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NEWS BROS. & CO., 133 YONGE STREET.

WATERBURY'S, 133 YONGE STREET.

NOT OF THIS WORLD.

The central one day the church of a certain convent in Madrid, the name of which tradition has not preserved...

It was a half the master had, this of entering the various churches he passed on his way through the streets of the Spanish capital...

It was about to depart when his eyes happened to fall on a canvas half hidden in the gloomy recess of a warty cabinet...

It represented the death of a monk. The monk was young, and his face lit up by a beauty which neither long penance, nor fasting...

As the eyes rested on these two scenes, the one contained in the other, the meaning of each, the fact that one completed and explained the other, forced itself clearly on the mind.

An unhappy love, dead hopes, a blighted life, a renunciation of the world—this was the mysterious drama reproduced on the canvas at which Rubens and his pupils now gazed.

And in drawing, in coloring, in composition, the picture attested the hand of a genius. "Who can have painted this magnificent work, master?" came in a chorus from the master's pupils.

"There has evidently been a signature in this corner," said Rubens, "but it has been erased, and quite lately, I should judge. The picture is not more than thirty years old, I think, nor less than twenty."

"No, I do not know the author, I am sure, and I should be willing to affirm that I have never before seen any of his work. I go still further. I do not believe the artist, unknown and perhaps no longer living, who has given the world this wonderful legacy, ever belonged to any school, or ever painted anything but this one picture, or ever could have painted another which would have approached it in point of merit."

This is a work of inspiration, a personal affair, a reflex of the soul, and as in the man's life. But what a conception! Do you wish to know who painted this picture? "Well, you see, I don't know."

"No, no, I know what I say. To join certain monastic orders, you know, is to die to all interests and pleasures—to die to the world."

"Ah, you think—"

"I think the woman stretched to that hieroglyph was the soul and life of that monk, that when he died it was his death, too; that he died in the point of fact, to the world, from that moment I believe this work represents his spiritual dying to the world of his author rather than his spiritual death. Accordingly he may still be living to-day, and as in the thirty years' time the traces of a young man's face have a chance to become effaced, I should not wonder at all if he were a very fat and jolly old gentleman. We must certainly look him up, and above all, find out if he ever painted anything else."

An elderly monk was kneeling in an adjacent chapel. Rubens approached and asked him where he could find the prior of the convent. The monk rose to his feet with some difficulty.

"I am the prior," he said in a low, rather broken voice.

"Pardon me, father, for interrupting your devotions," said Rubens with the bright courtesy which lent so great a charm to his manner; "but can you tell me who is the author of this picture?"

"Of that picture? What will you think of me if I tell you I have forgotten?"

"What? You know and you have forgotten?"

"Yes, my son. I have forgotten—forgotten completely."

"Your memory is poor, father," cried Rubens, with an indignant tone of irony he did not try to suppress.

The prior turned from him without answer, and knelt down as before.

"Father, I am here in the name of the king," said Rubens, haughtily. The pained pet of royalty was little accustomed to this sort of treatment.

"What more do you wish, my son?"

"I wish to buy that picture."

"It cannot be sold, my son."

"Then tell me, at least, where its author may be found. This king will want to know him and I must congratulate him, tell him of my admiration."

"All that cannot be. The author is no longer of this world."

"Not dead, father—not dead? And no one knew him—his name has been forgotten! It should have been immortal! He would have eclipsed mine—I am Peter Paul Rubens, father," he added simply.

At that famous name, familiar to all over the civilized world, and connected in the heart of every man leading a monastic life with innumerable religious paintings of marvelous beauty, the prior's pale face flushed, and his sunken eyes fixed themselves on the stranger's face with a look of veneration and surprise.

more to do with the world. Let him die in peace.

"I wish to express my appreciation of the valuable qualities of Ayer's Cherry Pectoral as a cough remedy."

"While with Churchill's army, just before the battle of Vicksburg, I contracted a severe cold, which terminated in a dangerous cough. I found no relief till on our march we came to a country store, where, on asking for Chamberlain's Cough Remedy, I was told to try Ayer's Cherry Pectoral."

"I did so, and was rapidly cured. Since then I have kept the PECTORAL constantly by me, for family use, and have found it to be an invaluable remedy for throat and lung diseases."

Thousands of testimonials certify to the prompt cure of all bronchial and lung affections, by the use of AYER'S CHERRY PECTORAL. Being very palatable, the youngest children take it readily.

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass. Sold by all Druggists.

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Departure and Arrival of Trains from and at Union Station.

GRAND TRUNK RAILWAY.

Departures, Main Line East.

Arrivals, Main Line East.

Departures, Great Western Division.

Arrivals, Great Western Division.

Departures, Midland Division.

Arrivals, Midland Division.

Departures, Credit Valley Section.

Arrivals, Credit Valley Section.

Departures, Grey and Bruce Section.

Arrivals, Grey and Bruce Section.

Departures, Owen Sound and Inter-mediate Stations.

Arrivals, Owen Sound and Inter-mediate Stations.

Departures, Muskoka and Inter-mediate Stations.

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Best Hard Wood, Beech and Maple, dry or green, long at 85c. Per Cord.

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A rebate for cultivation of from \$1.25 to \$3.50 per acre, according to price paid for land, allowed on certain conditions. The Company also offer lands without conditions of cultivation.

The reserved sections along the Main Line, i.e., the odd numbered sections within one mile of the Railway, are now offered for sale on advantageous terms, to parties prepared to undertake their immediate cultivation.

Parties purchasing without conditions of cultivation, will receive a Deed of Conveyance of purchase, with interest at SIX PER CENT per annum, payable in advance.

Parties purchasing without conditions of cultivation, will receive a Deed of Conveyance of purchase, with interest at SIX PER CENT per annum, payable in advance.

Payments may be made in LAND GRANT BONDS, which will be accepted at one cent premium on their par value and accrued interest. These bonds can be obtained on application at the Bank of Montreal, Montreal, or at any of its agencies.

For Prices and Conditions of Sale and all information with respect to the purchase of Land apply to JOHN H. MONTAGUE, Land Commissioner, Winnipeg.

By order of the Board.

CHARLES DRINKWATER, SECRETARY.

Montreal, December 1884.

J. R. BAILEY & CO., STINSON'S

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