

features, and the almost skeleton arm, that attract our attention: it is the all-pervading intensity of the devotional feeling. The old man who sits beside her with his face covered is admirably in keeping with the rest. Such is an imperfect description of a picture which must not only be seen, but also carefully perused, ere its excellence can be adequately appreciated. The gentleman who criticised it in our last rates it considerably lower than I have done; and there are other pictures which he estimates highly that lie perhaps beyond the reach of my sympathy. I am unable to understand them. I therefore again remind the reader, that I pretend to no critical skill, and that my only criterion of merit in a picture is simply the amount of pleasure which I derive from it, and the quantum of thought which I find embodied in it. I have literally to *feel* my way along the canvas.

Allan's picture of the Bruce reads a high moral lesson. What is the moral taught by Harvey's Communion? It is a controversial picture on the side of the Church. It sets before us, with all the truth of impartial history, the rebels and outlaws of the bloody and dissolute reign of Charles II., and teaches powerfully the useful truth, that these offenders against the majesty of the law were in reality the preserving salt of the age,—that these dwellers in dens and caves were the meet representatives for the time of the dwellers in dens and caves described by the apostle, and of whom the "world was not worthy." The dissolute Middleton, the crafty Rothes, the brutal Lauderdale, the bloody Mackenzie, were the judges and law authorities of the time. A gross and profligate atheist, bribed against his own people by foreign gold, sat upon the throne. His court was a sty of licentiousness and impurity. Wickedness had broken loose in these "evil days;" and for twenty-eight years together the people of God were hunted upon the hills. But a time of retribution came: the wicked