

## THE FASHIONS.

The sunshades and parasols in vogue this year will be invariably heavily trimmed, and of a somewhat larger size than has of late obtained. We produce on another page some elegant patterns, by which we should advise our lady readers to profit, as they can be depended on as the newest and best out.

No. 1 is of pearl-grey grosgrain, lined with white Persian silk and bound with grey grosgrain. The trimmings—all of which are of the same material as the shade—consist of a box-plaiting, pointed at top and bottom and bound with grosgrain. The box-plaiting is overlaid with a fold of grosgrain running *en arc*, and headed by two narrow plaitings bound at top. A plaiting also surrounds the stick at the head, with a grey silk cord and tassels. The stick, which may be of any light wood, is so made that the sunshade, when closed, may be converted into a walking-stick, an appendage that is now considered almost indispensable for the promenade—among those of the *haut ton* at least. The handle, as will be seen in the cut, is at the head, while the point or *ferule* is placed at the lower end.

No. 2 is a most elegant sunshade of blue and white satin. The covering is of light blue satin, trimmed with satin lappets, alternately blue and white, and lined with white Persian silk. The lappets are bound, on the lower edge, with moderately wide blue ribbon, and edged with blue silk fringing; on the upper edge they are also bound with a narrower blue ribbon and edged with a narrow fringe, alternately blue and white, to match the lappets. A roll of blue satin runs round the head of the lappets. Small lappets, as before, *en rosette* at the head of the stick and blue cord and tassel complete the trimmings. The stick should be ivory, with a turned handle.

No. 3.—Brown satin, lined with white Persian silk, trimmed with heavy pinked flounces of satin, as shown in the cut. Rosette and cord and tassel to match, and stick of brown wood with carved handle.

No. 4.—The covering of this is of grey grosgrain of a medium shade, trimmed with four flounces of grosgrain of three different shades of grey, the topmost light grey, the second of a medium shade, and the two lower ones dark grey. The upper flounce is headed with a plaiting of dark grey satin, and the whole is lined with white Persian silk. Ivory stick with a brown satin *ruching* at the head.

No. 5.—Of *penete pout-de-soie* trimmed with a heavy plaiting, which is headed with head work. Stick of black stained wood headed with a small *ruche* to match the shade.

No. 6 is a sunshade that is sure to become a favourite. It is slightly *bizarra* both in colour and arrangement, but nowadays this can hardly be deemed a fault. The material is *pout-de-soie* of a shade that can best be described as deer-brown; the trimmings consist of pinked flounces of the same, six to each gore, with silk embroidery of the same shade as shown in the cut. The upper flounce in each gore has a pinked heading. Stick of carved brown wood, and white Persian silk lining.

No. 7.—Of *baste fern* with two pinked headed flounces *en arc*, of the same. Rosette, cord and tassel to match, and Persian silk lining of the same shade as the cover. Stick of polished light wood.

No. 8.—Sunshade of black satin. Three rows of black ribbons *en arc*, with a row of *ruching* on either side. The ribbons should overlap. Stick covered with black leather work, and lining of *couleur de rose* Persian silk.

## FIGURES.

No. 1 is of muslin with an embroidered edging headed with a fold of muslin, also embroidered cuffs to match. In front two rosettes of blue grosgrain.

No. 2.—Muslin *fichu* edged with lace, headed with *applique* work. Pink satin bow at the waist.

No. 3.—Back. } Muslin *fichu*, fitted close at the back.

No. 4.—Front. } Trimming of lace, headed with three overlapping folds of muslin, with a small scalloped lace edging above. Three blue bows at the back.

## HAVELOCK CHURCH AND LOG-HOUSE.

The little Village of Havelock, in the Township of Litchfield and County of Pontiac, Province of Quebec, affords one of the many substantial evidences of progress that are to be found throughout the Ottawa district. It is incorporated, and though containing a population of but about two hundred souls has the dignity of being the county seat of Pontiac. The village is yet but about twelve years old and is making rapid progress, the first impetus to its growth having been by the building, some ten years ago, during the incumbency of the Rev. John Gribble, of the little church illustrated on another page. Though somewhat rude, it is a neat structure and situated as it was among the ruined pines in that sparsely peopled district of the territorially great county of Pontiac, it seemed a fitting harbinger of the advancement of civilization. Since its erection the Village of Havelock has grown to its present proportions, being mainly composed of neat log-houses such as the one shewn in our illustration. Much credit is due to the Hon. G. Bryson, M. L. C., for the zeal with which he forwarded the building of the church, and for his large contributions towards paying the expenses thereof. Mr. Bryson has also given much attention to the progress of settlement in the village and surrounding country. Havelock is 8 miles distant from Portage du Fort on the Upper Ottawa, at which place there is a steamboat landing. It is connected, through the Montreal Telegraph Company, with the telegraphic system that now spans this continent as well as the Atlantic Ocean, thus giving it means of early communication with the world in general, an object of great interest, on many occasions, to a far inland village with which, at some seasons, postal intercourse must necessarily be slow.

## SUNDAY LAKE, E. T.

This lake, which is also called Indian Lake, lies deeply among the hills, between the townships of Garthby and Wolfstown, between two or three miles north-east of Lake Nicolot, and about half a mile from the Quebec Road, from which however it is not visible. It is about two miles long, and at its eastern end is connected by a short stream, a few hundred yards in length, with another somewhat longer lake, called Brecheles Lake. There are no clearances on either.

The view is taken from the eastern or lower end of the lake, and the outlet is close on the extreme right of the picture.

## TRAPPING THE LYNX.

The mode of trapping the lynx in Labrador appears to vary but little from the general custom pursued throughout other parts of North America. Our sketch needs no description; it presents a magnificent view, one the like of which is not unfrequently to be met with in the North-Eastern portions of Lower Canada. The scene depicted is at "Seven Islands," about eighteen miles above Moisie, in the County of Saguenay, on the North Shore of the St. Lawrence.

## A PARISIAN BARRICADE.

The result of the reverses that have attended the arms of the Communists seems to have strengthened their resolve to hold out to the last. Foiled in their attempts to gain ground outside, they have strengthened their position inside Paris, and are now prepared, in the event of defeat, to contest every inch of ground by a series of hand-to-hand street battles that must inevitably inflict severe losses on the Government troops. All the available spots in the city—such as squares, eminences, or other important places commanding several approaches—have been converted into miniature strongholds, which are carefully guarded by bodies of troops detailed for the service. Neither the *morale* nor the appearance of these troops, as they appear in our illustration on the first page, seems to be very good, but, notwithstanding, they are a *dare-devil* set of fellows enough, and, if hard set, would prove of equally stubborn mettle as their fathers of the old barricading days.

## FRESCO PAINTING.

In a lecture, "On Colours and Pigments," Professor Barff said: Experiments in fresco painting have been made in England, and from the result of these experiments, I am very much afraid that many of us have formed wrong impressions about fresco painting.

The ground upon which fresco is painted is a lime ground; and, in order to have a permanent picture, we must have a firm and stable ground. First of all, the wall must be absolutely dry; there must be no leakage of moisture from behind. Lime which has been run (as it is, I believe, technically called by builders) for a year or a year and a half, is best to be employed, for in proportion as the lime has been carbonated (although it must not be so too great an extent) by the action of the carbonic acid of the air, it makes a better and a harder mortar. With this lime must be mixed river sand, of even grain; the sand should be mixed with water, and allowed to pass along down a small stream, so that in the centre of the stream you would have sand the grains of which would be pretty nearly equal in size. This is a point of considerable importance. The reason why new lime cannot and ought not to be used is because it blisters; small blisters appear on the surface, and that of course would be ruinous to a picture. A well plastered wall should not have a blister or a crack in it, and this is secured by having your lime run for some time, of good quality to start with, and mixed with good sand. There is no chemical process that I know of that takes place in fresco painting other than this, that silicates are formed by the action of the lime upon the sand, and carbonates by the action of the carbonic acid of the air upon the lime.

In painting a fresco picture, inasmuch as there is no retouching the work when it is finished, the artist must make his drawing very carefully. The cartoon is made upon ordinary paper; then it is fixed against the wall, where the picture is to be painted. The part where the artist decides to begin his work is uncovered; that is to say, a portion of the paper is turned down and cut away, but in such a manner that it may be replaced. Then the plasterer puts fresh plaster, about an eighth of an inch thick, upon the uncovered portion of the wall; and the plasterer's work is of the utmost importance in fresco painting. The workman ought to practise it well before he attempts to prepare the ground for a large picture, and I have found it of the greatest importance to allow the man to practise for several weeks before he was allowed to prepare any portion of the ground, even for decorative painting. In this way he becomes accustomed to the suction of the wall, and upon the suction of the wall depends the soundness of the ground and the success of fresco painting. When the plaster is first put on, of course it is very soft; the piece of the cartoon is replaced upon it, and the lines of the picture are gone over with a bone point so that an indentation is made, and then the artist begins his painting. At first he finds his colours work greasy; you cannot get the tint to lie on, it works streaky; but you must not mind that, you must paint on, but you must only paint on for a certain time, for if you go on painting too long, you will interfere with the satisfactory suction of the ground, which is so necessary to produce a good fresco painting. Of course, nothing but practice can tell any one the period at which he ought to stop. I cannot describe it, because I should be simply trying to describe a sensation, which I cannot do. After some practice, you know perfectly well by the feel when you ought to stop. If you feel your colour flowing from your brush too readily, you ought to stop at this period. You must then leave your work for a time, and go back to it again. And then you will find, as the plaster sucks in the colour which you have first laid on, that there will be,—it may be in the course of half an hour, it may be an hour; that depends upon the temperature of the atmosphere,—a pleasant suction from your brush, the colour going from it agreeably, and you will find that it will cover better. Now is the time to paint rapidly, and complete the work you have in hand. When the colour leaves your brush as though the wall were thirsty for moisture, you should cease painting; every touch that is applied after that will turn out gray when it dries, and the colour will not be fast upon the wall.

## "JUNIUS IDENTIFIED."

A circumstance has lately come to light which is regarded as finally settling at rest all doubts as to the authorship of the "Letters of Junius," and establishing beyond question that Sir Philip Francis and "Junius" were one and the same person. It is this: One hundred years ago, that is to say, in 1770, or 1771, Sir Philip, then Mr. Francis, was on a visit to his father in Bath. At the Assembly Rooms in that then highly-fashionable city he danced on more than one evening with a Miss Giles, a brilliant young lady whose father was afterward Governor of the Bank of England. It was the custom at balls at that time for a lady to keep the same partner for the whole evening; and so it fell out with this pair. Subsequently Miss

Giles received an anonymous note, inclosing some complimentary verses. The note was in one handwriting, the verses in another. Both still exist, and have been in the hands of a Mr. Twistleton, of London, and two "experts," Messrs. Chabot and Netherclift. Now it is declared by all three to be absolutely certain that the anonymous note is in the handwriting of "Junius." This being so, and as Francis had evidently sent it, it was at first taken for granted that the anonymous verses were in the natural handwriting of Francis. The most singular and interesting part of the story follows. Mr. Chabot, after deep study, came to the conviction, not only that Francis could not have written the verses, but that the two—the verses and the note—could not possibly have been written by the same hand. This conclusion was opposed to the views of Mr. Chabot's employer; and, as the *Quarterly Review* says, the case which the expert had been called in to support seemed to have broken down in consequence of his evidence. The intrinsic value of that evidence, and certainly the independence with which it was given, may therefore in some measure be inferred. Mr. Twistleton assented to the professional opinion—we may suppose with some reluctance. Yet it led him to a fortunate trail. The question was: If Francis did not write the verses, who did? A life of Francis had just been published, and mention was found in it that his cousin and familiar associate, Mr. Richard Tilghman, was with him in Bath at the time the note was sent to Miss Giles. It struck Mr. Twistleton that Francis might have got his cousin to act as an amanuensis. Now, in the Letter Book of Francis there are, happily, six letters addressed to Francis by Tilghman. These, with the verses, were now submitted to Mr. Chabot; and he soon gave in his unhesitating conviction that the verses were in Tilghman's handwriting. This is pointed out to be quite characteristic of Francis. He would never put his own natural handwriting side by side with that of "Junius." Addressing Miss Giles in a disguised hand, he naturally adopted the style which he had been so freely using; and, as naturally, got his cousin, who probably never saw the note, to copy the verses. This hypothesis is further sustained by the fact that Tilghman, who was a native of Philadelphia, and wrote from that city, refers to the verses in one of his letters, and, indeed, quotes a couplet from them. This interesting circumstance is but one of a number of remarkable corroborations, arrived at with vast labour and research, that are held to establish beyond all doubt the identity of "Junius" with Sir Philip Francis.

## THREE CURIOSITIES OF ADVERTISING.

(From Punch.)

This is from a Liverpool paper:—

**P**IOUS, educated Gentleman, aged 28, in adverse circumstances, desires to find a Christian who considers it a duty to befriend such.—Address, &c.

The gentleman has a perfect right to term himself "pious." He ought to know whether he is pious or not. But when he calls himself "educated," and then calls out for a Christian who considers it a duty to befriend adverse circumstances, he suggests to us to ask what is understood, in Liverpool, by education.

Here is another:—

**COACHMAN AND GROOM.**—First-class testimonials of ten years' service from SIR WILLIAM MACARTHUR; none but a respectable family need apply; is open for a fortnight.—Apply, &c.

The haughty Menial (yes, a coachman dwells within your "walls," the word is rightly used) hails from a colony. We rather admire his firmness of manner. He seems a person to be trusted to control fiery steeds. But we do not understand about the fortnight. Probably, if within that time he does not obtain a coach-box to his liking, he means to enter the Legislative Council of New South Wales.

Lastly, here is a gem, set in silver:—

**NO CHRISTIANS.**—A Young Man, never had the blessing of the use of his limbs through being set on wet grass, earnestly solicits 42 postage stamps. In return he will send, free, six best Nickel Silver Tea Spoons and Tongs to any part of London.—Please address, &c.

After remarking that we were unaware that being "set on wet grass" gave a person the use of his limbs, we demand why the advantages offered by this advertisement are restricted to Christians. Hath not a Jew teacups? Hath not a Jew sugar? Hath not a Jew a milk-jug? If his tea be not sweet enough, doth he not put in more saccharine matter? If it be too hot, doth he not stir it until it cools? Why, also, may not a Turk buy spoons and tongs? Is he not addicted to coffee (not that he stirs it, by the way), and is he not always wanting tongs to lift the charcoal to his pipe? Infidels and heretics, too, may be very sad persons, but it is a persecuting spirit that would deny them tea-spoons and tongs, a spirit akin to Nick rather than to Nickel. However, we hope the advertiser will sell the Spoons.

A French paper publishes some calculations respecting Easter, from which it appears that this feast will fall on the 25th of April in the year 1886. The 25th of April is St. Mark's Day; in that year Good Friday will fall on St. George's Day, and the feast of Corpus Christi on St. John the Baptist's Day. Now there is an old prediction repeated by Nostradamus in his "Centuries":—

Quand Georges Dieu crucifiera,  
Que Marc le ressuscitera,  
Et que Jean le portera,  
La fin du monde arrivera.

This unexpected support should be some comfort to Dr. Cumming, but he may perhaps object to being indebted to a French source for so valuable a corroboration of his usual arguments; he should, however, be reassured by the eminently Protestant character of most French journals at the present moment.

A clergyman had commenced an able discourse, when one of the hearers, an accomplished but eccentric man, exclaimed, "That's Tillotson." This was allowed to pass, but very soon another exclamation followed, "That's Paley." The preacher then addressed the disturber, "I tell you, sir, if there is to be a repetition of such conduct I shall call on the churchwarden to have you removed from the church." "That's your own," was the ready reply.—*Reminiscences of Fifty Years.*