

The CANADIAN ILLUSTRATED NEWS is published by THE BURLAND-DESBARATS LITHOGRAPHIC AND PUBLISHING COMPANY on the following conditions: \$4.00 per annum in advance, \$4.50 if not paid strictly in advance. \$3.00 for clergymen, school-teachers and postmasters, in advance.

All remittances and business communications to be addressed to G. B. BURLAND, General Manager.

All literary correspondence, contributions, &c., to be addressed to the Editor.

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CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, July 6, 1878.

OUR EIGHTEENTH VOLUME.

With the present issue, we enter upon the first number of the eighteenth volume of the CANADIAN ILLUSTRATED NEWS. We take this opportunity to thank our friends for the encouragement which they have extended to us, and respectfully to solicit a renewal of that patronage. In a young country like ours, journals of the character of the NEWS require a support beyond that of any other papers, for the reason that they entail a double expenditure, one for the literary department, and another, and a heavier, for the artistic or illustrated branch. Not only is the NEWS the only illustrated paper in the Dominion, but it is really the only purely literary weekly. Excluding politics and every species of sectarian discussion, it addresses itself solely to the cultivated intellect of the country, and it is mainly from the friends of literature and art that it expects encouragement. We are fully aware that the paper is not all that it might be, but we can assure the public that our sole and constant endeavour is to keep it up to the standard which present circumstances allow. All the revenue which we get from it goes directly to its improvement, and if our circulation were doubled to-morrow, our readers would find that the paper would improve in proportion. We are always looking out for new points of interest wherewith to make the publication more attractive. One feature introduced in the past six months has been the pictorial illustration and literary description of the resources of the country, its manufactures, and the standing of its principal localities. We are pleased to know that our efforts in that direction have been well received. As the *Star* of this city has aptly put it—and we thank our contemporary for the compliment—it will not be the fault of the NEWS if every city, town and village of the country does not become known to every inhabitant of the Dominion. No other paper has ever attempted such a work, and no paper is in a condition to accomplish it.

One need only to take up a bound volume of the paper to realize the mass of otherwise inaccessible information—both pictorial and other—which it contains. We had a striking proof of this fact only a few days ago. A gentleman who had been away from Canada for two years was desirous of learning in brief all that had taken place during his absence. He obtained the volumes of the NEWS covering that period, and after spending the better part of one day in going over them, expressed his entire satisfaction at the result. Nearly every week we have letters or personal visitors asking to turn up some points of interest which appeared in the NEWS of such and such a date, and it is always gratifying to be able to afford the information. As in the past, so in the future, no effort will be left untied to make our paper worthy of the support of our friends; and in return we beg the latter to do their utmost towards assisting us in what may be truly termed a national undertaking.

OUR ILLUSTRATIONS.

SIGNOR NICOLINI.—Signor Nicolini, the popular tenor, was born in Boulogne-sur-Mer forty years ago. His proper name is Nichol, and in early life he received a very liberal education, which fact, combined with much polish of manner and genius in his craft, has rendered him a universal favourite. Signor Nicolini, having passed through the usual routine of study in his own country, where his unusual talent displayed itself conspicuously, finally determined upon residing in Italy, and devoting his habits to Italian opera. This determination he has no reason to regret. Such was the tide that led him on to success, and to the reward that attends it. His repertoire is varied and extensive, as will readily be perceived by the roles which he has enacted. The famous Covent Garden tenor opened the season of 1872 by assuming the character of *Fernando*, in Donizetti's opera "La Favorita." During that year he represented *Raoul di Nangis*, in Meyerbeer's "Les Huguenots," *Florestano*, in Beethoven's "Fidelio," *Mauricio*, in Verdi's "Il Trovatore," in the "Rigoletto," by the same lively composer; *Carlo*, in Donizetti's "Linda di Chamouni," *Faust*, in Gounod's "Faust e Margherita," and *Perry*, in Gomez's "Il Guarany." The following season, again, we find our charming artist before an English public. On the opening night he essayed the role of *Vasco di Gama*, in Meyerbeer's "L'Africaine." Subsequently he exhibited his musical powers and excellent artistic skill by performing *Alfredo*, in Verdi's "La Traviata," *Elvino*, in Bellini's "La Sonnambula," *Masaniello*, in Auber's opera of the same name; and *Mauricio*, in Verdi's "Il Trovatore." The opening night of the season of 1874, he represented *Ernani*, in Verdi's opera of that title; and afterwards sang as *Guglielmo*, in Ambroise Thomas's "Mignon," and as *Roberto*, in Meyerbeer's "Roberto il Diavolo." The late operatic season of the Royal Italian Opera found Signor Nicolini in England once more. Among other pieces he appeared in "Il Trovatore" and "Aid," in which latter he essayed the character of *Radames*.

SIGNOR ITALO CAMPANINI.—As an operatic artist of high renown in his special line, Signor Italo Campanini stands conspicuous. Born in Parma, in June, 1846, he is still a comparatively young man. The popular tenor made his professional debut, not in his own country, singular to say, but in Russia, and in the capital. His talent was quickly discovered and eulogized by the *impressario* of the Moscow Theatre. No sooner did Campanini's engagement terminate in Moscow than he set out for Madrid, where his talents were likewise recognized. After a short period he returned to his classic home, not for the immediate purpose of following his profession, but with a view to complete his musical studies under the then famous Signor Lamperti, of Milan. For eight consecutive months the industrious pupil continued under the direction of this able teacher, when he essayed to perform at Bologna in the opera of "Lohengrin." From thence, Campanini, flushed with success, proceeded to the "Eternal City," where his genius became more conspicuous than ever. Indeed, the fame he acquired was not simply confined to his native soil or the capitals where he had appeared. It spread into other countries. While at Rome he obtained the advantage of receiving an offer from the management of "Her Majesty's" to appear at the house for the ensuing season. Accordingly, on the 4th of May, 1872, ensuing, we find the gifted tenor essaying the role of *Gennaro* in the performances of Rossini's "Lucrezia Borgia." The impression he created on the auspicious occasion was most marked, as was the brilliant reception he received in recognition of his powers. Signor Campanini is not a *tenore robusto*, who could play at his ease in the high words of harmony, but he is undoubtedly a good tenor. He sings well, and acts better. His career in foreign countries for the past few years has been such as to show that Campanini, whilst growing in years, is still increasing in efficiency and power. He possesses the laudable ambition of the true artist, who loves Art for her own sake, not so much because the cultivation of his powers bring him glory or gain. This extensively known and highly popular representative of the lyric drama has been absent from London for the last two seasons. This year he returns to London, where undoubtedly he made his name now six years since.

GEORGE AUGUSTUS SALA.—Both as a journalist and a writer of fiction, Mr. Sala has achieved not merely a high but a well-earned reputation. Few pens are more facile than his. No matter what theme he attempts, he renders the same interesting by the insinuating method he adopts, and the sham which he flings around it. Sometimes, it is true, we meet with a certain degree of discursiveness, which of itself forms an attraction that few men of letters could imitate with safety. Yet, what would prove hazardous for others to attempt, goes to form that peculiar "style" for which the worthy subject of this memoir is famous. Mr. Sala, who is the son of an Italian gentleman and an English vocalist of considerable reputation in her day, was born in London in 1828. Although educated for an artist, he considered his *forte* lay more in the direction of literature, which profession he eventually embraced. The result of this choice only shows the clearness of his judgment, even when but a young man. Sudden decisions of this sort are invariably attended with risk; for on the hazard of a die one's future may be blighted

and one's hopes frustrated for life. Mr. Sala's first literary efforts were attempted in "Household Words," a periodical started by the late Charles Dickens, the "Welcome Guest," the *Illustrated London News*, and the "Cornhill Magazine." These contributions became very acceptable to the general public, owing to the brightness of the style in which they were written. There was, to a certain extent, a dash of Dickens about Mr. Sala. He did not, however, exhibit the slightest sign of being a servile imitator. On the contrary he gave to those very social studies which the Great Novelist was wont to handle in so masterly a manner, a peculiarity and a piquancy all his own. In 1860 Mr. Sala established the periodical bearing the cognomen of "Temple Bar," and undertook its editorial direction. Therein he contributed two serials which at the period created a certain degree of sensation. These were entitled "The Seven Sons of Mammon," and "Captain Dangerous," which subsequently appeared in book form. In 1863, during the progress of the American civil war, Mr. Sala was commissioned to the United States as special correspondent of the *Daily Telegraph*, which Journal he likewise represented in Algeria in 1864, and in France during the Great Exposition in 1867, and during the war of 1870. He further contributed stirring letters to the same organ of public opinion from some in the autumn of 1870, and from Madrid, Venice, and Morocco in 1875. For some time past Mr. Sala has resided in the metropolis, where he labours with his usual industry in the exercise of his journalist craft, and in writing entertaining articles for some leading periodicals. In addition to thousands of articles and sketches, Mr. Sala has written the subjoined works: "America in the Midst of War," "Two Kings and a Kaiser," "A Journey Due North: being Notes of a Residence in Russia in the summer of 1856," "Twice round the Clock; or, the Hours of the Day and Night in London," "The Baddington Peerage," "From Waterloo to the Peninsula," "Make Your Game: a Narrative of the Rhine," "Accepted Addresses," "Notes and Sketches of the Paris Exposition," "Rome and Venice," "Under the Sun: Essays mainly written in Hot Countries," "Breakfast in Bed," "After Breakfast; or, Pictures Done with a Quill," "Quite Alone," "A Trip to Barbary by a Roundabout Route," "Dutch Pictures with some Sketches in the Flemish Manner," "Ship Chandler, and other Tales," "How I Tamed Mrs. Cruiser," and "Cookery in its Historical Aspects," published as lately as 1875. Mr. Sala has likewise essayed the rôle of a dramatist, for in December, 1869, a burlesque of his entitled "Wat Tyler, M. P.," was produced at the Gaiety Theatre.

JAMES ANTHONY FROUDE.—The eminent man of letters is the son of the late Venerable R. H. Froude, Archdeacon of Totness, Devonshire. He was born at Darlington Rectory, in the same town, April 23, 1818. After the usual preparatory training, he entered Oriel College, Oxford, in 1836, obtained his degree in 1840, and two years afterwards succeeded in obtaining the Chancellor's prize for the English essay, the subject of which was "Political Economy." Such was his progress, and the estimation in which he was held, that in 1852, he had the honour of being elected a Fellow of Exeter College. At the period of which we speak, the Tractarian, or High Church party, under the leadership of the Rev. J. H. Newman, had made considerable stir at Oxford, and obtained an enthusiastic coterie of adherents. Mr. Froude did not conceal his sympathy with the theological views that obtained—so much indeed, that he entertained the idea of taking holy orders, in order to advance the same. He went so far as to be ordained deacon in 1845; but he stopped here, not even taking such clerical duty as he was privileged to perform. Upon more mature deliberation he took farewell of theology, and devoted himself to literature, for which, unquestionably, he was best fitted, as the sequel shows. Mr. Froude's first literary efforts consisted of some biographies in "The Lives of English Saints," a work brought out by the Tractarian party. However, in the years 1847-50, he published a volume of stories, "The Shadows of the Clouds," and a speculative work entitled "The Nemesis of Faith," both of which were openly and severely condemned by the University authorities. The latter production created a sensation of no ordinary kind, which resulted in the author thereof resigning his fellowship. Still the persecution which Mr. Froude suffered on account of peculiar intellectual views only proved advantageous in the long run. With an energy of character that was so remarkable, he took a proud, independent stand, determined to make an honourable maintenance by his facile pen. The pages of the "Westminster Review" and of "Frazer's Magazine" were open to him, so that, for a period of three years, he contributed almost constantly to the latter, principally on historical subjects. An elaborate article on the "Book of Job," reprinted from the "Review" named, attracted no slight attention at this time. In March, 1869, Mr. Froude was installed Lord Rector of the University of St. Andrews, on which memorable occasion he had conferred upon him the degree of Doctor of Laws and Letters. Two or three years afterwards he was induced to make a journey to the United States, in which country he was most favorably received, and where he delivered a series of lectures on "The English in Ireland in the Eighteenth Century." These lectures have since been published in three volumes. At the close of 1874, Mr. Froude re-

ceived an important mission from the Earl of Carnarvon, at that time Secretary of State for the Colonies. This was to visit the Cape of Good Hope, and institute inquiries respecting the Kaffir insurrection which had previously occurred. Having fulfilled his mission with satisfaction to himself and the Government who had entrusted him with so onerous a task, he returned to London in March, 1875. Besides the literary efforts already noticed, Mr. Froude has written a variety of works. These embrace "The History of England from the Fall of Wolsey to the Defeat of the Spanish Armada," a work in twelve volumes; a treatise on "Calvinism," and "Short Studies on Great Subjects." In his "History of England," the author endeavors to show that King Henry VIII. was a much better man than he had been represented, and that Queen Elizabeth was indebted for her high reputation as a sovereign principally to the statesmanlike abilities of her ministers. On Mary Queen of Scots Mr. Froude has been exceedingly severe, while his statements respecting this unfortunate Queen have given rise to sharp controversy.

THE FIRE AT THE SUBLIME PORTE.—The Imperial Palace of Government at Constantinople, as is well known, takes its name of "The Sublime Porte" from a huge gateway of marble, leading into the outer and the inner quadrangle, around which stand the official residences of the Sultan's Ministers, including the Grand Vizier. There were situated within the portals in question the Mint, the Infirmary, the Treasury, the Hall of Justice, and other edifices belonging to the old quarter of the Seraglio, such as the Church of St. Irene, built, it is said, by Constantine, and the meeting-place of the Second General Council, which the Turks have used as an arsenal. Some of these premises have been destroyed by the conflagration which broke out on the 23rd ult. at a very early hour of the morning. Of the principal range of buildings, only the wings at each extremity remain. Of these wings, one was the Grand Vizierate, the other the Ministry of Foreign Affairs. The whole of the centre building which contained the Ministries of the Interior, of Justice, and of Public Instruction, the Council of State, the great Divan, with their numerous departments and offices, was consumed. This consisted of the basement, the ground floor, and two floors above. The fire broke out in the Bureau des Procès-Verbaux of the Council of State, occupying the centre of the upper floor; and, notwithstanding stone partition walls, swept rapidly along those interminable corridors which traversed the building from end to end. The origin of the fire is unknown, because all the apartments are put under the care of guardians an hour before sunset, when the functionaries leave. The building now destroyed was built thirty years ago, in the Grand Vizierate of Topal Izzet Pasha.

ECHOES FROM LONDON.

THE PRINCE OF WALES has accepted an invitation to become President of the Royal Colonial Institute, and the Duke of Manchester, in retiring from that office, has been appointed Vice-President and Chairman of Council.

THE Prime Minister is reported to have declared to some of the friends that there are two things he wishes to do before he retires to private life—first, to settle the Eastern question on a permanent basis; and second, to promote a general disarmament.

THE possibility of rendering the microphone useful for enabling deaf persons to hear ordinary conversation is now generally believed in by the leading medical and scientific men, and numerous experiments are being made with that object. Indeed, unless a man be born deaf, or has the organs of hearing entirely lost, there is hope.

It begins to look as though an earnest attempt is about to be made to construct a tunnel beneath the channel between England and France. The Channel Tunnel Company have agreed with the Municipality of Sangatte for the purchase of three hectares of land east of the village, and have also bought some land to the west at Bas Blanc Nez, where a shaft is expected to be sunk in a few days.

MR. SAMUEL BRANDAM is the fashion just at present, and so are musical and dramatic *matinées* at private houses. Mr. Brandam's powers of memory are gigantic. He has ten of Shakespeare's plays off by heart, and on Friday recited "Midsummer Night's Dream" before a drawing-room audience in Park Crescent, Regent's Park—Miss Katherine Poyntz singing Mendelssohn's music very sweetly.

MESSRS. HANSARD's messengers had a heavy load to carry the other morning—Sir James Stephen's Criminal Code. It is the biggest Parliamentary Bill we have had since Mr. Bright's first attempt to codify the law relating to merchant seamen. It consists altogether of 238 pages. The index alone takes up eighteen pages, and the schedule thirty. The Bill itself is