

Our Illustrations.

THE RENFORTH MEMORIAL.

We are indebted to Mr. Walton, of the Newcastle Chronicle, who, it will be remembered, visited Canada with the members of the Tyne crew, for a photograph from which we reproduce our first page illustration. The following account of the inauguration of the monument is condensed from the Chronicle:—

The substantial and appropriate monument recently erected in St. Edmund's Cemetery, Gateshead, to the memory of the late James Renforth, champion sculler of the world, was inaugurated on October 29, 1872, by Mr. T. J. Pickett, the chairman of the memorial committee. It will be remembered that the deceased oarsman received his death-blow while endeavouring, in company with James Percy, Robert Chambers, and Henry Kelly, to uphold the aquatic supremacy of the old world in an international four-oared match on the Kennebecasis River, with the champion crew of St. John, N. B., and when the sad intelligence was conveyed to England the first desire of poor Renforth's friends and supporters was to perpetuate his memory, as well as to make a provision for the widow and orphan girl left behind. A committee, with Mr. Thos. J. Pickett and Mr. John Elliot, Chief Constable of Gateshead, at their head, was appointed, and under their management subscriptions towards the contemplated objects flowed in so rapidly that in a very short time close upon £500 was raised. Provision having been made for a monument, and the cost of bringing home the body of the deceased oarsman having been paid, along with other necessary expenses, the sum of £370 was left for division between the widow and orphan. Of that amount, £170 was handed over to Mrs. Renforth, in order to place her in business, and the remaining £200 has been sunk at interest in the names of Mr. Thos. J. Pickett, Mr. John Elliott, Mr. Wm. Blakey, and Mr. Joseph J. Bagnall, for the benefit of the child, who is to receive the principal when she arrives at the age of seventeen years. From several designs, that by Mr. George Burn, of the Neville Arcade, Newcastle, the sculptor of the Chambers's Monument, was selected as most suitable and economical for the memorial, and that gentleman was commissioned to execute the work. The difficulty of obtaining blocks of stone of sufficient size and quality for a considerable time retarded the progress of the monument, but finally it was finished, and carted away safely to Gateshead. The monument is composed entirely of fine Prudham stone, and is eleven feet six inches in height, the width at the base being eight feet, whilst the weight of the entire block is about 14 tons. It is parallelogram in form, being composed of three basement courses, on which are carved in relief the three rampant lions of England and the seven stars of America, which give an international character to the design. On the basements is placed a large oblong die, with the following inscription cut on it in clear bold letters:—"Erected by public subscription to the memory of James Renforth, of Gateshead, champion sculler of the world, who died August 23, 1871, aged 29 years, while rowing in an international boat-race between the English and American crews on the Kennebecasis River, near St. John's, N. B." Immediately above the block bearing the inscription is carved a sarcophagus, surrounded with wreaths of bay and oak leaves as emblems of victory, whilst on the front and back are sculptured in high relief the life-sized medallions of James Percy and Robert Chambers, who were in the boat with him when his death occurred. The monument is surmounted by a carefully studied and well arranged group representing the incidents of the painful occurrence. In it the figure of Renforth is seen falling into the arms of his friend and companion Harry Kelly, in the boat, which is surrounded by a ribbon scroll carrying the well-known text, "In the midst of life we are in death." In the treatment of the figures the sculptor has closely observed nature, for not only has he been successful in producing good likenesses, but by the manner in which he has shown the relaxed muscles and fading expression of consciousness of Renforth, the intensity of seriousness and wonder, as well as the fine manly and vigorous form of Kelly, he has imparted to his work considerable effectiveness.—Mr. Thos. J. Pickett, the chairman of the committee, after all things had been put in readiness for the inauguration, addressing the company, said they were met there for the purpose of witnessing the unveiling of the monument, erected by public subscription, to the memory of their late and estimable friend James Renforth, who in many a race upheld the aquatic supremacy of the Tyne against all comers. Many of those present knew more about the late champion than the speaker, and they would therefore bear him out when he said that as a public man and as an athlete he certainly was one of the best men in his particular profession that ever lived. He was possessed of great ability as a sculler and an oarsman, he was conscientiously honest and straightforward, he was gentle and kind, and lived upon the best of terms with all mankind. It was undoubtedly a pleasing duty for him to have to perform the ceremony of inaugurating that monument to the memory of a man who had endeared himself so extensively—a proof of which was given in the liberal response by the public to the appeal for a memorial, as well as a provision for the widow and orphan—but the duty had also its painful aspect, and that was that they had lost a good friend, and one whom they once looked up to as being able to uphold the championship for many years to come. The sad scene on the Kennebecasis, which had been so truthfully depicted by the sculptor, was represented to them in the figures on the top of the monument—Renforth falling back unconscious into the arms of horror-stricken Kelly—and the memorial would, therefore, remind the people in this district of the painful circumstance of the time. He would not have been in the position he (the speaker) then found himself, had it not been for the absence of Mr. Joseph Cowen, jun., who had been requested and had kindly promised to discharge the duties, but unfortunately he was indisposed and could not attend. As an old supporter and admirer of the late champion, however, he had great pleasure in calling upon the gentlemen who had charge of the work to unveil the monument, which was in every respect creditable to all who had subscribed to it, but doubly so to the eminent sculptor who had executed the work.

The Union Jack was then removed, and the spectators minutely examined and expressed their admiration of the character of the memorial, and the artistic manner in which it had been cut from solid blocks of stone. Photographs of the monument of various sizes have been taken, and for these a copyright has been secured by Mr. Burn, the sculptor.

THE FANCY DRESS ENTERTAINMENT AT ST. JOHN, N. B.

The second fancy dress entertainment at St. John took place on the 19th ult. at the Rink. The attendance was, perhaps owing to the unpropitious weather, smaller than on the previous occasion. Music was furnished by the 62nd Band, but the Telegraph complains of the "few rather abortive attempts to utilise the splendid music furnished by the band by getting up sets of quadrilles. It is certainly to be regretted that this practice is not more resorted to. The beautiful figures and mazes of the dance are never so beautiful at any time as when well performed by good skaters to the music of a good band. Many of the costumes were striking on account of their oddity, others were conspicuous through their extreme gracefulness. Prominent amongst the gentlemen was the "Clown," whose skating and acting were alike inimitable making him the observed of all observers, at least so far as the members of the male persuasion were concerned. "Ivanhoe" was there, but the coat of mail enclosed a different form, or else he who wore it on the former occasion had somewhat improved the character of his skating in the interval. Conspicuous for height, if not for duplicity, was the wearer of the "Papper's ghost" costume. The acting of "Mother Goose's son Jack" accorded well with the assumed character. Beautiful Snow was extensively patronised by "Jack Frost," "Snow King," "Alaska" and others. There were two "Perfect Cures" on the ice, but neither of them seemed ever to be at hand when one would naturally suppose they were most needed by the unfortunates who lost their equilibrium and furnished food for merriment to the spectators by coming down on the ice. The Heathen Chinee was well represented in both winter and summer costumes, while the rink swarmed with Orientals, Spanish Grandees, Muleteers, Huntsmen and Divers, with others too numerous to mention.

"The costumes and skating of the ladies were still more interesting than those of the gentlemen. "Maui Muller" was there, looking naive and innocent enough for even the Quaker poet's ideal, but of course without the "feet so bare and the tattered gown." "Little Red Riding Hood" was charming, and the coquettish looking "Tambourine Girl!" well nigh bewitching. The impersonation of "New Brunswick" would have been interesting from patriotic considerations, even if her neatness and grace had not rendered her attractive on her own account. "Beautiful Snow" had its feminine as well as masculine patrons, the most notable being "Winter" and "Snow Queen." "Night" was there as before, though perhaps a little less conspicuous. "Liberty," draped with the stars and stripes, was a beautiful figure; and even more so was the childish "Bride," clad in a costume white as the driven snow.

"At eleven o'clock the band commenced to play "God Save the Queen," which was the signal for departure, and in a few minutes the ice was cleared."

THE SCENE AT PRESCOTT JUNCTION

is the first of a series of parliamentary sketches to be furnished during the session by our artist now at Ottawa. It will be remembered that on Monday week the Rouge members for Montreal and outlying constituencies proceeded to Ottawa, their departure being made the occasion of a demonstration by their friends. On arriving at Prescott the unfortunate legislators discovered that they had failed to make a "connection," and were compelled to spend a dreary time at the half-way house on the road to the capital.

Another view of

THE NARROWS, ST. JOHN RIVER

appears in this issue; also the fourth of Mr. Pranishnikoff's series of

QUEBEC SKETCHES.

The latter requires some little explanation. In Quebec it is the custom for merchants and men of business to patronize each his particular "jarvey" with whom a special arrangement, generally for monthly payments, is made. Should however, a gentleman not find his own carter on the stand, another carter takes him to his destination, without charge, and then arranges with carter No. 1 for his fare. The loafer in the illustration is endeavouring to obtain a ride gratis by imposing on the credulity of a Canadian carter, who is evidently more than half disposed to believe him. The other man's unbelief is manifest.

TORONTO—THE MASONIC CONVERSAZIONE.

On Thursday evening, the 20th ult., the Masons of Toronto held their Annual Conversazione in their hall, which proved one of the most brilliant and successful parties of the season. About four hundred and fifty persons were present, embracing a large number of the *élite* of the city. The hall was beautifully decorated with the banners, &c., of the Order, while every preparation had been made that could conduce to the enjoyment of the company. The Chapter Room was fitted up as a drawing-room, with a piano, that those who chose might retire and amuse themselves with music and singing, and the Encampment Room as a card room. Shortly after nine o'clock the brethren assembled in the Chapter Room, and forming up marched in procession into the hall according to their rank in the Order, Professor Davis's band stationed in the gallery playing the Masonic march. Having marched round the hall they then opened ranks and ranged themselves along the sides, and the officers of the Grand Lodge advanced to the master's chair. After an address had been read to the Most Worshipful Grand Master Wilson, who made a very suitable reply, the brethren were dismissed to enjoy themselves. Dancing then commenced, and the hall presented a beautiful appearance, the various dresses of the members and the costumes of the ladies giving a fine effect as they whirled round in the dance. At about three in the morning the party broke up, "happy to meet, sorry to part, and happy to meet again."

TOUCHSTONE AND AUDREY.

This picture we copy from the *Art Journal*. The original painting was exhibited at the Royal Academy in 1870; in all its component parts it is certainly one of the best works Mr. Pettie has produced; if it may not, in fact, take precedence of them all in point of individuality of character. The scene lies in the forest of Arden, where the half-witted clown Touchstone meets Audrey, a "country wench," in charge of her flock of goats, and offers to make her his wife, prefacing the proposal with a kind of appeal to her favourable consideration on account of his personal appearance. As he approaches the buxom lass—and the artist has not erred in his representation of her on the side of refined beauty—he ad-

resses her thus: "Come apace, good Audrey; I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? Dost my simple feature content you?" The question puzzles, while it seems to amuse the girl, who only replies—"Your features! what features?" There is something inexpressibly ludicrous in the bearing and general "get up" of the enamoured clown as he presents himself before Audrey, stroking his chin while he bends forward that she may the more closely take note of his good looks, while she regards him with a half-humorous, half-unintelligible expression, scarcely knowing what she shall answer. Audrey's figure is capital, thoroughly genuine, even to its awkward attitude and the handling of the stick with which she drives her goats. The contrast between her rustic costume, which scarcely covers her, and Touchstone's elaborate dress and accompaniments, is very striking.

Not the least attractive portions of this admirable picture are the animals, and the forest-glade with its rich adornments of ferns; these are all most naturally painted; while the former are so distributed that they rather aid the effect of the figures than draw attention from them. Every part of the composition is painted with great care.

TYPE OF BEAUTY.—THE SNAKE CHARMER; CYPRIOTE.

Among the nations of antiquity whose history has come down to us, none would seem to have so utterly passed away, and left so few traces of their existence, as the Phœnicians. Greeks, Romans, Chaldeans, Hindoos, Hebrews, and even the ancient Median fire-worshippers, are still represented, and in their several localities we can still place our hand upon them and say, Here they are; and in most cases their language has survived, with only such changes as the lapse of centuries was certain to effect. With respect to the Phœnicians this is not so; notwithstanding their genius for colonization, their great trading energy, and the number of countries in which they established themselves, the records of their existence would seem to be only such as are mixed up with the history of the surrounding countries. A few stones still mark the site of Carthage, and a range of sepulchres yet show that they colonized Sardinia; these, with a doubtful stone at Cadiz in Spain, and another at Marseilles, would seem to be the only monumental remains of a people who carried on a trade with England from a period probably before authentic history commences; who occupied Spain long enough to exhaust its gold and its tin mines; who colonized Sicily, Sardinia, and probably Southern Italy, before the name of Romulus was heard of; and who reigned supreme in the Levant for a longer period than any of their successors, be they Greek, Roman, or Mussulman. Among the earliest places in which they established themselves was the island of Cyprus, to which place they carried with them their worship of Astarte, afterwards the titular deity of the island under the appellation of Venus. Other evidences of their occupation may still be traced in the customs and mode of life of the people; and a peculiar distinctive class of feature and expression distinguishing them from the other inhabitants of the Greek Islands, is still referred to as indicating their Phœnician origin. The original of our illustration, "The Snake Charmer," is a Cypriote, who may still be seen on festal and gala days frequenting the resorts of holiday makers in the environs of Constantinople, with an attendant lad, a basket of (apparently) poisonous snakes, amongst which a cobra is easily distinguishable, and a kind of drum, or Indian tom-tom, on which she keeps up the low monotonous intonation that would appear to exert such a peculiarly sedative effect on certain individuals of the ophidian family; for, as she informed the present writer (in Levantine Italian), it is only the poisonous snakes that are musical—and they were not always so, but only since a great musical musician overcame the snakes' ancestors by his performances; and, from what could be gathered from the barbarous language in which it was spoken, the inference was suggested that the power is confined strictly to the descendants of the great musical magician, male and female.

For the above description and the illustration we are indebted to the *Queen*.

Art and Literature.

"May" is the title of Mrs. Oliphant's forthcoming novel.

The new work which Victor Hugo is now writing is said to be a history of the events of 1793 in France.

Dumas' "L'Homme Femme" has been translated into English and published by Lippincott & Co. under the title of "The Man Woman."

It is announced in the Paris papers that M. Henri Rochefort has written a novel entitled "Les Déspravés" during his imprisonment. The Minister of the Interior has, however, forbidden the publication of the work in France.

Gérome gets good pay for his handiwork. His last picture is valued at 40,000 francs, and is reckoned one of his best. It expresses touchingly the attachment of an Arab to his horse. He is represented alone in the desert with the dying animal, and holds his head caressingly between his hands.

The Japanese are to have an illustrated newspaper. It is to be published in London under a Japanese proprietor and editor, who will have the assistance of Rev. Mr. Summers, the professor of Japanese at King's College. It is named the *Tai See Shimbun*, or *Great Western News*. This journal is to publish the writings of the numerous Japanese now in England and America, and thus to communicate their observations on Western proceedings to their countrymen at home. The number of these Japanese is estimated at 700, and a large proportion of them are students.

Those of our readers who have a copy of Harper's edition of Tennyson's poems will find on page 231 a poem entitled "Timbuctoo," with a foot-note stating that the said poem obtained the Chancellor's Medal at the Cambridge Commencement, 1829. The circumstances under which the prize was awarded to Tennyson render it a questionable honour. The adjudicators in this strife are the vice-chancellor and two others, who mark the poems as G (good) when they strike their fancy. On this occasion the vice-chancellor, having read "Timbuctoo," and probably regarding it as a poetical conundrum, marked it with a note of interrogation (?). This mark the two associate judges mistook for G, and, out of respect for the vice-chancellor's opinion, marked it G also, and thus it won the prize! Of course the merits of the poem are the same, whether it won or lost the prize, it being the vice-chancellor who now comes up for judgment and not the poet laureate. But the circumstances, for our statement of which we have unquestionable authority, are very curious.—*Harper's Weekly*.