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NOTICE.

Complete arrangements have been made to present our readers with illustrations of the Arrival and Reception of Their Excellencies

THE MARQUIS OF LORNE AND PRINCESS LOUISE

at Halifax, Montreal and Ottawa. The next two or three numbers of the CANADIAN ILLUSTRATED NEWS will therefore prove of exceptional interest. In the next number we shall give views of the Halifax and Montreal receptions. Meantime, our subscribers and agents may look out for their supply.

BENEATH THE WAVE.

This interesting story is now proceeding in large instalments through our columns, and the interest of the plot deepens with every number. It should be remembered that we have gone to the expense of purchasing the sole copyright of this fine work for Canada, and we trust that our readers will show their appreciation of this fact by renewing their subscriptions and urging their friends to open subscriptions with the NEWS.

CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, Nov. 30, 1878.

A NATION'S WELCOME.

The issue of the present number of this journal is almost simultaneous with the arrival on our shores of our new Governor-General, the Marquis of LORNE, and his royal consort, the Princess LOUISE. The noble vessel which bore them from Liverpool was moored in Halifax harbour on the evening of last Saturday, where a magnificent welcome was extended to them, and within a few days they will have passed through Montreal to their permanent residence in Ottawa. The two latter cities will have the honour of extending formal receptions, and while, if circumstances had allowed it, every city, town and hamlet on the line of travel would have turned out to do them homage, it is some satisfaction that both the commercial metropolis and the political capital are abundantly able and willing to represent the affection and fealty of the whole Dominion. Within the measure of our capabilities we intend recording pictorially the progress of their Excellencies from the sea to the banks of the Ottawa, making a beginning in the present number, and our distant readers will then have an opportunity of witnessing at least on paper what they were denied a sight of in person. What is a duty on our part will prove a pleasure to thousands of our friends, and in this way all of us shall have had a part in welcoming the Princess and the Marquis to our country. And this welcome is very sincere. There are times when we feel that a closer union with the Empire is a benefit to Canada. The presence of a favourite daughter and of a distinguished son-in-law of the Queen is a new link that binds us to the Mother Country. We may be certain that the appointment was not made without due deliberation and in pursuance of that Imperial policy which has so exalted the prestige of Britain within the past twelve months. It is a tribute to the worth of the Colonies as integral portions of the Empire, and Canada may take it as a subject of special boast that she has been signalled out the first in these significant appointments.

Their Excellencies come at a propitious

time. Lord DUFFERIN left the Canadians in the best of patriotic moods, to which he himself greatly contributed. It is true that the standard he set up is an exceptionally high one, but we make no doubt that the Marquis of LORNE will be able to maintain himself at, at least, the same elevation, aided by the prestige, the graces and the recognized abilities of Her Royal Highness.

Furthermore the country has opened a new political chapter. One administrative era is terminated, the general elections have taken place, and a new government is just beginning to move into the grooves of office. This simplifies the situation for the Governor-General. All he will have to do is to take his place at the head of the new order of things. What change may be in store in the future is unknown, but for the present, there are few complications in the way of our new rulers. What will vastly facilitate their administration is the universal sympathy and affection of the Canadian people upon whom they can rely in any and every emergency. The welcome which is now echoing throughout the land on their arrival is only the expression of the loyalty with which they will be cheered and strengthened throughout their term of office.

ART CONVERSAZIONE.

The second Conversazione connected with MRS. LOVELL'S Art classes took place on Friday evening, the 22nd instant. There was a large attendance of connoisseurs and other lovers of the fine arts. A very interesting and able paper was read by Mr. Thos. D. King, upon Prints and Engraving. The first part of the paper was chiefly confined to the different modes of engraving upon steel and copper plates from which impressions or "prints" are taken, and the mysteries of Etching, Dry point, Mezzotinto, Dotting, Stippling, Aqua Tinta, and Lithography were lucidly explained. Then followed a description of wood engraving, and references were made to the revival of wood engraving by Bewick, to whom a just tribute was paid, as a man whose works will be admired as long as truth and nature shall continue to charm, and as an engraver on wood whose ingenuity as an artist, in the department of natural history he selected for his burin, namely, British Birds, has never been excelled. A writer in "Blackwood's Magazine" for June, 1828, thus apostrophizes the genius that dwelt on the banks of the Tyne:—"Matchless, inimitable Bewick! His books are never out of place or time. Happy old man! The delight of childhood, manhood, decaying age! A moral in every tail-piece, a sermon in every vignette." The conscientious love of art, which ought to be an ennobling study and the most unsordid of all pursuits, was exemplified in Lucas van Leyden, who was so jealous of his just fame, that, in working off impressions from his plates, he always destroyed such as did not fully satisfy his own idea of perfection; and also in John Taylor Wedgwood, a relative of the famous old Josiah, the potter, who would never engrave a portrait, if the original oil painting or drawing was not life-like. Mr. King said that if the engravers of the present day followed these examples, we should not have our auction rooms glutted with prints from worn out, retouched, and repaired plates, neither should we have our good taste and better feelings offended by the contemptible prints which embellish and adorn much of our modern literature, nor should we have our shop windows dressed with bad impressions of plates produced by a combination of mezzo-tinto, aqua tinta, etching, scraping, stippling and any means, whether artist-like or not, so they be cheap and expeditious—any kind of work provided "there's money in it." MR. KING pointed out that the natural effect of these indifferent and bad prints was not only to debase and mislead the public taste, but to degrade the noble art of engraving. He regretted that some steps were not being taken to emanci-

pate art from its incongruous alliance with commercial speculations, and contended that the glories of art ought to be sought for their own sake, though he was afraid that a return to the purer and nobler principles which actuated the old engravers must be by the influence of some better spirit than that which now walks the earth. The good old engravers considered it necessary, in order to duly exercise their profession, to acquire, as a ground work, the most important qualities that go to form a painter; they thought it indispensable to make themselves proficient in drawing. Our modern engravers are less sensitive of their reputations than were the old masters. As Mr. KING'S paper will, probably, appear in print, we will content ourselves with the following passage from it:—"Cicero, in one of his orations, speaking of the *Belles Lettres*, remarks 'that they nourish us in our youth and invigorate old age, they embellish the most fortunate situation and console us under disaster and persecution; and even when our minds are not disposed to profit by their instruction, we ought still to hold them in a just admiration, finding that, to those who possess them, they afford the most delicious gratifications.' These sentiments of the great orator and accomplished rhetorician may be applied to 'engravings.' Most persons are pleased with good points—they are not 'caviare to the general'—they please the multitude—their universal popularity is, indeed, readily accounted for; they possess qualities calculated to allure all tastes. To the lover of art, they present faithful translations of the works of the great painters of all ages and countries, works dispersed over the whole civilized world and never to be seen except through the medium of the art of engraving; they present portraits of the illustrious and remarkable persons of all times and nations, of all professions and pursuits; they embody and realize the great and interesting events of history, and give substance and form to the imaginations of poetry and romance; they present the scenery of far distant countries, the cities of the world, the habits, ceremonies and features of all the inhabitants of the earth, nay, they are the only medium of presenting to the eye the representation of every object in art and nature which words are inadequate to describe."

The paper was illustrated by many beautiful prints, among which were choice specimens of the burin of Woollett, Sharpe, Shange, Bartolozzi, and some etchings by Lucas van Leyden, Rembrandt and Vandyck. Altogether it was a marked success, and both MRS. LOVELL and MR. KING are to be congratulated and commended for giving to the connoisseurs of Montreal so great a treat as that experienced at the last Conversazione.

REVIEW AND CRITICISM.

ST. NICHOLAS for December whets the appetite for more. There is just enough of Auto-Christmas flavor about it to let you know the merry season is near, and to assure you that the real number of ST. NICHOLAS is yet to come. The December number has eight extra pages and fifty pictures, and begins with a poem of home-life that sings itself into the heart. It is by the editor, and describes what the frontispiece illustrates:—a Scottish lassie in the cottage doorway watching her father rowing across Highland lake, on his way to home and supper. The picture is a wood engraving after a painting by John Philip, R.A. There are several short stories. One of them, illustrated by Sol Eytinge, tells of the curious way in which "Wild Becky," a country Tom-boy, was tamed. In another, Lucretia P. Hale faithfully reports how those well-meaning muddle-heads, "The Peterkins," set about studying the languages, and the dull mishaps that attended their efforts. Next comes a fairy story, with a fine drawing by Jessie Curtis; this tells how little Lizzie became an enchanted chicken, and describes the weird midnight revelry in which she shared. Laura Winthrop Johnson recounts a true story, illustrated with a striking picture by Kelly,—of how Paul Jones and his friend struggled through a dreadful snow storm among the Catskills. But the most attractive stories are those retold by T. F. Crane from the versions familiar to Italian children. They are the dear old fairy tales that everybody knows and loves, but in strange Italian dress, and delicately illustrated by Alfred Fredericks. Mr. Crane also explains

from what ancient sources come these beloved stories. Mary Hallock Foote supplies a short article, illustrated by herself, about the children of a Mexican mining-camp. There is an account of "Mistletoe-Gathering in Normandy," with a picture by W. J. Hennessy. Ernest Ingersoll chats pleasantly about "Snakes and Birds." And Mrs. Treat explains and illustrates some of the wonders she had seen through the microscope. The serial story, "A Jolly Fellowship," by Frank R. Stockton, carries its readers through a "Jolly" installment of fun and travel in the sunny south-land, and adds to its own attractions six telling pictures, two of which represent actual scene in Savannah and St. Augustine, visited by Will and Rectus. As for the "Half a Dozen Housekeepers," their winter fun and frolic and laughable scrapes continue, and the text is enlivened by three fine pictures from the pencil of Frederick Dielman. The young folks themselves contribute greatly to the interest of the departments, "Jack-in-the-Pulpit," "Letter-Box," and "Riddle-Box"; the latter having a curious cipher, and an illustrated problem based on the new silver dollar.

Several articles in LIPPINCOTT'S MAGAZINE for December will be found of special interest to different classes of readers. All who have made mechanics an object of study, theoretical or practical, should read Edward H. Knight's lucid description of the machinery exhibits at the Paris Exposition, which is accompanied with cuts of some of the most striking and novel specimens. Every one who cares about art will find a masterly, yet not too technical, analysis of the characteristics of the different schools of the present day in "Some Aspects of Contemporary Art," by M. G. Van Rensselaer. Those who care to know something of what Spain is doing in the way of literature, and indeed general readers as well, will be charmed with Professor T. F. Crane's account of "A Spanish Story-Teller." Edward King writes pleasantly of "Danubian Days," with the aid of many good illustrations, and Isabella Anderson, a resident of Venezuela, gives a graphic account of the great earthquake which destroyed some of the fairest regions of that country in the spring of the present year. "For Percival" is concluded in this number, which is, we observe, enlarged to admit of its completion with the year. Miss Olney's "Through Winding Ways" grows steadily in interest; "Sister Silvia" is the title of a very touching story, and the poems and shorter papers are numerous and diversified. The new volume promises to be one of great interest, judging from the prospectus; it begins with the January number.

The December SCRIBNER contains fiction by four of the leading American novelists, viz.: Mrs. Burnett's "Haworth's" (the second installment, which is full of action and increased literary strength); "The Great Deadwood Mystery," by Bret Harte, a complete story in a semi-satirical vein and including one of the most interesting scenes in his writings; "An Irish Hearth," a pathetic Oldport story by T. W. Higginson, and the fifth installment of Mr. Boyesen's "Falconberg." The illustrations of Dr. Brewer's fourth paper on "Bird Architecture" (The Humming-Birds) are regarded by the managers of the Monthly as among the most exquisite cuts yet published by the Magazine. "The Cliff-Dwellers," by Emma Chamberlain Hardacre, embodies the latest discoveries regarding the ruin of the San Juan region, and is written under the sanction of Professor Hayden. Graphic drawings by Thomas Moran supplement the text. "Caribou-Hunting" is described in personal narrative by Charles C. Ward, whose "Moose-Hunting," a year ago, will be remembered by sportmen; the author and Henry Sandham furnish the drawings. This is another proof of SCRIBNER'S attention to matters of Canadian interest. "The Douglass Squirrel of California," has found a friend in John Muir, who writes with enthusiasm and with rare knowledge of this little forest-planter. Mr. Bolles draws some Indian boys using the Douglass as a target for archery-practice. There is also a sketch of "Dora D'Istria," the eminent philanthropist and social writer of Wallachia, with a portrait after Schiavoni. In public discussion there are some timely papers by experts; "The National Bank Circulation," by Professor W. G. Sumner; "Are Narrow-Gauge Railroads Economical?" by Lorenzo M. Johnson, an engineer who has built both broad and narrow gauges, and a painter's view of "Art at the Paris Exposition." Other papers are "Undergraduate Life at Oxford," by Ansley Wilcox, "My Look at the Queen," by Treadwell Walden, and "He Playing She," a light sketch of college theatricals in former days. Poems are contributed by "H.H.," L. Frank Tooker (a new poet), Anna Katherine Green, and Henry S. Cornwell. Dr. Holland discusses "The Prudential Element," "Literary Materials and Tools," "Social Needs and Social Leading." In a communication Mr. M. S. Beach relates for the first time the way in which the Treaty of Guadalupe Hidalgo originated, and how a plot to make the Duke of Montpensier Emperor of Mexico was frustrated by President Polk. "Home and Society" has a second installment of "Hints to Young Housekeepers," and an account of "The Maternity Society." "The World's Work" has descriptions of new appliances, including "Street-car Motor," "New Electric Lamp," "Improved Ironing Machine," "Improvement in Making Artificial Stone," "Automatic Device for Reproducing Music," &c., &c. The fresh and carefully prepared accounts in this department are now widely quoted.