

[For the CANADIAN ILLUSTRATED NEWS.]

REPLY TO C. D.

The call to meet you at the church  
Is pleasing to my feelings, dear;  
But then before we're joined in one  
I were well to tell my likings, dear.

A cut stone house is my delight,  
A garden plot and flowers, my dear,  
Where I may pass my idle time  
In pretty trellised bowers, my dear,  
I always loved fine dress, you know,  
The furred robe is so light, my dear;  
And then I long for bonnets sweet  
To raise my neighbour's spite, my dear.

Of silks and ribbons I've enough  
For many years to run, my dear;  
Your thousand dollars' yearly wage  
Will pay modista's dun, my dear.

Our march shall be a merry one  
With ducks of boots to show, my dear;  
Les bas rayés—I love them so!  
How very much, you know, my dear.

We'll ride and drive and have our friends  
To dine and dance at times, my dear;  
The Royal and the Académie  
Will rid us of our dimes, my dear.

With brier root or mild cigar  
You'll pass your leisure hours, my dear;  
A cup of wine from time to time  
Will renovate your powers, my dear.

Enough! C. D. has read your lines;  
They're not what he expected, Fay;  
With saddened look and blighted hopes  
He left us quite dejected, Fay.

Alone through life he marches now,  
No loving voice to cheer him, Fay;  
The hand he longed to hold in his  
May never more come near him, Fay.

Unless indeed, you roguish elf,  
You're trying to off-shake him, Fay;  
But truer heart you'll never find,  
So be yourself, and take him, Fay.

A. B.

Montreal, February, 1876.

## MISS ELIZABETH THOMPSON.

When Lord Byron awoke one morning and found himself famous, he could not have been more surprised than probably was Miss Thompson, when she read the columns of the morning papers on the—her delightful—Monday which succeeded the Saturday banquet of the Royal Academicians, in the early part of May, 1874.

The intelligence which they conveyed to this accomplished young lady was that she had imperceptibly become a star in the artistic world of more than usual magnitude, and that she had given to the world a picture far exceeding in excellence of design and force of characterization any other which had that year come under the cognizance of the judges of this great tribunal of art.

The fact announced by His Royal Highness the Prince of Wales, in the course of the after-dinner speeches, was confirmed by the Duke of Cambridge, and endorsed by the academicians. The picture was spoken of in the most glowing terms of eulogy; and when it was known that the new artist was a young lady who had scarcely passed midway through her teens, public enthusiasm knew no bounds, and the praise became warm and indiscriminate. After the key-note was sounded by royalty, peans of praise resounded through every class of the community. Crowds flocked from all parts of the country to catch a glimpse of "Calling the Roll, after an engagement in the Crimea," and the admiration was as undisguised as it was universal and enthusiastic.

On all hands the clever painter of this sad but strikingly realistic episode in the great struggle between Russia and the allied forces was the object of sympathetic regard. The subject was one which went straight to the hearts of thousands who had friends, relatives, and connexions reposing on the bleak shores and rugged ravines of that terrible field of slaughter they were never destined to see again this side of the grave.

Such people could look upon that mute, stern remnant of a peerless army, and think of those they had lost; and it may be that the answer to the call of the roll was given by others, whose kindred, now noting the event, was proud of the valour of their kith yet remaining to sustain the honour of the old country and the prestige of the British army.

The execution is good, the design intensely dramatic. Miss Thompson had exhibited pictures before at the Dudley Gallery; but we look in vain, prior to May, 1874, for records of her skill as an artist in critical notices of the galleries. She came in the world suddenly, meteor-like, and for a season shone with unusual brilliance and splendour. "The Roll Call" is the gem of her works, and the idea of it is as excellent as the embodiment is praiseworthy. It placed her at once in prominent competition with the French schools of famous military battle painters, her nearest prototypes being Bellangé and Protais, whose "style," says an authority, "might have been as deep in sentiment, but hardly so unflinchingly true to reality."

The success of this picture has been almost beyond precedent. The youth of the painter rendered it utterly impossible she could have witnessed such a scene as she produced on canvas; but there is little question she took pains to verify the locality depicted. Originally a student at the South Kensington classes, she worked away, comparatively unknown, in obscurity until that famous May day when she awoke to renown.

Her subsequent work, "The 28th Regiment at Quatre Bras," though it has not, and could scarcely be expected to equal the Crimean picture, was exhibited at the Academy in 1875, and

attracted much notice. It bears evidence of haste, and the colours are raw and lack decided tone, which give it an unfinished appearance. The same remarks apply to "Missed," the facsimile *Graphic* presentation plate for Christmas. Nevertheless, there is character in all she does, and time and study will, it is hoped, remove these crudities.

## DEITY IN FORTY-EIGHT LANGUAGES.

The following list, comprising the name of God in forty-eight languages, was compiled by the well-known French philologist, Louis Burger, in the following manner: One day, as he was walking along the streets of Paris, he heard a voice beseeching him to buy some nuts. Upon looking back he discovered that it was the voice of his old barber, who was gaining a scanty living by selling nuts on the street. To aid him he hastily made out and gave to the barber the following list:

Hebrew—Elohim, Eloah.  
Chaldaic—Eilah.  
Assyrian—Eleah.  
Syriac and Turkish—Alah.  
Malay—Alla.  
Arabic—Allah.  
Language of the Magi—Orsi.  
Old Egyptian—Tuet.  
Armorian—Teuti.  
Modern Egyptian—Teun.  
Greek—Theos.  
Cretan—Thios.  
Æolian and Doric—Ilos.  
Latin—Deus.  
Low Latin—Diex.  
Celtic and Gallic—Diu.  
French—Dieu.  
Spanish—Dios.  
Portuguese—Diet.  
Provençal—Diou.  
Low Breton—Douc.  
Italian—Dio.  
Irish—Dia.  
Olatu Tongue—Deu.  
German and Swiss—Gott.  
Flemish—Goed.  
Dutch—Godt.  
English and Old Saxon—GoI.  
Teutonic—Goth.  
Danish and Swedish—Gut.  
Norwegian—Gud.  
Slave—Buch.  
Polish—Bog.  
Pollacca—Bung.  
Lapp—Jubinal.  
Finnish—Jumala.  
Runic—As.  
Zemblain—Fetizo.  
Pannonian—Istu.  
Hindustanee—Rain.  
Coromandel—Brama.  
Tartar—Magatal.  
Persian—Sire.  
Chinese—Prussa.  
Japanese—Goezur.  
Madagascar—Zanna.  
Peruvian—Puchecammac.  
American Indian—Manitou, Manitee.

By the sale of these lists the barber was enabled to make as good a living, if not better than M. Burger himself.

## FREDERIC LEMAITRE.

The world-renowned actor, Frédéric Lemaître, died recently, at the age of seventy-eight. Of late years he played rarely, and then only in old pieces which rendered him so famous. His career in France was very much like that of Fechter in England and America, and their talents had considerable similarity. Lemaître was born at Havre, in 1798, and, after having completed his education in the local college, entered the Conservatoire, at Paris, and became the pupil of Lafon. The great Talma divined the natural ability of the young man, and tried to push him. Notwithstanding that, Lemaître was unable to obtain an engagement in any of the first-class theatres, and had to resort to the lower-class playhouses, like the Variétés Amusantes, the Funambules, and even the Circus. He made his début in the first of these houses, personifying a lion, so that he made his début on all fours. Passing then from one house to another, he at last reached the Odéon, when he was already twenty-eight years of age, and made his début there in the rôle of *Narcisse*. He had a very fair success, and soon obtained an engagement at the Porte St. Martin, where the famous piece of "Thirty Years, or the Life of a Gambler," rendered him at once celebrated. In 1830, he played at the Ambigu with Mme. Dorval, and in the following year reappeared at the Odéon in "Le Maréchal d'Ancre." Passing then to the Folies-Dramatiques he created there the rôle of *Robert Macaire* in the play of the same name, which he composed in conjunction with "Antier" and "Saint-Amand." He was now sufficiently famous to have Alexandre Dumas write for him the part of *Richard Arlington*, and Victor Hugo that of *Gennaro* in "Lucrezia Borgia." After some travel abroad and a début in London, Lemaître entered the Variétés in the rôle of *Kean*, by Alexandre Dumas, which was another immense hit of his; and when the Théâtre de la Renaissance was opened the first piece played in it was "Ruy Blas," which at once secured the theatre a fortune. In 1842, the Théâtre Français opened its doors to Lemaître, but he made a failure there. It became evident that his

talent made him fit only for melodramas and romantic dramas. He had accordingly soon to retire to the Boulevard theatres again, where new triumphs awaited him in "Don César de Bazan," in the "Mystères de Paris," and especially in the "Chiffonnier," of Félix Pyat. In the way of classical pieces, the only one in which Lemaître had success was Goethe's "Faust," produced at the Porte St. Martin; but even there people went to see, not the whole part of *Mephistopheles*, but only those portions of it where there was most devilry to be exhibited and most infernal sneering laughter to be heard. Between 1850 and 1860 Lemaître was passing from one Boulevard theatre to another with constantly increasing success, and made another début in London. In 1862, however, when he was quite an old man, he attempted to appear at the Palais Royal in the "Saltimbanques," and made a deplorable failure. Since then he never attempted to play any part but the old parts which had rendered him so celebrated. During the last years of the empire he was granted a life pension of \$400 a year from the Government, as notwithstanding his laborious career, he did not seem to have accumulated any fortune. He leaves a son bearing the same name of Frédéric Lemaître, and enjoying some reputation as a dramatic writer.

## THE GLEANER.

ON New Year's Day, 1876, Garibaldi received from his friend, Victor Emmanuel, a superb mosaic picture, and returned the compliment with a small-sized Caprera goat.

A SINGLE manufacturer of perfumery at Cannes, France, uses annually 140,000 pounds of orange blossoms, 120,000 pounds of acacia flowers, 140,000 pounds of rose leaves, 32,000 pounds of violets, 8,000 pounds of tuberose, and rosemary, mint, thyme, lemons, and citrons in proportionate quantities. Nice and Cannes together consume annually over 20 tons of violets, and Nice alone 190 tons of orange blossoms.

A CHINESE doctor says that Americans boil tea, and thereby lose the flavor, while the Chinese make it by infusion. They place a small quantity of tea leaves in a bowl, pour boiling water upon it, and then cover the bowl. The strength of the tea depends on the time the tea is allowed to draw. "And," said the speaker, "when making an infusion, do not boil the water hastily at first. Milk or sugar should never be used with tea."

THE petty kind of presents distributed by the Prince of Wales in India is exciting astonishment and dissatisfaction in that land of magnificence and pomp. Among the articles given in return for presents which impoverished princes were clasp knives, drinking horns, opera glasses, and pencil cases. An Indian newspaper thinks that "the purveyor of this extraordinary cargo has apparently been guided in deciding what the Indians would probably like by the works of Fenimore Cooper and reminiscences of Catlin's exhibition."

According to a Brazilian correspondent, that empire must be the paradise of criminals. Murderers and robbers cannot be arrested unless taken in the act, and it is not rare to meet with monsters going at large who are known to have killed a number of people. Should a man be murdered, his relatives must prosecute, if they have money enough; the authorities will not act of their own accord. Of seventy-two prisoners in the House of Detention in Pernambuco, twenty-nine were in prison for murder, and thirty-one for stabbing and attempting to kill.

## HEARTH AND HOME.

A MAN'S DAILY FOOD.—From nine to twelve ounces of dry food in the day is, according to Dr. Nichols, amply sufficient to keep a man in perfect health, with all his powers and faculties at their highest efficiency; but, since water enters so largely into the composition of everything, it would take two pounds or more of food as it comes to the table to furnish the eight or twelve ounces of solid nutriment. In proof of his statements as to the sufficiency of his allowance, Dr. Nichols quotes the well-known case of the Venetian Louis Cornaro, whose enfeebled constitution restored by strict sobriety, became so healthy and vigorous that at a hundred years old he was in the full possession of all his faculties and all his powers.

A RAGOUT OF CHICKEN.—Cut the fowl or chicken in pieces, and let it simmer till it is gilded, not browned; take it out of the stewpan, and make brown sauce by the addition of as much flour as may be necessary for the size of the dish. Having done this, put the pieces back into the stewpan, adding some small pieces of raw bacon, mild, and only half-fat, some eschalots chopped fine, salt, a good quantity of pepper, a small bunch composed of parsley, thyme, &c. Let the whole simmer over a slow fire, and let it be well covered that there may be no escape for half an hour; then, according to the size of the dish, add mushrooms and small delicate onions. When all is cooked, arrange it in a dish and decorate according to taste.

ORNAMENTS FOR HOME.—For the benefit of ladies interested in such matters, we give a description of various pretty ornaments that may be made of forest leaves. A frame made of common wire or hoopskirt wire made in the shape of a

shield, covered with green silk, and then with lace stretched over it, and sewed neatly to the wire, makes a foundation on which leaves in fancy shapes may be sewed. These frames suspended by spool cotton across a window-shade look very pretty. A tack each side of the window gives support to them and permits the shade to be moved up and down without disturbing the leaves. Another very pretty ornament to hang under a gas fixture or over a window is in imitation of a bird-cage. It may be made of hoop skirt wire, and consists of a circle eight or ten inches in diameter covered with silk of some light color, and a smaller circle, five or six inches in diameter, the two fastened together by three wires eight inches in length, at equal distances from each other and covered with fine moss. This makes the framework. Around the upper and lower circles forest leaves are sewed, and if pasteboard is sewed on to form the bottom of the cage, a trailing line might grow from a small pot resting on the pasteboard. Three or four cords tied at equal intervals from each other on the top circle, then knotted together and covered with leaves form the cupola of the cage, and give a place to hang it up by. Pictures framed in leaves and hung by a cord to the wall are a great deal better than no frames at all. There should be a pasteboard back to the picture to give it firmness and make it hang nicely. Cornices may be made of stiff paper or thin pasteboard, ornamented with leaves, and placed over the windows. The leaves should be thoroughly dry before being made into these various ornaments, or they will curl up and get out of shape.

## LITERARY.

ENGLAND exported £915,008 worth of books in 1875.

LORD LYTTON's new poem is to be entitled "King Poppy."

OLIVER TWIST, translated into Portuguese by Senhor Almeida, is brought out at Lisbon.

LORD AMBERLEY's "Analysis of Religious Belief" will shortly be published by Trubner.

JOHN FORSTER left at his death his biography of Swift unfinished. The lately published first volume will remain the sole and last.

"BULWER'S DRAMATIC WORKS," edited by Charles Kent, are issuing from the press of Routledge. The list comprises one play hitherto unpublished.

A FRENCHMAN has written a book on "Dandyism and George Brummell," which contains curious and hitherto unpublished facts about the great "Beau."

"LOUIS XIII. ET RICHELIEU," by Marius Topin, gives the substance of two hundred and fifty unpublished letters from Louis XIII. to Richelieu and shows the relations of the monarch with the great cardinal under an entirely new aspect.

Few Irish readers are unacquainted with the novel of "Shandy McGuire," the scenes of which lie around Donegal town and Buncrana. The hero of that thorough Irish story died near Mountcharles the other day, at the advanced age of 110 years.

THE unique library of Franz Hardinger, the great Vienna book collector who died recently, is to be sold. It consists of 21,000 volumes, and is rich in German plays of the sixteenth century, and in the German classics, every edition of which it contains.

M. GUILLAUME GUIZOT, in a lecture at the Collège de France, discussed the fertile subject, "Who wrote Shakespeare," and traced the origin of the theory that Bacon was the man to an American woman named Bacon, who was anxious to glorify her namesake.

THE Universal Alliance has under contemplation the idea of purchasing 100,000 copies of Mr. Jenkins' last story, *The Devil's Chain*, with the view of circulating it in support of the gospel of total abstinence, of which that society is the apostle.

GEORGE MACDONALD, author of "Annals of a Quiet Neighborhood" and other works, has in press a novel in which he attempts to combat the recently promulgated views of Tyndall, Proctor, and others, on the conflict between science and orthodox Christianity.

A YOUNG American lady who has enjoyed the rare privilege of taking a stroll with the poet Tennyson, incidentally mentions in a letter to a friend that it seriously affected the romance of the situation when he paused during the walk to scratch his book against a gate post.

GEN. WASHINGTON bequeathed his family Bible, in three quarto volumes, to Lord Fairfax, who left it to the Herbert family. It has an autograph of G. W., and copious notes by Bishop Wilson, the editor and giver. It will be exhibited in the Book Department of the Centennial.

GERMANY published more than twelve thousand books last year. If that nation is an index of what the whole world will be when brought to the same degree of intellectual activity and culture, the prospect is that novels will go into the background. Of the entire number only nine hundred were devoted to fiction and the drama.

THE Academy announces the death of the young Italian poet, Emilio Praga, who made so sudden and so well-deserved a success in 1864 by his volume of "Tavolette." He was, however, very unfortunate in his private life, and, after producing another beautiful, but extremely mournful volume of lyrics, called "Penombre," he fell into ill-health and depression, and has at last died in his thirtieth year.

THE fifth and concluding volume of Mr. Freeman's "History of the Norman Conquest," will soon be published. Besides chapters on the effects of the Conquest and a full examination of Domesday, it will contain the history of the reign of William Rufus, Henry I., and Stephen, mainly with regard to the fusion of Normans and English, and short sketches of succeeding reigns down to Edward I. in 1272.

At a meeting in the Calvary Episcopal Church, N. Y., the Rev. Dr. Washburne, rector, when a committee was appointed to act in conjunction with a committee of English clergymen in the revision of the Bible, it was announced that it would take eight years to complete the work satisfactorily. The American Bible revisers have been laboring incessantly for four years, and have completed only one-third of the work. The English committee have finished more than two-thirds. Dr. Schaaf, of New York, says that his committee have finished the Pentateuch and Psalms, and are revising the minor prophets of the New Testament; the Gospels and Acts are completed, and the Epistles are in hand. It will take fully three or four years longer to revise the whole. The American committee will have to look over the work of the English revisers, and the English revisers over that of the American committee.