

North-West territories, and the Mountain Province beyond are to be reached and described, with all that pen and pencil can catch of the vast, unfolding panorama *en route*. This, in all probability, will complete one section of the work, after which a return will be made to Ontario. Toronto will now be illustrated and described; then will follow the Niagara section, the Welland Canal and the shipping trade connected with it, the peach and vine growing districts, with Hamilton, and the series of towns, their industries, &c., situate in the peninsula of the Province. Following upon this, come descriptions of the Muskoka Lakes, those lying back of the frontier towns on the line of the Grand Trunk, the frontier towns themselves, the region of the Thousand Islands, and the run down the rapids by steamer to Montreal again, completing the second section of the work. The third and last will be devoted to the Eastern Townships, the Saguenay, the Lower St. Lawrence, and finally the Maritime Provinces, with illustrations of the mining operations and the fishing industries that pertain to the locality.

In our present notice we cannot do more than take a cursory glance at the opening number, deferring to a subsequent issue further criticism upon the work. The frontispiece consists of a fine steel engraving of Quebec, from the picture painted for Her Majesty by Mr. L. R. O'Brien, the Art Director of 'Picturesque Canada.' It is a faithful and painstaking study, with some fine light and shade effects, recalling, in its style and execution, the best specimens of the palmy days of English graphic art. The vignette title-page is a steel engraving of the bluff overlooking the Ottawa, on which stand the Parliament Buildings and the buttressed rotunda of the library. This is from the pencil of Mr. F. B. Schell, an artist of rare ability, and one of the chief illustrators of the highest class of modern American periodical work well known in Canada. The first page of the work proper opens with a graceful head piece, giving a glimpse of the St. Lawrence at Quebec, with shipping in the foreground, and the 'great red rock' of the Citadel looming in the distance. This and the two following wood-cuts are from the drawings of Mr. L. R. O'Brien, and are typical examples of the high degree of art taste

and technical skill, in artist and engraver, secured by the publishers. The 'Arrival of Jacques Cartier at Stadacona' is a charming little study, full of poetic feeling, and effectively yet delicately rendered by the artist-engraver. 'The Triumph of the Snow Plough' is one of those compositions, more suggested than realized, which puts the engraver's art to the test, in bringing out every line of the artist's pencil and, as it were, even the conception in his mind.

The other illustrations in the part, exclusive of a portrait of Champlain, consist of characteristic views of street scenes in the City of Quebec, two of which—the view in front of the Church of 'Notre Dame des Victoires,' and 'At the Gate of Laval University,'—are capital studies of the class of sight seers and loungers peculiar to the old historic Capital. A fine instance of Mr. F. B. Schell's light and dexterous touch appears in the picture, 'In the Gardens of the Ursuline Convent.' It is excellent both in subject and *technique*, and has been daintily engraved and admirably printed. Other picturesque scenes in and about the city complete the illustrations of the first number, the whole appearance of which is a favourable augury of the high excellence of that which is yet to come. We have left ourselves no room to speak of the literary character of the number, which, however, is of notable excellence, being in Dr. Grant's most felicitous vein. The narrative so far is bright and entertaining, with that dash of warm and ardent feeling, yet held in the check of good sense, which has won for the writer his high position among Canadian *litterateurs*. The paper and press-work deserve special commendation, the latter being an exceptionally good specimen of Canadian printing, so essential in a work of this character. The cover of the number is also specially noticeable, the design being chaste and effective, and the engraved medallions of the Marquis and Marchioness of Lorne being faithful portraits, and 'brought up' in excellent relief. We congratulate the country and all concerned in this undertaking on the spirited character of the enterprise, and on what it will accomplish in creating and diffusing a love of art, and an appreciation of its value as a means of national culture and refinement. On this ground alone it deserves well of the Canadian press and the Canadian people.