineffable goodness has inspired you with the wholesome thought of returning to the bosom of the Orthodox Church. I thank you for the consolation you give me; I believe in your sincerity, and I pray God to support you in the course which you have just deliberately adopted."

Connecting these facts with the various phases of the Eastern question, we need not wonder that the majority of Christians in Bulgaria and the other Turkish provinces are in no hurry to exchange the outrage and carnage of the Sultan for the cruelty and the solemn mockery of the Czar. And we cannot help repeating our surprise and indignation at the strange infatuation of our Government at home which has reduced the Christians of Bulgaria and Bosnia to the dilemma of Turkey or Russia—a mere change of cruel masters; instead of securing for them some kind of self-government under the protection of the Great Powers. As another English contemporary says: "Russian massacres in Turkestan and Russian persecutions of the Uniats are strong arguments against leaving the fortune of South-Eastern Europe to the results of a duel between the Sultan and the Czar." For ourselves, we can only repeat the question we asked some time ago: We see a pro-Turkish party, and there is equally evident a pro-Russian party; but where is the party prepared to undertake the cause of the oppressed Christians in the East?

ONTARIO SOCIETY OF ARTISTS— ANNUAL EXHIBITION.

OUR first impression on entering the rooms of the Society of Ontario Artists is that there is a great improvement in the general appearance, the *tout ensemble* of the Annual Exhibition, on that of previous years. The proper arrangements and lighting of the gallery may have something to do with it, but certainly at the first glance the impression is that this year there is a greater number of fine pictures than usual. The first picture that strikes the eye, both from its size and from its being in the place of honor, is the portrait of Chief Justice Harrison. On each side are Lake scenes by Messrs. Verner and O'Brien, both creditable productions, with a feeling of nature in them which speaks of out-door study. Mrs. Schreiber's "Messengers of Mercy" is a well painted picture of a St. Bernard monk and dog going forth to rescue belated travellers, for which we are afraid the monk will suffer from frostbites or chil-

blains, as his feet are bare. In Mr. Martin's "Fire in the Woods," however, there is an antidote to the cold feeling produced by contemplating that work. Here a family is seen rushing out from a thoroughly Canadian shanty; the man in advance with a bundle of clothing and a clock, followed by a woman bringing two children as *her* most precious treasures. Some small but very good landscapes, by J. A. Frazer; two waterfalls by M. Hannaford; and "Still Life" by Martin, are the most noticeable pictures left on this wall, besides a little gem called "Waiting for the Telegram," by Maxfield.

On the opposite wall two well-painted portraits of ladies, by Mrs. Schreiber, first call for remark. Of these we can only say that they are creditable both to the artist who painted the pictures, and to the country that possesses the originals. Three amusing pictures of Toronto street boys next claim attention. These are by Mr. Maxfield. The water-melon feast is very true to nature, and "The Sugar Rats" expresses the joyous side of boy life with fidelity. This is the first time we have seen pictures by this artist in our annual exhibition, but we hope it will not be the last, as these and kindred pictures are a welcome change from the landscapes, which were so universal. Mr. Maxfield's "Art critic" will cause many a smile. He has also a small newsboy in winter costume, who has found his way into an artist's studio, and is contemplating a gorgeous landscape intently. Other pictures on this wall are: "Coast Scene" by Mr. Cresswell, well painted and rich in color; "View down the Ottawa" (55) by O'Brien; "A Saguenay Salmon," and "Sir Roger, a portrait of a well-known setter" by Martin, and some good solid landscapes by Frazer. At the end of the room we notice a fine animal picture by Mrs. Schreiber, some fine water-color drawing by Millard, and a "Tired Newsboy" by Martin. In the next room are the water colours, which will be found well up to the mark of last year, and in many instances better. Among so many excellent drawings it is hard to individualize; but we think all will notice Mr. Millard's "Rumbling Bridge, Mr. Fowler's "Shade" and Mr. Verner's "Teepees," and "Buffalo by Moonlight." A view of Toronto buildings from the wharf, by Mrs. Rogers, struck us very favorably, as did drawings by Hannaford, Rolph, Matthews and Martin. But we hope those of our readers, who can, will visit the rooms and see for themselves, as it is impossible, in a short space, to point out many of the good pictures which are there.

IN MEMORIAM.

WITH sincere sympathy we record a melancholy visitation of that dread disease, diphtheria, which has painfully afflicted one of the most estimable families in our midst, that of Mrs. Davidson Murray, whose name has ever been kindly associated with many of the charitable institutions for which Toronto is so largely indebted to female christian benevolence; and especially in relation to the Protestant Orphans' Home, over which this estimable lady has presided, we believe,

for over twenty years as First Directress, a kind and trying work in which her daughters and family lovingly seconded her Christian efforts. Within the brief space of four sad days, as our obituary notice tells us in another column, she who has thus benevolently watched over so many of Christ's little ones has been called on to mourn the loss of her two beloved daughters who resided with her, and three grand children, the son and daughters of her now only surviving daughter, the wife of S. C. Duncan-Clarke, Esq., a gentleman also "zealously given to good works." It is hard to conceive a more painful and terrible bereavement, and Mrs. Murray and her family have the respectful sympathy of the entire community, and we are sure especially of all connected with the Orphans' Home, which contrasts to-day so sadly in its ever cheerful aspect with the sorrowing home of its beloved First Directress. May He who, for our sakes became a "Man of sorrows and acquainted with grief" send the blessing of His holy comfort to this deeply smitten family.

SINGING CLASSES.

BY THE REV. EDWARD SOFTLY, B.D.

THE matter of singing classes may be looked upon from two points of view; either as connected with *sectarian* or *religious* education. The Department of Public Instruction has recognized its importance in the former aspect. I wish here to regard it in the latter, and in doing so, shall consider it, not only from the standpoint of religious, but also of ecclesiastical training. Herein a knowledge of the theory of vocal music has much to recommend it.

But a few words as to its bearing upon Religion. The social influence that a knowledge of vocal music may be made to exert in the interests of religion is self-evident, while, as it stands related to Public Worship, it is a matter of the first consequence. That *praise* is an essential element of Divine worship, needs but to be mentioned by way of remembrance. The value attached to music in our public services also is well known. The question here arises, "Of what quality is this to partake?" Is it to be of such a character merely as to gratify the sense of musical taste? Is it to be only and solely an endeavour to express devotional feeling, or, is it *within certain limits*, to comprehend both?

The words of Scripture may be a sufficient and satisfactory reply, and they refer not merely to the character and qualifications of a choir, but to the great body of the worshippers viewed as a *whole*; "I will sing with the Spirit, and I will sing with the understanding also."

It is only too true, that many a clergyman, while he has committed to him the charge of conducting Divine worship in *all its parts*, if he himself has no knowledge of the theory of music, is left in the dilemma of a choice between "no singing," or accepting the services of those who are in more respects than one but ill-fitted to lead the congregation in the praises of God.

The extent and universality of this difficulty