

people of the arts that adorn life. he said that for twenty years he had not himself been able to enjoy the visual pleasures of their cultivation. The blind professor has been in the van of those who have combined to rescue several of the ancient forests of the country from the hands of the enclosure monopolists, and to retain and beautify them for the enjoyment of the people. We may add that the corporation of London City did yeoman service in preserving Epping Forest as a public park and playground for all time to come.

LITERARY NOTICES.

With the December number, the CANADIAN MONTHLY closes its eighth volume. As its publishers properly put it, the magazine has been a continued protest against the sole and permanent dependence of the country upon foreign literature for its serial reading, while it has made the effort in the higher walks of journalism, and in the minor paths of literature, to give expression to the aspirations of the national life, and to be helpful to the social and intellectual development of the Dominion. Within its proper sphere the mission of the CANADIAN ILLUSTRATED NEWS has been analogous to this, and we can bear our testimony to the vital need of emancipating ourselves from the monopoly of foreign literature, if we intend really to enter upon a distinctive nationality. Canada must have a literature of her own if she expects to become a nation. Even her best statesmanship must be an efflorescence of her literature. Hence the necessity of large patronage for such national publications as the MONTHLY and the ILLUSTRATED NEWS.

APPLETON'S PICTURESQUE EUROPE.—We have received the advanced sheets of this work, one which has been for several years in active preparation, and which, when completed, will eclipse its companion "Picturesque America" in as much as the glorious old ruins of ancient Greece and Rome, and the gorgeous palaces, and the grand gothic cathedrals, and the grim old castles and fortresses of mediæval Europe surpass in splendour the modern *bizarre* architecture of this continent. This work which is being published in semi-monthly parts does the Messrs. Appleton the greatest credit; all the art-critics and those competent to judge laud it most highly, and, we think, justly. Some of the scenes are treated with consummate skill by the artists, and translated no less faithfully by the engraver. The architectural portions of the work are treated with great power and are deeply interesting in a historical as well as a pictorial point of view. We wish "Picturesque Europe" all the success it richly merits, and, in conclusion, beg to caution our readers against a work bearing a title somewhat similar, made up of a collection of old plates originally published fully thirty years ago, which is being foisted upon the credulous for Appleton's, which it is not.

OUR ILLUSTRATIONS.

HON. P. FORTIN, M. D.

He is the son of the late M. Fortin of Laprairie, by Julie Duvernay. He was born at Verchères, P. Q., Dec., 1823; received his classical education at Montreal Seminary, and studied medicine at McGill College, where he took his degree of M.D. in 1845. He served as a surgeon at Quarantine, Grosse Isle, during 1847 (fever year) and 1848. He aided in 1849 in forming a special mounted constabulary force for quelling disturbances of the peace in Montreal and adjoining districts, a troop of which was placed under his command. He was Stipendiary Magistrate for the protection of the fisheries in the lower River and Gulf of St. Lawrence (from 1852 until the Union, when he resigned) and as such, commanded first, the armed steamer *Doris*, and afterwards the armed schooner *La Canadienne*, built specially for the service, in which latter vessel he was wrecked in Nov., 1861, during a violent storm on the North Coast. He was a member of the Executive Council and Commissioner of Crown Lands for Quebec from Feb., 1873 until 7 Sept., 1874, when he resigned. He sat for Gaspé in the House of Commons from 1867 until 1874, when he retired in order to confine himself to the present House, for which he was first returned in 1867. At the opening of the present Session of the Quebec Legislature, he was elected Speaker of the Assembly by acclamation.

HON. H. G. MALHOT.

This gentleman was born at St. Pierre les Becquets in 1837 and educated at the College of Nicolet and Chambly. He was called to the Bar of Lower Canada in 1858 and created a Q. C., in 1874. He was appointed a member of the Executive Council and Commissioner of Crown Lands for Quebec, on 22nd Sept. 1874. He contested Nicolet unsuccessfully in 1867 and Three Rivers in 1871 and again on his appointment to office.

MACHINERY BUILDING, AT THE CENTENNIAL EXHIBITION.

This structure is located about 550 feet west of the main exhibition building, and as its north front stands upon the same line, it is practically a continuation of that edifice, the two together presenting a frontage of 3,824 feet from their eastern to their western ends, upon the principal avenue within the grounds. This building con-

sists of a main hall, 1,402 feet long and 360 feet wide, with an annex on the southern side 208 feet by 210 feet. The entire area covered is 558,440 square feet, or nearly 13 acres, and the floor space afforded is about 14 acres. The chief portion of the building is one story in height, the main cornice upon the outside being 40 feet from the ground, and the interior height to the top of the ventilators in the avenues 70 feet, and in the aisles 40 feet. To break the long lines of the exterior projections have been introduced upon the four sides, and the main entrances are finished with façades extending to 78 feet in height. The eastern entrance will be the principal approach from railways and from the main Exhibition building. Along the southern side are placed the boiler houses, and such other buildings for special kinds of machinery as may be required. A short distance beyond the western entrance George's Hill rises, the most commanding eminence in the park, and from which there is a fine view of the entire Exhibition grounds. The plan of this machinery building shows two main avenues 90 feet wide, with a central aisle between and an aisle on either side, these being 60 feet wide. These avenues and aisles together have 360 feet width, and each of them is 1,360 feet long. At the centre of the building there is a transept of 90 feet width, which at the south end is prolonged beyond the building. This extended transept, beginning at 36 feet from the building and extending to 208 feet, is flanked on either side by aisles 60 feet wide, and forms an annex for hydraulic machines.

VERDI THE SENATOR.

A Boston paper says: Giuseppe Verdi has had an almost unique tribute paid to his celebrity as a composer. He has just been created a Senator of the Italian Kingdom, and has taken his seat in the more august chamber of the Italian Parliament. There he elbows the most famous generals and admirals, the most experienced statesmen and members of the most historic noble houses of the Peninsula. But he will look in vain, either among his fellow-Senators or among the legislative dignitaries of any other European country, for a brother composer. It is probably the first time that a musician has been awarded the Senatorial toga. To be sure, musicians have ere now received distinguished marks of the favor of sovereigns and the appreciation of ministers. We do not forget that in prosaic England two *chefs d'orchestre*, Julius Benedict and Michael Costa, have been awarded the dignity of knighthood. We know that, in France, Rossini, Auber, and Felicien David have worn the insignia of a high rank in the Legion of Honor. But these, after all, are mere titular graces, recognitions of genius which entailed no special service to the State, and no risk lest the State should be badly served. Music, indeed, is almost the only art or science which has not, with the single exception of Verdi's case, received legislative distinctions in the persons of its most eminent followers. Literature has always been abundantly honored in this direction. The literary Greeks were often legislators and statesmen. Cicero was a shining example of the political honors conferred upon men of letters at Rome. Goethe was a minister of the Duke of Weimar. Mat Prior was a diplomat, Addison an official. Thiers and Guizot were premiers of France, Lamartine her temporary President, Victor Hugo a deputy. The later race of English literary statesmen it would require a long list to include. In Germany a large proportion of the legislative bodies are doctors and professors; sages fresh from the lecture-rooms of Bonn, Jena, and Heidelberg. Yet no instance can be found where, in a land so musical as the Fatherland, a composer has been either chosen a deputy by the people or appointed a senator by the sovereign. The merely titular honors to musicians have been rare; nay, the greatest German composers were seldom so much as pecuniarily or socially prosperous. There is, indeed, something incongruous in the notion of conferring legislative powers for life on a man whose sole claim to distinction rests upon the production of a series of beautiful and popular operas. Yet, somehow, it seems an event more befitting to sentimental, romantic, dreamy Italy than to any other clime. For with the Italian music is something more than the intermittent pastime it is to most other peoples. Music is of his life and being. The culture and love of the art are in Italy so universal, so absorbing, that it has become a national element, and it is not perhaps strange that as such it should seek to be conspicuous even in the national councils. The selection of Verdi, moreover, is a singularly happy one. Verdi is honored because he is the author of "Il Trovatore," "Ernani," and "Aida;" but it is not unknown at Rome that he is also a man of large general culture, with an enthusiastic interest in the public affairs of his country, and with very liberal views as to its political policy.

POOR OLD DEJAZET!

The ever youthful Pauline Virginie Déjazet has departed to a better world. She was seventy-seven years old and had spent on the stage not less than seventy-two years. Poor old woman! Seventy-two years of labor for the sake of giving recreation to her countrymen, and then a death in poverty!

Her first debut was at the Théâtre des Capucines in "Fanchon toute seule." She was then five years old, and never abandoned the stage afterward. Three years ago she was in London and played, danced and sang couplets at the age of seventy-four just as brightly as she did under

the first Napoleon, and wore man's clothes on the stage of the London Opera Comique with the same graceful ease as she did in the "Premières armes de Richelieu" at the Palais Royal nearly half a century before.

Her first great success was in the rôle of the fairy *Nobotte* in "La Belle au bois dormant" at the Vaudeville. That was in 1817. Four years later she was at the Gymnase, where she met her great rival, Madame Volnys (Léontine Fay), and had to pass to the Théâtre des Nouveautés, where she created an immense sensation by playing the part of the boy *Napoleon* in "Bonaparte à Brienne." After the July revolution she entered the Palais Royal, where "L'Enfance de Louis XII," "Vert Vert," "Judith et Holoferne," "Frétilton," and "Les premières armes de Richelieu" secured for her the great popularity she has ever since enjoyed. Later on "Le Vicomte de Letorières," "Les trois gamins," "Le Sergent Frédéric," and "Gentil Bernard" were among her great plays at the Gaité, the Variétés, and the Folies Nouvelles, which latter theatre took the name of Théâtre Déjazet, and bears it still.

The great specialty of Déjazet was the impersonation of young men. Slenderly built, vivacious, adroit and pretty, she had no rival in this kind of characters, and has still no successor. There was a time when the three names of Rachel, Mars and Déjazet were daily appearing on the play bills of their respective theatres, and the old Parisians think that those were the days of the real glory of the French drama. At all events, these three women established the traditions of the modern French stage. Yet while Rachel and Mars died rich, Déjazet, after working nearly as much as her two sister artists put together, scarcely leaves anything. She was proverbially generous and, if she is said to have ruined many of her admirers, she seems to have never known that a refusal of help to a poor fellow being was possible.

She leaves a son and daughter, both of whom have tried without the slightest success the profession of their mother, and have also appeared in the capacity of musical composers. Her son, Eugene Déjazet, was for a number of years the business manager of his mother, and has probably contributed just as much to the ruin of her fortune as did her own generosity and recklessness.

BANCROFT'S METHOD OF WRITING HISTORY.

Mr. Bancroft's method of writing the result of the experience of long years is quite peculiar, and accounts for his success in harmonizing those two conflicting conditions, compactness and comprehensiveness. He has two secretaries—a "reference" secretary and a "writing" secretary. They do the work, largely, while Mr. Bancroft does the thinking and furnishes the opinions. When he commences upon a new volume, he decides first upon the period of time which it shall cover, its scope, and particular features, if any. This plan is put in writing, and placed in the hands of his reference secretary, Dr. Frank Austin Scott, a gentleman of unusual qualifications for the position, being a proficient linguist and, from many years' association with Mr. Bancroft, almost as familiar with history and the details of the work as Mr. Bancroft himself. Next a diary is taken, and under each date are entered, with a book-keeper's precision, all the occurrences of that day in every corner of the globe that relate in any respect to the American Republic. With each record are references to the authority on which the record is based; if published, to the volumes and pages; if not, to the original manuscripts which are filed away in Mr. Bancroft's library. In the compilation of this diary every existing work and document and paper is consulted: every history or tradition of any reliability is carefully gleaned. This work is done by Mr. Scott, Mr. Bancroft, in the meantime, employing himself in reading up on these events, sifting the chaff from the wheat, detecting the spurious, and dictating to his writing secretary, Mr. Weston, the suggestions that occur to him and the opinions deduced from the study.

The diary being finished, a memorandum book is taken and its pages divided into classification for topics. This is called the topic book. The classifications are not very numerous, the heads being something as follows: "Washington," "Army," "Finance," "Domestic Affairs," "Foreign Affairs," "Campaigns," "Congress," etc. Under each of these heads is compiled all the information contained in the diary relating to each particular topic, so that, for example, when Mr. Bancroft wants to write a chapter on the Finance of the Government at the time of which he is treating, he has all the facts that can be gained from every possible source condensed and classified in their chronological order; all histories in every language are consulted; all biographies, records, essays, speeches and papers; transcripts of all existing public documents in the archives of the American, English, French, and German Governments, and also all private papers and correspondence written at the time.

When this is completed by Mr. Scott—and it takes months sometimes to exhaust a single topic—Mr. Bancroft familiarizes himself with the contents of the memorandum book, marking passages of importance, making cross references for his own convenience, and indexing the events himself in the order in which he intends to treat of them. Then he dictates to his writing secretary the text of the volume, and, as chapter after

chapter is finished, it is laid away to "season" for a time. The matter is then written and re-written until it suits Mr. Bancroft's sensitive taste. When he is satisfied with the arrangement, the style, and completeness of a chapter it is sent to his publishers. The final manuscript is written in copying-ink, and a copy taken in a press-book. Mr. Bancroft always has three proofs—in slips, in stereotype, and in folio—and continues to make alterations and additions till the presses are fairly running.

LE BATON.

An unique way of taking the prospective of history is to trace the manifold transformations of the stick, and the various parts it has played in human affairs. This has been very cleverly done by a French author, Antony Réal, (Fernand Michel.) He begins with the legendary stick, as exemplified by the rod of Moses and Aaron's rod. Then he goes on to the crook of the shepherd, the club of the hunter, the spear of the warrior, the crozier of the priest, and the sceptre of the monarch. As episodes in the grand career of the stick, he treats of the heraldic *baton*, the lances of the jousts, the truncheon of the marshals, and the staff of the pilgrims. Next follows a review of the superstitions of the stick, as illustrated by the divining wand of the ancients, the stick of Mahomet, and that of the temple of Juno, which miraculously cured sterility. The uses and customs of the stick include such ceremonials as betrothal by the cleft rod, marriage by the lance, dissolving debts and making contracts with the stick, and similar practices. The chapter of punishments has many illustrations of the serviceableness of this instrument, from the *bastinado* of the executioner to the stick of the harlequin. The stick of fashion, the cane, has a brief review, and the civilizing stick, the pen, fitly concludes the volume.

LITERARY.

MISS BRADDON'S thirtieth novel was begun in *Belgravia* in December.

ALEXANDRE DUMAS is getting bald and looks rather overworked.

TENNYSON smokes a short, black pipe. This is the most unpoetical of licenses.

MISS CHACROFT, a niece of Sir John Franklin, is writing the lives of her uncle and of Lady Franklin.

GEORGE ELIOT'S new work is a story of English life of to-day, dealing with a higher sphere of society than is her wont.

THE latest Americanism has been received by a critical review into the English language. The *London Spectator* of Oct. 10 speaks of the Spanish "carpet-baggers" in Cuba.

MR. MACGAHAN, author of "Campaigning on the Oxus," who accompanied Capt. Young in his late Arctic expedition, is preparing an account of the voyage under the title of "Under the Northern Lights: the Cruise of the Pandora to Peel's Strait in Search of Sir John Franklin's papers."

WILLIAM MORRIS'S translation of the "Æneid of Virgil," as following Chapman's "Iliads," he phrases his title, has been published in England, and may soon be expected from Roberts Brothers. It is in fourteen syllable couplets, or what is known in the hymn books as C. M., two lines in one.

MR. RALPH WALDO EMERSON, who has for some time been prevented by bodily feebleness from doing his usual literary labor, is now in better health, and the public hope to see the results of his restoration to comparative bodily vigor in productions of his pen, which are not so numerous as to make any new addition to the existing treasury of them other than a welcome rarity.

MR. MARTIN F. TUPPER has written a drama in five acts entitled "Washington," which he intends to have brought out in America during the coming Centennial year. Col. Forney writes that Mr. Tupper will come over in person and superintend the introduction of the play. The characters represented are Washington, Franklin, Patrick Henry, John Adams, Benedict Arnold, Lafayette, Andre, Martha Washington, and Mary Arnold.

WHITTIER sent this response recently to a request for his autograph:

"Our lives are albums, written through  
With good or ill, with false or true;  
And as the blessed angels turn  
The pages of our years,  
God grant they read the good with smiles,  
And blot the ill with tears!"

THE wreath of flowers, with a raven and pendant bells, that was placed on the Monument to Poe, at the close of the dedicatory ceremonies, was the tribute of the stage, and was placed there in honor and remembrance of the poet's mother and father, who were players. It came from Mr. Ford's dramatic company, and Mrs. Jane Germou—whose maternal grandfather and grandmother were professional comedians with Poe's parents on the Baltimore stage—was actively instrumental in causing this gracious and tender testimonial to be offered.

ARTISTIC.

CAROLUS DURAN, the French artist, recently said that he had painted a sea "life size."

MRS. ABEL HAYWOOD has presented a bronze statue of Oliver Cromwell to the city of Manchester, in England. The statue is nine feet high, weighs upward of a ton, and has cost about £2,000. Cromwell is represented in the military costume of his period, and the features are dignified and expressive.

A ROME correspondent of the *Cincinnati Gazette* says: "The Pope, who is very much pleased with the title which some give him of 'Most Mificent,' and tries to preserve it, has just made a most beautiful acquisition for the museums of the Vatican. He has bought from Rossignani the valuable collection of Etruscan glasses and enamels, which has cost the collector a large amount of money besides twenty-five years of fatiguing study and research. In this collection are found united the greatest varieties in this class of objects—rare as much for the execution of the work as for their chemical composition. Several hundreds of these enamels have been arranged in various designs to form a table, and the result is truly magnificent. There is also a collection of similar enamels, but loose, from the examination of which the whole history of the art can be gathered. The Pope will have these articles placed in the museum of the Vatican on rich decorations which have already been ordered to support them."