

A. R. C. SELWYN, Esq., the geologist, gives it as his opinion that British Columbia will never be a country until the Pacific Railway is built, and from personal observations he believes Canada would be justified in incurring a very large debt to have it built.

OUR ILLUSTRATIONS.

DEJAZET.

Déjazet wished to die when the sunshine was merriest and the flowers most gay. She has passed away in frosts. Theatrical France deeply laments the once incomparable actress, though she had entered on her seventy-eighth year. With her disappears the last of *artistes* who depended on a natural gaiety of heart and brilliant wit to conquer admirers. She was all talent as she was all juvenile. She appeared first on the stage at the age of five years, and the *roués* of the ex-Directory threw her bags of *bon-bons* instead of bouquets. She pleased by her precocious gracefulness. She remained at the evening of life what she was at its aurora, smiling, *insouciant*, and popular. Her youthful appearance was proverbial; similar to Ninon de l'Enclos, she had the secret for putting the wrinkles under her heel. Like that famous courtesan, too, she could remind admirers she was seventy-eight years of age. Once she received a letter after a brilliant evening's performance, thus conceived:—"Mademoiselle, when one sees you, one loves you, and when one loves you, how can one see you?" She had the judgment to discover the dramatic talent of Victorien Sardou; his works everywhere refused, he tried as a last attempt—Déjazet. He called on her at her country house, in fear and trembling. After a while she entered her *salon*, apologizing to the visitor for causing him to wait, as she was repairing a garden wall, and showed her hands, covered with mortar. The result of the interview was the bringing out at the theatre of the successful piece, "Les Premières Armes de Figaro," in 1850. She had a little altar erected in her *boudoir*, on which was placed the bust of Sardou, as she felt proud of having discovered his talent. Sardou, who is now wealthy, never forgot his benefactress. It is at his expense she has been embalmed and buried; he organized the magnificent ceremony in the Church of La Trinité, and he leaves to France the erection of a monument to her memory. A quarter of a century ago she found herself at Sceaux, one of the prettiest suburbs of Paris. She entered the humble village ball, and amused herself as if she was still in her teens. The orchestra was composed of two violinists, who had been playing from eight o'clock till midnight. The proprietor of the ball invited Déjazet to supper. "And the musicians?" she demanded. "Oh! they are preparing to return to Paris." "And supperless?" "Yes." "Well, I accept your invitation, on condition that the violinists share it." One of the two violinists was Faure, the now celebrated baritone, who a few months ago was the dinner guest of the Prince of Wales. Déjazet, returning to die like a pagan, duly received the last rites of the Church, and the Church buried her with all pomp and ceremony, in presence of a united congregation numbering nearly five thousand persons. With Déjazet disappear three generations of play-goers, and it may be truly said "we shall ne'er look upon her like again." Among her most distinguished patrons was the First Napoleon. Her memoirs are complete to the few days of her death; but they are so full of intimate revelations that their publication will be as distant as those—say of Talleyrand.

WELLAND CANAL.

During the past season the greatest activity has been shown by the contractors on the new Welland Canal in pushing forward this great work. Lock No. 12 which is illustrated is the first lock that has its stone work finished on the new canal, Captain Mosse the contractor of this lock has received the praise of the Government Inspector for the fine work done on this lock—it is a sample of what all the new locks will be—its whole length is 375 feet, length between mitre sills 270 feet, width 45 feet, about 8500 yards of stone used, cost of mason work on this lock was about \$95,000 (ninety five thousand dollars,) when finished the entire cost of this lock will be about \$130,000, and the entire cost of the new canal about fifteen million dollars.

The steam derrick at work on lock No. 7, of which Chas. Peterson is contractor, easily lifts and places in position blocks weighing 4 tons. A side road was built from the G. W. R. R., by Mr. Peterson in order to facilitate the carrying of the immense blocks of stone from the Queenston Quarries to this lock (No. 7.) The steam dredges do an immense amount of work and the immense iron scoops are buried at every dip down into the hardest soil as easily as a man would use an ordinary shovel. The excavators are used a great deal instead of shovellers and will each take out, after the soil has been ploughed, about 60 yards of earth apiece every day.

KINGS OF ENGLISH SONG.

MR. SIMS REEVES

was born at Woolwich, Kent, in 1821 and received his initiatory training in the musical profession from his own father. At an early age he became organist and director of the choir at the church of North Cray, and sub-

sequently took instructions from that accomplished musician, J. B. Cramer; whilst he received lessons from Tom Cooke, Hobbs, and other distinguished professors.

The young organist, however, imbibed an early liking for the theatrical profession, and about the year 1838 or 1839 embraced the stage, and made his first appearance at the Newcastle theatre. At this time he sang the baritone music, and opened in the part of *Rodolpho* in "Sonnambula," with complete success. The great and apparent advantage of this stage practice was the knowledge of acting which it inevitably invoked, and which was of real service to him when he became an opera singer. Tempting offers came to him from London, but the young actor, aspiring to greater things, preferred visiting Paris, where he studied under competent masters. From thence he proceeded to Italy, and took up his abode at Milan, where he became a pupil of Mazzacota, with whom he perfected his vocal training, and then appeared at La Scala, as *Edgar* in "Lucia di Lammermoor." The renowned batonist Julien was about this time collecting an English opera company for the home of Siddons and Kean. Mr. Sims Reeves was induced to accept an engagement, and came out at the Theatre Royal Drury Lane, December 6, 1847, as *Edgar*, and passed through the ordeal with triumphant success. The only other opera he played in that season was in Balfé's "Maid of Honour," in which he sustained his first original character. In 1848, he joined Mr. Lumley, at Her Majesty's Theatre, performing, on May 26, *Carlo*, in "Linda di Chamouni," and was admitted to be equal, as actor and vocalist, to any Italian singer on the lyric stage. This engagement was of short duration, and in the autumn of the same year, Mr. Reeves sang at the Norwich Musical Festival, returning to London in the winter to appear at the concerts of the Sacred Harmonic Society. 1849 saw Mr. Reeves at Covent Garden as *Elvino* in "Sonnambula," and *Roderick Dhu* in "La Donna del Lago," fairly dividing his honours with Mario. He continued in the autumn at Covent Garden as the leading member of the English Opera instituted by Mr. Bunn. In the course of the season he appeared in "Haydee," in which his accomplished wife, then Miss Lucombe, made her first appearance. In the winter he was the great attraction at the Wednesday's concerts. He returned to Her Majesty's Theatre in 1850, where he sustained the parts of *Ernani* and *Edgar*, playing with Miss Catherine Hayes and Madame Sontag. In the spring of 1851 he visited Paris, and played at the Italian Opera as *Ernani*, and then returned to England to renew his engagement at Her Majesty's Theatre, the great events of the season being his appearance as *Florestan*, in "Fidelio," and Thalberg's opera of "Florinda." This winter saw him again a member of the English company under Mr. Bunn, enacting the principal character in Balfé's "Sicilian Bride," where he also made a marked impression in Auber's "Fra Diavolo." In April, 1860, Mr. E. T. Smith opened Her Majesty's Theatre, and produced Macfarren's "Robin Hood," in which Mr. Reeves played *Robin Hood* with such originality, force and power, that he nightly drew very large houses; he likewise made a great hit in Gounod's "Faust," and in Wallace's "Amber Witch." In 1867 he was engaged to sing the music assigned to *Francis Osbaldiston* in "Rob Roy," at Drury Lane Theatre, but did not appear, and the disappointment resulted in legal proceedings against him for breach of engagement. Since that time Mr. Reeves's vocal efforts have been confined chiefly to concerts and oratorios, and whenever he finds it convenient to favour the patrons of music by appearing in public, the warmth of his reception shows how anxious the English public are to honour the man of their choice.

MR. CHARLES SANTLEY.

It is impossible to account for the neglect shown by the English public to native musical talent.

The stand of the Pyne and Harrison troupe will be fresh in the recollection of savants; and it will not be forgotten Mr. Charles Santley was one of the number whose abilities were first admitted under the Covent Garden management in the interest of English opera. He made his first appearance in London, October 3rd, 1859, as *Hoc*, in the beautiful pastoral opera of "Dinorah." His reception was flattering and satisfactory; but the personation which made him a public favourite was *Rhoneberg*, in Vincent Wallace's "Lurline," in March, 1860. Still the most versatile vocalist of our day was ultimately driven to attach his fortunes to Italian opera.

Mr. Santley is a native of Lancashire, and was born at Liverpool. He received in his native city a liberal education, and early acquired a taste for music and singing, which he assiduously cultivated by the aid of his friends. The promise he gave of becoming an acquisition to the lyric stage was followed up by his going to Italy to complete his musical training. His *début* in the metropolis showed how sound was the judgment formed respecting him, and once having passed the ordeal, his professional course has been one of unbroken triumph. This is not at all surprising, for Mr. Santley has a voice of remarkable quality. His upper notes are those of a *tenore robusto*, while the lower are those of a fine *basso profondo*. This unusual range was shown in Gounod's opera of "Faust," in which, the same season, he performed with brilliant success *Valentine* and *Mephistopheles*.

Mr. Santley has visited most of the cities of the Continent, where his reception has been, if

possible, more enthusiastic than that which has welcomed his histrionic and lyrical efforts in England. At Her Majesty's Theatre, Her Majesty's Opera, and the Royal Italian Opera, under Gye, Mapleson, and Smith, he has played a range of parts allotted to but few men in a generation, and for which still fewer have the requisite qualifications of voice and action. On April 18th, 1868, he appeared at Her Majesty's Opera as *Rigoletto* in the opera of that name. His impersonation was acknowledged to be in no respect inferior to Ronconi, whilst his singing was allowed to be far superior. In May came *Fernando* in "La Gazza Ladra." It was Tamburini's great part. He sang Rossini's florid music in a manner which left all competitors far behind. Then he alternated *Don Giovanni* with Mr. Gassier, and played the *Count* in "Le Nozze di Figaro" to Gassier's *Figaro*. His next triumph was *Creon* in Cherubini's "Medea," Titienis being the heroine. He first played it well in 1865; in 1868 he was perfection. In October, he enacted, for the first time at the Opera, *Count Rodolpho*, in "Sonnambula," taking the part instead of Tagliafico.

Under the Gye-Mapleson management, in the "extra season," Ambrose Thomas's opera of "Hamlet" was produced June 19, 1869, at Her Majesty's Theatre. Mr. Santley was the *Hamlet*. The success was enormous. *Hamlet* night implied applications for places at the box-office days in advance, and a crush on the stone staircase for the venturesome spirits who patronise the gallery. His performance of the part was simply the perfection of vocal and histrionic achievement. In it he preserved the traditional points of the part as understood by patrons of the English drama, and avoided the excesses of the Continental personators of the melancholy Dane. The same season he represented *Hoc* and *Rigoletto* and other parts. In 1870, after the dissolution of the operatic league, Mr. Santley joined Mr. Mapleson at Drury Lane, and during the summer placed *Tom Tug*, in "The Waterman," the *Brigand Zampa*, *Fra Diavolo*, and other pieces at the Gaiety Theatre. On the opening of the Carl Rosa Company at the Princess's Theatre in 1875, he joined it, and has performed there an extensive range of English opera.

QUEBEC HISTORICAL MONUMENTS.

Our excellent contemporary, the Quebec *Chronicle*, published as a holiday supplement a view of the plans devised by Lord Dufferin, through Mr. Lynn, the eminent civil engineer, for the preservation of the historical monuments of the Ancient Capital. It published also a full letter-press description of these improvements. We take pleasure in reproducing both for the benefit of our readers in all parts of the Dominion. It is proposed that all the gates, with the exception of Hope Gate, or rather the present apertures, are to be bridged or arched over, in viaduct fashion, with handsome bridges either in iron or stone, so as to preserve the continuity of the fortifications. In this way, the openings in the ramparts, including that for the extension of Nouvelle street, will remain as free to traffic as they are at present. St. John's Gate is, of course, included with the others in this category. All the bridges or arches over the gates will be flanked with picturesque Norman turrets, of different size and design, such as are frequently seen in old French and German castles. Hope Gate, it is contemplated simply to flank with such turrets, some twelve more of which will also at different points adorn and relieve the monotonous effect of the long dead line of wall from Palace Gate to the Parliament Buildings. His Excellency next proposes a boulevard or continuous drive around the entire fortifications, commencing at the Durham Terrace, which he wishes to have prolonged to the westwards to the King's Bastion and thus make it one of the most magnificent promenades in the world, with an unequalled view of river, mountain, crag and island scenery, and taking in both the upper and lower portions of the harbor. Thence the boulevard will continue, rising by an easy incline to the foot of the Citadel, and thence will run along the crest of the cliff at the foot of the walls round to the rough ground or Cove field, through which it will be carried, following the line of the fortifications, crossing St. Louis street and entering the Glacis on the north side of that thoroughfare; the square of which comprised between St. Louis street, St. Eustache street, the extension of Nouvelle street and the walls, His Excellency wishes to have formed into a park or ornamental pleasure ground, communicating with the Esplanade by means of a sally-port through the rampart. Through this park, the boulevard will be continued down across St. John street and around through the gardens and grounds of the Artillery Barracks, to Palace Gate, crossing in its passage three other openings in the fortification wall to give direct communication with the city to D'Aiguillon, Richelieu and St. Olivier streets, such openings being bridged over in the same fashion as the others. From Palace Gate the boulevard will follow the present line of Rampart street round to the Parliament Buildings, in rear of which it will pass, and then traverse Mountain Hill over a handsome iron bridge flanked with turrets, on the site of old Prescott Gate, to Fortification Lane in rear of the Post Office, which will be enlarged and graded up, back again to the Durham Terrace or original point of departure, thus making a continuous, unbroken circuit of the entire fortifications and providing a public promenade that will undoubtedly be unsurpassed by anything of the sort in the world and cannot fail to attract

thousands of profitable visitors to Quebec. The cost of the undertaking would not be so enormous, as might appear at first sight. It is estimated that His Excellency's capital idea in this respect could be carried out at an outlay of ninety thousand dollars, of which the city would only be asked to contribute thirty thousand, the Federal authorities making up the difference. But His Excellency does not seem satisfied to stop short even at this work of embellishment in his desire to promote the interests of our good old city. He wishes that it should become also the abode of the representative of royalty in Canada, at least during the summer season, and in order that it should enjoy to the fullest all the importance and material benefit likely to flow from the circumstance, he further proposes to have a regular and fitting vice-regal residence erected for himself on the Citadel, to be styled the Castle of St. Louis or *Chateau St. Louis*, and to revive the ancient splendors of that historic residence of the early Governors of New France. We have also seen the plans and sketches of this building and must admit that, if constructed, it will of itself materially enhance the appearance of Quebec, and, when taken in conjunction with the proposed new Parliamentary and Departmental Buildings and new Court House, will contribute largely to the scheme of the city embellishment. As Quebec is approached by water or from any point whence the Citadel is visible, it will be a striking object, as it will stand forth in bold relief to the east of the present officers' quarters, with a frontage of 200 feet and a depth partly of 60 and partly of 100 feet, with a basement, two main storeys and attics, and two towers of different heights, but of equally charming design. The style of architecture is an agreeable "mélange" of the picturesque Norman and Elizabethan. The intention is, we believe, to have the quoins and angle stones of cut stone and the filling in of rough ashlar—the old stone from the fortifications being utilized for that purpose. The estimated cost of the structure is \$100,000. We should add that in the general scheme of Corporation improvements are included the projects of a stairs, leading directly from St. George street on the ramparts to Sault-au-Matelot street, in the vicinity of the Quebec Bank, which would obviate the present tedious detour for foot passengers by Mountain Hill, of a street parallel to St. Paul street, and of an elevator for vehicles and foot passengers from the Champlain Market up the Cliff and underneath Durham Terrace to the north end of the Laval Normal School.

OUR CHROMO.

We have received from the Burland-Desbarats Publishing Company a chromo after Wylie, given as a premium to the subscribers of the *Canadian Illustrated News*. It is printed in thirteen colors, and is in advance of anything of the kind hitherto published in the Dominion, with the exception, perhaps, of Raphael's *Early Bird Catches the Worm*. The subject is a boy in a glengarry bonnet, looking over the rail of a fishing smack, holding supinely a line from which the bait seems to have been abstracted by some cunning fish which probably knew too much to hook himself. From the lanyard hangs a string of mackerel, at which a terrier is looking intently, possibly from interested motives. The expression of the boy is exceedingly natural, and in his handsome face, so strongly typical of his race and country, there is a charm which awakens a sympathetic feeling in the beholder. The dog's impatient look is also drawn to the life, and altogether the picture is very interesting and pretty, and will, no doubt, be highly appreciated by the subscribers to our excellent contemporary.—*Montreal Star*.

We are in receipt of the premium Chromo of this valuable illustrated newspaper. It is entitled the "Young Fisherman," after a painting by a celebrated English artist, and in point of artistic merit far exceeds anything of the kind we have seen in what our neighbours across the line have been pleased to facetiously denominate the "Chromo dodge business." The Young Fisherman is presented to every subscriber whose subscription is paid in advance to January 1st. Apart from this tempting offer, to subscribe to the *Canadian Illustrated News*, there is an excellence of taste in the intellectual nourishment which it weekly imparts to its readers that should commend it to every true Canadian.—*Montreal Herald*.

We have received a copy of the really beautiful chromo with which the proprietors of the *Canadian Illustrated News* reward their subscribers who know how to pay their debts regularly. It is a picture of a young fisherman who, with his dog, is leaning over the bulwarks of a fishing boat, while, with extended line, he awaits the advent of the finny prey. The whole scene is very finely executed and the chromo is a credit to Canadian art.—*Montreal Gazette*.

The chromo promised by the proprietors of the *Canadian Illustrated News* is now being supplied to all those entitled to it. The subject of the same is the "Young Fisherman," after a painting by the celebrated English artist, W. M. Wylie, and it is not a mere colored print, but a genuine chromo—a real work of art, which would be worthy of a rich frame and a conspicuous place on the walls of any drawing room. All true Canadians should subscribe for the above illustrated paper and secure this picture.—*London Ev. Herald*.

ARTISTIC.

THERE are more artists in the United Kingdom than would be ordinarily imagined. It can boast of possessing, 16,562, of whom 2,210 are under twenty years of age, and 1,834 women. The distribution of this very considerable number into classes is as follows:—Painters and artists, 5,005 males and 1,069 females; sculptors and engravers, 799 males; lithographers, 4,021 males; photographers, 694 females; miscellaneous, including persons filling several positions, 100 males and 71 females. On the whole, this is a very respectable array of artists.

THE famous stone memorial-pillar of the Moabitish king, Meass, discovered some time since, has just been placed in the Jewish section of the Louvre. The administration purchased several fragments of this valuable monument which were in the possession of M. Clermont Ganneau. Some other pieces belonging to the English Palestine Exploration Society were kindly presented, and thus completed the surface, on which is engraved that considerable text. The monarch relates on it his wars with the Israelite princes, and the inscription corroborates the Bible account, confirming it in the most striking and unexpected manner.