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## Ye Ballad of Lyttel John A.

## Fytte Ye Fyfte.

## I.

Liſte and lyaten ye gentles all  
That of myrthes loveth to hear,  
And I will ſyng of a gallant knyghte  
Hight John A—Promieore.

## II.

Oh, merrie it is in the freſe foreſte  
Amonge the lovys greene,  
To hunt the deer bothe eaſte and weſte  
Wyth bowes and arrowes keene.

## III.

But wearye it is in the Commons houſe  
Where men talke loud and longe,  
And Grits abuſe ye Myniſters  
With wordes hot and ſtronge.

## IV.

Syr John he ſatte in ye Commons houſe  
All wearye with ye rout,  
And he almoſte wiſhed ye Grits were in  
And ye Myniſters were out.

## V.

And he ſyghed and ſayd, Oh, woe is me  
That ever they brought me here,  
I had rather keepe a beere ſaloone  
Than be a Promieore.

## VI.

For oh, 'tis harde to liſt each night  
To Mackenzie's ſpeeches longe,  
But worſe to ſitte and be abuſed  
By Blake and Dorion.

## VII.

But thanke ye Lords, be gladlye cryed,  
Ye ſorſion is nearlye paſte,  
And ſif I wayte but another weeke  
I'll have ſome peace at laſte.

## VIII.

Then uppe And roſe Seth Huntingtone,  
A ſtalwart earle was hee,  
Of copiers mines he had fulle ſtore,  
And braſer enough for three.

## IX.

And longe and lonſlye did he crye  
And to the members calle,  
Ye myniſters are arrant rogues  
And John A. worſt of alle.

## X.

For they have ſolde ye publick landes  
The which I holde a ſynne,  
And bartered them for Yankee golde  
The elections for to wyne.

## XI.

Oh, then Syr John ſtarte uppe in wrathe,  
Ye lye, ye lye, quoth hee,  
There's notte a manne in all the realme  
Can prove ſuch ſynne in mee.

## XII.

Itte is no lye, quoth Huntingtone,  
And I the houſe will move  
That a committee they doe grant  
So I the charge may prove.

## XIII.

Syr John he turned hym rounde about,  
My merrie men, quoth hee,  
Speake uppe and ſaye if you beleve  
Seth Huntingtone or mee.

## XIV.

Hys merrie men they alle did vote,  
By one, by two, by three,  
And ſhowed that they beleved, Syr John  
By a greate majoritee.

## XV.

Oh, then, Syr John roſe uppe and ſayd,  
My honeſtye to prove,  
I will myſelfe the committee give  
For which you fiſte did move.

## XVI.

But to beleve your ſimple wordes,  
I own that I am lothe,  
Soe I am faine that you ſhould give  
Your evidence on oathe.

## XVII.

Ye Myniſters did ſhout and cheere  
As loudlye as they maye,  
Thys is a Fytte of ye Promieore  
And another is for to ſaye.

(To be continued).

## Our Illustrations.

## PASCUCIA.

We give in this number the first of a series of beautiful etchings after the originals of Ch. Bellay, Rome. The subjects speak for themselves, they are essentially Italian. The present one would do admirably as a study for that Veronese with whom Mercutio conjures Romeo, Rosaline, with her bright eyes, her high forehead, and scarlet lip. Her very eyes seem to discourse. Or, again, the portrait may do for the merry laughing Nerissa, fair Portia's waiting maid.

## THE SS. "POLYNESIAN"

This noble vessel, one of the finest of the Allan fleet, has recently distinguished herself by an admirable run from Liverpool. She left that port on Thursday the 7th inst., and arrived off Father Point at one in the morning of Sunday the 17th inst., and at Quebec at three the same afternoon. The "Polynesian" made her trial trip a little under a twelve-month ago, and on her arrival attracted great attention both in Quebec and Montreal.

## THE CABLE FLEET OFF HEART'S CONTENT

is a further illustration of a subject treated of in the last number of the News.

## A SUMMER LANDSCAPE.

A landscape is generally taken without figures. Oftentimes an artist while sketching some lovely dell or forest glen would be sighing for some animate object, a group of cattle, or a flock of sheep, a milk-maid or a shepherd to give effect to the middle distance, or to animate the foreground. Rarely would it happen to him to be disturbed in his work by such a damsel as the one peering over the fence in the present picture, and we can forgive him for his abandonment and relaxation from work, and would not, even for the sake of seeing the canvas on his easel, disturb his *tête-à-tête*.

## A biography of

## THE LATE JUDGE BLACK

is given on the same page as the portrait.

## We produce in this issue a view of

## THE VIENNA RAILWAY STATION,

the last place visited by the majority of visitors to the Exhibition, which this year has more than usually filled the Austrian capital.

## THE GOVERNOR-GENERAL AT HALIFAX.

The anxiety of all classes of the residents of Halifax to give the Governor-General a right hearty welcome to "Old Chebucto," brought about at the outset of his visit to that city some little differences of opinion among the governing bodies. The Executive Council and "Swelldom" generally went in for a grand ball; the Civic authorities and the people demanded a demonstration in the shape of a highly democratic picnic, when the Governor-General would have a chance of observing the manners and customs of the real pillars of the State. Both parties stuck to their colours, which resulted in a ball given by the Government, and a picnic by the Mayor and Corporation. The latter, the subject of our illustration, took place on McNab's Island, on Saturday the 9th inst. A more suitable locality for an outdoor festival could scarcely be selected. The island lies near the mouth of Halifax harbour about three miles from the town. It was formerly very extensively farmed by one McNab, from whom it is named, who was the sole lord of that sea-girt islet. On a piece of beautifully wooded highland about half a mile from the shore is situated the Pic-Nic Ground, on which has recently been erected an extensive pavillion for the use of dancers and the retailment of refreshments. The entertainments on the present occasion consisted of a luncheon at 12 a.m. and dinner at 4.50 p.m.; dancing in the pavillion with music by the R.R. band, string corps, (regulars); a concert outside by the splendid band of the Royal Irish Fusiliers; football and other amusements. His Excellency and Lady Dufferin arrived on the grounds at 3 p.m., and after a sociable dance or two repaired to the *salut d'manger* with hundreds of hungry and very thirsty picnickers. A very fine "spread" with plenty of excellent champagne, repaired their wasted energies. After the feast came the usual toasts. The Earl made one of his characteristic and very telling speeches. The Mayor was very happy in his remarks, and Col. Laurie for the Military was most patriotic in his speech, and did his own loyal heart credit as well as the citizen soldiers of Nova Scotia, among whom no more popular leader could be found. Admiral Fanshawe in plain sailor fashion did up the blue jackets. Other speeches were made by the heads of departments; the whole company rising at about 6 p.m. His Excellency then departed followed by the *clique* of those present. The whole affair was most enjoyable. The committee did all they could to render the gathering extremely pleasant. We may add that the hearty manner in which the Vice-Regal party were greeted by the many hundreds who had assembled on McNab's Island to honour Lord and Lady Dufferin cannot fail to impress Their Excellencies that the city of Halifax still remains one of the most loyal corners of Her Majesty's wide domain.

## A COMBAT BETWEEN LIONS.

The original of this picture—which we copy from the *Illustrated London News*—was exhibited at the Royal Academy Exhibition by Mr. Haywood Hardy. It bore no title, Mr. Hardy using only by way of title or motto the lines from Homer's "Iliad"—

Fierce as conflicting fires the combat burns,  
And now it rises, now it sinks by turns.

These lines will suggest some duration and some vicissitudes in this terrific contest between two full-grown males of one of the strongest and fiercest species of the feline tribe; whereas a painter's representation is limited to a single moment, unless, indeed, he adopt the mediaeval license of rendering a number of successive incidents in one and the same composition. Surely, however, a combat of such fell determination between two such blood-thirsty antagonists cannot long endure; surely this must be the final bout between the savage creatures; even feline tenacity of life cannot hold out much longer; and this leonine embrace must prove the last death struggle. One king

of beasts—he with the blackish mane and fringe to his tawny coat, like his lately deceased majesty the "old lion of the Zoo"—seems to have decidedly the best of it. His face is being frightfully mauled, but he has his fangs deep in his enemy's throat, and we feel that the vultures that hover and swoop in the mid-distance will not be disappointed of their prey. How is it that the representation of a fight between wild beasts always seem to excite keen sympathy and speculative interest from childhood upwards? Is it that the latent combative instincts of our own once savage nature are thereby excited—as by the old sports of the Coliseum arena, the bull-fighting in the Spanish ring, the tiger-hunting in India, and milder sports nearer home? The scene of this tremendous encounter at nightfall is, we presume, the African Desert, on the border of the jungle, where grow only rank grass and a few starry asphodels. The cause of the quarrel is not far to seek—a female was at the bottom of it, as of many combats between bipeds, and this is a duel à outrance between jealous rival pretenders to female favour. Mark how the lioness slinks about the devoted combatants, how she seems to snuff the bloody tussle with keen relish, ready to submit at once to the victor! A word of warm praise is due, in conclusion, to the painter for the knowledge of animal character, the vigour and mastery of execution displayed in this picture, and that on a scale seldom attempted by contemporary artists. It is unquestionably one of the most admirable works by a young painter exhibited in recent years, and holds its own even beside our recollection of similar subjects by Rubens, Suyders, and other great animal painters.

## Music and the Drama.

Rosa d'Erina was singing last week in Toronto.

Miss Braden is writing a new drama which will be produced during the autumn at the Princess's Theatre, London. It will be written in blank verse.

Mme. Adelina Patti has been presented with a portrait bust by a number of her fellow artists and admirers.

M. Faure takes the part of Charles VII. in M. Mermet's new opera "Jeanne d'Arc" which is about to be produced at the Paris Grand Opera.

Nilsson has been offered five thousand francs per night if she will sing in opera, the anxiety to hear her again is so great. Bigger promised her 30,000 francs for five presentations at the Italiens, and so besieged has she been that the lady with whom she boards declares the staircase will not last three months. True to her promise to the composer Balfe, Nilsson refuses all offers, to devote herself to the study of "The Taisman," the composer having gained from her an assurance that she would play the rôle of *Elith*.

Miss Neilson, on the occasion of her only appearance in London, concluded her speech, as usual, with her favourite line from *Juliet*, "Stay but a little; I will come again."

Gounod is to allow none of his other operas to be sung in England, until he is paid a reasonable sum per night for "Faust," in which, through an error of his publishers, he practically has no copyright.

The Black Crook has been having a great run at London, Ont.

Mark Smith and Ben de Bar are to play the two *Dromios* in the "Comedy of Errors," when the latter opens his theatre in St. Louis.

Another new theatre has been added to the long list of London playhouses. Mr. J. B. Howe has opened the "New Albert" Theatre in Whitechapel with "The Lady of Lyons," the manager himself taking the part of Claude Melmont. Mr. Howe announces as in preparation a new historical play, founded upon Lord Lytton's romance "The Last of the Barons."

Mr. T. C. King took two farewell benefits at the London Princess's on the 4th, in the morning and evening, previous to his departure for this country. The pieces performed were "Pauline," "Richard III.," and "The Dead Boatman." In the latter Mr. George Belmore (who is also coming) played the principal character.

At latest advices from London—the 25th inst.—only six of the West-end theatres were open—the Adelphi, the Olympic, the Gaiety, the Vaudeville, the Strand, and the Opera Comique, where the season has been prolonged by the success of "Kiss-Kiss." The programme has, however, been changed by the substitution of "Milk White," with Mr. Grove as the hero of the piece, for "The Wonderful Duck." On the 13th inst., Mr. James Gaver commenced his management of the Princess's Theatre with a splendid version of Lord Byron's "Maiden," with new effects. At the Alhambra, Mr. Braham's version of "The Barber of Seville" is in preparation. The Prince of Wales's company have migrated from Tottenham to the Strand at the Strand Theatre in Shoreditch, where they are performing Mr. Robertson's comedies to Eastern audiences. "Cato" is the first piece selected.

The subscription raised in England for Signor Mario has now reached £1,000, and it is proposed to purchase a freehold villa for presentation to the once great tenor.

Mme. Nilsson and M. Capoul were to have left Paris for New York on the 20th inst.

The "Hamlet" of M. Ambrose Thomas, in its German adaptation, has met with success at the Imperial Opera House of Vienna, owing to the singing of Mlle. d'Alaska as Ophelia, and the dramatic ability of the baritone, Herr Beck, as Hamlet.

Mr. Carl and Madame Pare, a-Rosa, who have had much experience in operatic tours through the United States, will commence next month a prolonged visit to the English provinces, with operas in English, taking in turn, Manchester, Liverpool, Bradford, Sheffield, Birmingham, Nottingham, Bristol, Brighton, Dublin, &c. This travelling troupe will comprise seventy persons—band, chorus, and principals.

The Nunnery troupe have met with great success in Halifax.

In Montreal Miss Ada Gray has been creating a great sensation in "The New Magdalen."

The work of reconstructing the Column Vendôme at Paris has been commenced, though as yet only the masonry has begun. As a matter of economy, it is intended to utilize the stone-work of the old column, at least such portions as are suitable, and about two-thirds of the materials can be used. But a large proportion of this material must be repaired and rejoined, and the reparation is most difficult. The completed column will be surmounted by the old statue of the Emperor in gray redingote and jackboots, with the arms crossed in the legendary attitude. The statue is considerably injured, but not irreparably.

Mr. Jos. H. Hackings has published a directory of Cinchona, which will supply a long felt want.

Jacobs' Rheumatic Liquid Cures Rheumatism