

The Hon. Mr. Lynch's bill has revived the controversy between the universities of the province and the General Council of the Bar as to the examination of graduates for admission to the study of law. The principals and professors of Laval, McGill and Bishops' College, and affiliated institutions, protest against the rule which subjects the holders of degrees in arts, law and letters to the same ordeal as ordinary candidates. This protest is based on the usage of the Bar in Great Britain and other countries of Europe. Mr. Pagnuelo, Q.C., as Secretary of the General Council, defends the uniform regulation.

The Grand Trunk railway half-yearly statement shows a balance of £145,300. This admits of a dividend of 5½ per cent. per annum for the half year on guaranteed stock, or, with the previous half year's dividend of 1½, a total dividend for 1888 of 3½ per cent. A balance of £1,800 is carried forward. The Chicago and Grand Trunk shows a surplus of £2,500 for the year. The Detroit branch shows a deficiency of £13,300. The 3½ per cent. dividend is not unexpected. The first preference holders, of course, get nothing, but it is stated that as an offset the next monthly statement will show an enormous decrease in expenses.

Washington has long been in readiness for the quadrennial *bouleversement* consequent on a change of Presidents. Mr. Harrison takes his elevation as calmly as though he had succeeded to his grandfather's place by inheritance instead of by election. The reception which greeted him was quite enthusiastic. His predecessor did not, indeed, imitate the courteous example of Marshal MacMahon, who was the first to welcome President Grévy to the headship of the Republic; but there was no lack of heartiness among the sovereign people. He has assumed office with a high reputation for honesty; whether he maintain it throughout his administration will depend upon the firmness of which he is capable.

What is known as the Sagallo incident is for France an unwelcome illustration of the proverb, "L'homme propose, mais Dieu dispose." It was not from France, but Italy, that the leader and promoters of the Atchinoff expedition looked for resistance. Yet, through the somewhat inopportune zeal of a French officer, provoked by the obstinacy of the Russian commander, an act of violence has been committed which might, in certain circumstances, lead to international complications. Had the object of his wrath been German, instead of Russian, the Frenchman's order to bombard Sagallo would have been taken more seriously. As it is, the St. Petersburg authorities can hardly be pleased at his conduct, though there is, evidently, for reasons of state, a disposition at the Russian court to throw the blame on Atchinoff. It would never do, in the present relations between Russia and the central powers, to quarrel with France, and such an issue would be equally unwelcome to the Republic.

Mr. W. F. Kay's well known collection of high class and costly pictures are about to be brought before the public for sale by auction. Mr. Kay was one of the pioneer collectors of Canada of meritorious works of art, and a large number of his very valuable pictures have adorned the walls of the Art association rooms for several years. The larger part of the pictures are by English artists who at the present day stand at the head of the English school. The French, Belgian and Dutch schools are well represented, also our own Canadians, Jacobi, Way, Edson and others.

AUSTRALIAN LITERATURE AND JOURNALISM.

The presence in our city for some weeks of Mr. Douglas B. W. Sladen, B.A., Oxon., author of "Australian Lyrics," "A Poetry of Exiles," and other melodious reminiscences of the Greater Britain of the South Pacific, gave us a welcome opportunity of learning something at first hand concerning literature and journalism among our distant kinsmen. Though not a professional journalist himself, Mr. Sladen has contributed to some of the high-class weeklies and dailies of England, Australia and America. Since he left Melbourne, where he resided for several years, he has kept up a constant correspondence with the Victorian capital and other great cities of the new world of the Southern Sea, to the communities of which his impressions of Canada and the United States are sure to be of interest.

We on this continent are so wont to lose ourselves in admiration of its journalistic enterprise that we are likely to forget that, in many respects, the journalism of Australia has no superior in either hemisphere. Our readers have, doubtless, had glimpses from time to time of the bulky, many-paged, well-filled mail bulletins, especially prepared for readers beyond sea. Some of these are handsomely illustrated, and as for news of all varieties, they overflow with it. Local information is, indeed, made a special and constant feature in the Australian press. The most remote settlement in the interior is ransacked for items by correspondents who are sure that their manuscript will not be cast into the limbo of the waste paper basket. Every town or village of any importance has a paper of its own, most often a daily. The large cities—such as Melbourne, Sydney, Adelaide, Perth—have more newspapers, in proportion to their population, than the English provincial towns or even London itself. One Melbourne paper has a circulation of about 65,000, though the population of the entire colony of Victoria does not exceed a million. An Adelaide office sends a paper to one out of every eleven persons in South Australia. The hunt for local news, to which reference has been made, was, perhaps, necessitated by the isolation to which its distance doomed the country from the outer world of civilization. But of late means of telegraphic intercourse have effected a considerable change, and general news is now much sought after. The telegrams occupy a space to-day which, not many years ago, it would have been impossible to devote to them. The system of management, division of work, arrangement of material and general make-up are more after English traditions than in Canada. Even the now rare articling of apprentices to learn the business is occasionally kept up.

The weekly, monthly and quarterly publications of Australasia—headed, perhaps, by the Melbourne *Review*—are more than half way up to the thousand. A goodly number of these may be classed as purely literary, and the activity in book publishing is in harmony with the foregoing enumeration. Mr. Sladen made a special study of the subject while preparing his Australian volume for Walter Scott's "Canterbury Poets." It is entitled "Australian Ballads," and we hope to present our readers with some illustrative specimens. For the Windsor series of the same enterprising publisher, Mr. Sladen compiled "A Century of Australian Song." As to the themes of

both anthologies, he might say, if modesty permitted the utterance, "Quorum magna pars fui." Certainly among Australian poets he takes a high place—the highest, in the judgment of more than one English critic. In his address before the Society of Canadian Literature he mentioned, as one who had caught the colour and given musical expression to the spirit of certain phases of Australian life, little known (at least, as to the poetic side of it) beyond the shores of the great island continent itself, the name of Lindsay Gordon, like himself an Englishman and an Oxonian, but, alas! carried away in his prime after what was, in a more than worldly sense, a wasted career. "The Sick Stock-rider," one of Gordon's most characteristic compositions, and in its way a masterpiece, we hope soon to present to our readers. Marcus Clark and Henry Kendall have also taken rank among the favourite singers of the Pacific continent. To the latter—a native of the soil—a monument has been erected by his admiring compatriots. Of Mr. Sladen's own work we shall have more to say in coming numbers.

PORTRAIT PAINTING AMONG THE GREEKS.

By way of appendix to what was said in a recent number of the *DOMINION ILLUSTRATED* on the subject of Grecian art—as described and characterized in Abbé Desmazes' admirable lectures—it may not be without interest to our readers to call attention to a wonderful gallery of portraits now on exhibition in the city of Munich. It is no exaggeration to qualify the exhibition in question as without parallel in the annals of modern art. Both in the story of its origin and in the revelations that it furnishes of the artistic methods and social life, with side-lights on ethnology and religion, of ancient Greece, it is one of the most instructive of object lessons that modern research has placed within the reach of civilization. Again and again have the historians of Hellenic art deplored the absence of all remains that would justify a judgment, well grounded and impartial, of the character of its painting. The names of Polygnotus, of Zeuxis, of Parrhasius, of Apelles and other masters had, indeed, come down to us with high commendations of their works. There were also, we know, different schools among the Greeks as amongst mediæval and modern painters, and the points of distinction between those schools have been dilated upon. But for the nature of that excellence to which Apelles, for instance, or Zeuxis owed his brilliant renown, we have been left very largely to imagination. What rank a Greek portrait of the best class in any of the ancient schools might take, if it were placed side by side with one of the acknowledged *chefs d'œuvres* of the Middle Ages, or our own generation, or any intervening period, we had no means of ascertaining.

But now, at last, the curtain is raised, and through Herr Graf's exhibition, or the reproduction by photographer and engraver in *Scribner's Magazine*, we can survey the stage on which the ancient artists and those who sat to them moved and lived, felt, thought and spoke and acted, as though by some magic transformation we had found ourselves in Athens or Byzantium, in Massilia or Alexandria. The Graf collection is, indeed, in certain respects, more interesting than if it consisted entirely and avowedly of master-