

eral registration of marriages, births and deaths, and one for the amendment of the marriage laws, which enabled Dissenters to be married in their own chapels. In 1837 he carried a number of bills so amending the criminal law that capital punishment was removed from forgery and all crimes except seven, to which attention had been directed by that other great reformer, George Cruikshank. In 1839, on the breaking out of the Canadian rebellion, he exchanged the seals of the Home for those of the Colonial office, and sent over as administrator Lord Durham, who recognized the right of the Canadas to self-government.

In the discussion which preceded the repeal of the Corn Laws he took an active part. In the year 1841 he, indeed, proposed a fixed duty on foreign corn, and a reduction on the sugar and timber duties, which caused the defeat of the Melbourne Government. His views, however, underwent an important change, and in 1845 he wrote to the electors of the city of London, which he then represented, announcing his conversion to the total and immediate repeal of the Corn Laws. The resignation of the Government of Sir Robert Peel immediately followed, and Lord John was commissioned to form a Ministry. He failed in the attempt to do this, owing to dissensions among the Whigs, and Sir Robert Peel again succeeded to office, and with the aid of Lord John carried his measure for the repeal of the Corn Laws. When the Tory party broke up in 1846 he formed a Whig Administration, in which he was Prime Minister. This office he sustained until 1852, during which period many important matters engaged the attention of both the Government and the country. In 1851 the Papal Bull was issued dividing England into Roman Catholic dioceses. This act called forth an earnest protest from the Premier in his celebrated "Durham Letter," followed by the Ecclesiastical Titles Bill, which passed both Houses of Parliament. His Government was defeated in 1852, when Lord Derby made an unsuccessful attempt to form a Ministry. On the formation of the Aberdeen Administration he accepted the post of Foreign Secretary, with the leadership in the House of Commons. In 1854, on the breaking out of the Crimean war, he was appointed Commissioner to the Vienna Congress, but became so unpopular by recommending terms of peace that by the pressure of public opinion, he was forced to leave the Ministry. He was afterwards identified with the Ministry of Lord Palmerston, and occupied respectively the positions of Home and Foreign Secretary. In his latter capacity he took a very decided stand in reference to the "Trent" affair, and strongly resisted the demands of the American Government regarding the "Alabama" claims.

In 1861 Lord John was called to the House of Lords under the title of Earl Russell, and for several years he was a most regular and useful member of that House. His strength had lately very rapidly declined, and full of years and of honors he has now passed to his reward. In estimating his character and services, it has been well said that he has left perhaps the fullest and most honorable record of any man of his time, and the greatest eulogy that can be given him is the mere repetition of his great accomplishments, which must ever stand an undying monument to his honor. He was always true to Liberal principles, and was fearless in the enunciation of his views. In point of mere intellect and oratory he has doubtless had his superiors in both Houses of Parliament. But after every deduction has been made it must be allowed that Earl Russell made good his claim to being reckoned among the first class in the great array of his country's worthies. In debate he was fearless and effective, maintaining a not unequal battle with the greatest orators of his day. As an administrator he was intelligent, attentive, and painstaking. As a statesman he was wise in counsel, fertile in resource, perhaps not uniformly prudent in action, but always high-minded, but sensitively conscientious. His purity of morals, as with his great rival, Sir Robert Peel, one chief source of his popularity and power with the great mass of the people, who in Britain, may admire, but do not trust nor particularly honor, the intellectually brilliant who are morally flagitious. Had he been less cold in temperament, and had he known better and more practically what one has called the "prosperous management of human nature," he would have been even greater and more effective than he was. But taking him all in all, few, if any, of the public men of Britain during the current century have laid their country under deeper or more lasting obligations than has John—first Earl Russell.

POLITICAL BUT NOT PARTISAN.

Any close observer of passing events must have seen that, since Confederation, the old Liberal Conservative principles so well understood, and acted upon, by the late Sir G. E. Cartier, have been gradually disappearing from amongst the political men of the Province of Quebec, and have been replaced by an illiberal and oppressive Conservatism, resembling the former about as much as a monkey does a man. It was this Conservatism that politically killed Sir G. E. Cartier. He was not driven out by his constituents because he was conservative, but because he was liberal. The last remnant of this liberal conservatism was torn to pieces when the Hon. Mr. Chauveau was quietly, but firmly, squeezed out of his place as Prime Minister of the Provincial Government. Then came the new era, or, more properly speaking, a very old era, was resuscitated

and brought back to life, and ghost-like it has been creeping through the country crushing out the liberties of the people, and destroying the freedom that "CARTIER" had laboured so hard to establish.

Other events have been passing equally deserving of our observation. The old foolish Ronge principles have gradually, but surely, disappeared, and been replaced by liberal principles represented by the Hon. Mr. Joly, who with his party, at the present moment, more truly represents the principles of Sir G. E. Cartier than does any other party now in the Province of Quebec, and as an old liberal conservative of the Cartier school, I do believe that the very best thing that can happen for this Province is that Mr. Joly and his Government should succeed. I know that the Hon. Mr. Chapleau is a truly liberal minded man, as are many of his followers; but I am equally certain that no matter what his desire might be, he would be powerless to carry out the numerous reforms which are so necessary for the well-being of the Province; should he attempt anything of the sort, he would meet the same fate that Mr. Chauveau did, and be crushed out by intrigue and foul play; for this reason, if by no other, I maintain that it is necessary Mr. Joly should succeed, and that he should have a liberal support from the old liberal conservative party, if there are any of that party remaining. For should Mr. Joly not succeed, and the Government of the Province fall into the hands of such weak, pliable men as have governed it since the time of Mr. Chauveau, the very first that will cry out against these men when they are powerless to overthrow them, will be the remnant of the old liberal conservative party. And without knowing anything of Mr. Price's motives for giving his support to Mr. Joly, I venture to say he has done so on the principles of an old liberal conservative. I never met Mr. Joly but once in my life and that is many years ago, but when I read of "the mistake" he made with the rioters in Quebec, I said God bless him, pity there were not more to make such mistakes; no danger, such "mistakes" are few and far between.

LIBERAL CONSERVATIVE.

OUR ILLUSTRATIONS.

COLLISION OF THE IRONCLAD.—A terrible naval calamity occurred in the British Channel, off Folkestone, England, on the morning of Friday, May 31st. A squadron, composed of the three largest ironclad vessels in the German navy, the "Grosser Kurfuerst," the "König Wilhelm" and the "Preussen," en route for Gibraltar, passed Dover shortly before nine o'clock. The "Grosser Kurfuerst" and the "König Wilhelm" were steaming along on parallel lines, close together. The "Wilhelm" was on the left hand, or to the seaward, and slightly ahead. Two merchantmen standing across their course from right to left, both ironclads ported their helms and passed astern of the merchantmen to avoid a collision. The order was then signalled to "starboard helm," which the "Grosser Kurfuerst" obeyed, resuming her former course, while the "König Wilhelm" continued to port her helm. This brought the naval vessels directly in contact. Suddenly the "Grosser Kurfuerst" was observed to keel gradually over on her beam-ends, steam escaped from every aperture, men were seen jumping overboard, and then, after a lapse of five or six minutes, the great vessel sank in fifteen fathoms of water. Boats from the other ironclads were launched, and a number of Folkestone fishing-smacks near by hastened to the spot, and endeavoured to rescue the seamen struggling in the water. An examination of the "König Wilhelm" was made as soon as the excitement permitted, from which it appeared that she had struck the "Grosser Kurfuerst" just forward of the mainmast. It was reported at first that the steamer's boilers exploded as she went down, but this proved to be unfounded. Several steamers went to the scene of the disaster from Dover. The Folkestone lifeboat was launched, but arrived too late to be of service. Various estimates of the number of officers and men on board have been given, but while the official report of the disaster will have to be awaited for the exact figures, it is believed at the present writing that 500 men were aboard, of whom 290 were lost.

MILITARY RECORD

OF THE PRINCIPAL OFFICERS WHO FIGURED IN THE CELEBRATION OF THE QUEEN'S BIRTHDAY AT MONTREAL.

MAJOR WICKSTED, PAYMASTER C.G.F.G.

1837—Gazetted 1st Lieut. "Quebec Volunteer Artillery." Served the whole campaign '37, '38, '39. 1846—2nd Captain "Montreal Regiment of Artillery." 1851—1st Captain do. do. 1861—Joined "Civil Service Rifle Company" during "Trent" difficulty, and continued during Fenian "scare" as private. 1866—On formation of "Civil Service Rifle Regiment" gazetted Paymaster with rank of Captain, and held it till the regiment was disbanded 18th December, 1868. 1872—On formation 1st Battalion Governor-General's Foot Guards was gazetted Paymaster with rank of Major. Was Treasurer "Civil Service Rifle Association" 1868-9. And is Auditor "Dominion Artillery Association."

ASST. SURGEON BELL, C.G.F.G.

has occupied his position since the regiment was

formed. He has seen a great deal of service in the field; was with Capt. Perry in the Arctic regions, and is particularly well suited for the position he occupies.

MAJOR JAMES MORGAN, 8TH ROYAL RIFLES,

the senior Major of the regiment, has seen service in various capacities since joining as a private in 1864. He was Quarter Master Sergeant during the Fenian scares of March and June, 1866, and was made Quarter-Master the same year. In 1869 he re-organized No. 2 Company of the regiment, and commanded it in May, 1870, when the 8th occupied the Jesuit Barracks, Quebec, during the absence of the regular troops at the front. Taking a lively interest in rifle shooting, he has been a very successful shot himself, and was on the Wimbledon teams of 1873-4. In the latter year he fired on the Kolapore eight. Major Morgan attained his present rank in April, 1874.

AN ADMIRABLE PAINTING.

A GENUINE MURILLO ENTITLED THE "FLAGELLATION OF CHRIST."

The advent in New York of so important a painting as the "Flagellation of Christ," by Estaban Murillo, is an art event of the highest importance and interest. The magnificent production, now the property of the Countess M. de Pruschoff, of Paris, at present residing in New York, we have lately had the pleasure of examining several times at the studio of Mr. August Schoefft, a Hungarian artist, where the picture now is. Of about the authenticity there seems to be little doubt, both on account of its complete history to the present day, the earlier part of which is well known to the world, of the opinion of several Parisian experts, among whom we cite M. Lazerges, M. Sano and Dr. Lachaise, and of that masterly execution and evidence of soul in the work which is found alone in originals, and which no copy can reproduce. The Counts Mersey and Neuberkerke, ex-Minister of Fine Arts, and M. Jules Andre, director of the manufactory at Sevres, were also, it is said, convinced of its genuineness.

The history given of this very interesting work is as follows:—The daughter of Murillo, to avoid a marriage, which her father was very desirous of, with his favourite pupil, and which she objected to on account of a supposed slight tint of coloured blood, in 1655, entered the convent of Madre de Dios of Seville and Jaen. The lady abbess asked Murillo to paint a picture highly pious in subject in commemoration of the event. With a sorrowing heart at the loss of his child, and animated by the desire of painting a work worthy of the object, the painter produced "The Flagellation." It is said that the abandoned father, in the bitterness of his sorrow, symbolized it in that depicted on the face of the Redeemer, which is stated to be a good picture of himself. The painting, after it had been some time in the convent of the order at Seville, was transferred to that of Jaen. In this place it is said to have remained undisturbed for over 125 years, until the opening of the Peninsular War. During the time it was at Jaen the story is that as the painting was held in great veneration no copy was allowed to be made after it. The account further states that when, during the war—presumably in 1808, on the sacking of the town by the French—the convent was in flames, the priest who had charge of it cut it out of the frame to save it from robbery or the fire and kept it in his possession. At his death the painting passed by inheritance to his brother, a school-master. It next fell into the hands of M. Renaud, of L'He Bourbon, who, on leaving for that island, about 1853, sold it to Senor Jose Gatopfre, of Madrid. This gentleman disposed of the painting to an English lady, from whom it passed to M. Jules Michel, of Als, in Provence. From this last person the Countess Pruschoff obtained the painting, which hung for a long time in her art gallery in Paris.

The large canvas, on which the three figures are of life size, is, considering the vicissitudes it has undergone, in a good state of preservation. The marks along the edge of the frame, where new canvas was pieced on to replace that which was cut off, are distinctly visible. The painting has evidently had more than its share of varnishing, but a careful cleansing and the slightest suspicion of restoration will remove this and give to it more of its original purity of colour.

The suffering Saviour, naked, with the exception of a loin cloth, leans forward on His right foot, and with His lower arms on a low pillared stand, to which His hands are tied with a small cord, and with a suffering, saddened, yet very sweet face, looks upward as the cruel blows rain down on His tender back. One of His brawny flagellants stands to His right, with vigorous uplifted right arm holding the scourge and clenched hand about to strike, while in the shadow the other, with his face distorted by passion and hate, is also preparing for a blow. The figure in the shadow is clothed, but the muscular, hard, brown skinned body of the first man, naked like that of Christ, with the exception of the cloth, stands forward in the light, forming a masterly foil and contrast to the fine, clean white skin, slight muscular development and delicate extremities of the Christ, which show that he was unused to manual labour. The clothing of the Saviour, of that peculiar purple which Murillo always painted, lies on a stand to the right, and on the floor behind the

flagellants is a wooden tub to wash the blood off the back of the suffering one when the ungodly task is done.

The drawing and modeling of the figure of Christ are refined and pure, and the lifelike, luminous colouring of the flesh is a striking point. The pose is easy and natural, and the upturned head, with its half-opened pained mouth and welling, sorrowful eyes, is given in a most masterly and sympathetic manner. The very soul of the stricken father who painted it seems to have gone into the work of depicting the anguish on the face of Jesus as an offering to the memory of that daughter lost to the world and to him. See with what assured strength and delicate modeling the chest, with the collar bones standing well out, is given; the graceful arms and delicate, long-fingered hands, as they fade, still distinct in the shadow, and note the fine drawing and modeling of the left leg and foot on which He stands. The whole figure is painted with that strength and dash kept well in hand which shows the master. The pure white drapery about the loins is also to be noted for its fine treatment.

Turn now to the figure of the powerful man on the right of the Christ. What action and what superb modeling, moulded in a vigorous, decided manner, in striking contrast to the more easy, graceful, tender style suitable to the delicate figure of the man-god! As a small point, note with what skill the clenched right hand is given, with the light glinting on the ends of the nails. As a bold line of the drawing we have the crank-like action of the right arm, raised, while the left is rigid in an opposite direction, showing admirably the muscles of the strong back. The harmony of the colour and composition is very fine, and the contrasts, ranging from the almost white figures in the centre to the darker one by its side and thence to the boldly indicated man in the shadow, are admirable. One interesting point is that this picture is a very fine example of nude drawing for Murillo, who usually draped his figures. Through the colour here and there, in the shadows on the flesh, we see the red paint of the background showing through, giving great transparency. This is also seen at different parts throughout the picture, and, where entirely overlaid with the colours in the shadows, gives that excess of darkness which is one of the faults of this later method of the master. This manner of painting his canvas entirely over with dark red before commencing his work Murillo adopted from Ludovici and Annibal Caracci. It gives great harmony of tone, but the shadows have, as just stated, the tendency to become too dark.

ECHOES FROM PARIS.

THE heavy rains are very trying for the exhibition, which, not the less, registers its 43,000 visitors daily. Some of the pools of water in the alleys are so wicked-looking, as to recall the opening day, when the public came provided with umbrellas instead of cork jackets, life belts and diving bells.

A COMPETENT French critic asserted a few evenings ago, that the English schools of design have made more progress than the French in matters of taste, and this was owing to the former being fixed to specialities, and full latitude allowed to individual fancy. However, one will soon be able "to look on this picture and on that," as the French are at last in the ring.

A FARE of seemingly foreign aspect and speaking with a strongly-marked foreign accent, hails a *coiture*, and desires to be driven to the Trocadero. The cabman observes, "Twenty francs Milrod." "Aoh, yes," the apparent Englishman is made to observe, but on arriving he drops his sham insularity, and informing him with the most perfect Parisian accent that he has mistaken his man, hands him the exact legal fare, and leaves him to his reflections.

A CURIOUS decision relative to the right to the use of a name has been given by the Civil Court of Paris. The Salle Valentino in the Rue St. Honoré, now a public dancing saloon, was built in 1837 for classical concerts to be given under the direction of M. Valentino, a distinguished musician, who was conductor of the orchestra at the opera, and previously chapel master to Charles X. The concerts did not succeed, but the name Valentino remained attached to the hall without that gentleman, who only died at Versailles in 1865, ever making any objection. His three sons, however, have since discovered that it was derogatory for the name of their father to be used as the sign of a public establishment of the kind, and brought an action against the proprietor of the premises, Madame de Ladoucette, and the director of the hall, M. Ducarre, to have it removed. The court decided that their demand was justifiable, and gave judgment ordering the title to be removed within a fortnight from the premises and all the bills, prospectuses, advertisements, &c.; also condemned Madame de Ladoucette to pay the costs and 30,000fr. damages to M. Ducarre for having leased to him with the premises a sign of which she had no right to dispose.

Conceit causes more conversation than wit. If you want a first-class fitting shirt, send for samples and cards for self-measurement to **Treble's**, 8-King street East, Hamilton. Six open back shirts for \$9.00; open front, collar attached, six for \$10.00.