

green valley into misty distance, which, with the sky, forms the best part of the picture. Nos. (170,) (176,) and (181,) three studies from the Welch moors, by C. S. Millard, are of considerable merit, particularly the last, which is perhaps as good a little bit of quiet effective work as any in the room.

(171,) (175,) and (180,) are all good studies of flowers, by James Griffiths, indefatigable in this line of art. They contrast with the brilliant hues and bolder style of Mr. Fowler's well executed "Gladious," (182) and "Cactus," (177.) In 174, "November," a winter scene, by L. R. O'Brien, one cannot but regret that so much careful work has been bestowed on so little-repaying a subject. Mr. Marten's study of moss-covered pine trunks, (178,) with the sunlight falling amongst the prostrate trees, shows feeling and bold treatment.

"On Point Des Moines," (179,) by Henry Sandham, a view of rock and stony beach and sea, has some rather too lively colouring in the foreground, which gives it a spotty effect, but the bit of brown rock in the middle distance with the corresponding sea, are in good taste and tone. Nos. (183) and (172) are tenderly treated views of Loch Lomond, by G. Harlow White, well harmonized and pleasing in effect.

(184.) "Early Autumn on the Don," by James

Hoch, has some close vigorous work, though the general effect is somewhat heavy.

"In Cleveland Harbour," (188,) by L. R. O'Brien, the last picture on the catalogue, is a charmingly clear little sketch of boats and barges, whose tapering masts stand out against a blue and white cloud sky. The whole, though not possessing any strong feeling, is in Mr. O'Brien's accurate and cleanly style.

With this our notice of the present year's exhibition concludes. The good effects of exhibition and criticism, provided the latter be but honest, and free from touch of partisanship, will before long be seen both in our artists and their public. The mere fact of people being led in their turn to criticise the critic, is satisfactory to the interests of art, and therefore artists. Once create the interest, the taste will follow; with the taste will come the want, and with the want will come the supply. Our new-born Art Union must make it its care that that taste be not directed to unworthy objects. The standard of popular taste will largely depend upon the standard set by this Institution; it is to be trusted that no other motive than the interests of the art it has undertaken to foster, will be allowed to decide the question of admittance or rejection of contributions. For arts, artists, and public, better twenty faithful *artists* than a cycle of self-satisfied daubers.

BOOK REVIEWS.

MODERN DOUBT AND CHRISTIAN BELIEF. A series of Apologetic Lectures addressed to Earnest Seekers after Truth. By Theodore Christlieb, D.D., University Preacher and Professor of Theology at Bonn. Edinburgh: T. and T. Clark. 1874.

Those who followed with interest the proceedings of the Evangelical Alliance at New York last year, will remember that the ablest and most exhaustive paper on Modern Scepticism was read by Professor Christlieb. A general wish was expressed that the author's Course of Lectures on the subject should be translated for the benefit of English and American readers. The work has thus been brought out simultaneously on both sides of the Atlantic. Dr. Christlieb, in his preface, states that he has avoided entering in the present work upon the subject of Inspiration, believing that "the decided *separation* (and not mere *distinction*) now established between the idea of Re-

velation on the one hand, and that of Scriptural Inspiration on the other, to be a real gain for modern Dogmatic Theology; though by the popular mind the *terms* are still regarded as almost identical in meaning. Another motive for such omission was, that I have long determined and still hope to be able to deal with the general question of the Inspiration of the Scripture and special points connected therewith, (*e. g.* the *Genesis* and credibility of particular books), as well as the objections raised by the votaries of natural science to Scripture teaching on such points as the Creation, the Deluge, the Descent of Man, &c., in a second course of Apologetic Lectures." The two series together will thus constitute together a complete course of Christian Evidences, so framed as to bring the entire subject in review down to the present time, with all the aspects modern doubt in its latest phases.