

## Our Illustrations.

### THE "PYRAMUS" IN THE DOCKYARD, HALIFAX.

The "Pyramus" is an old teak-built Danish first-class 28-gun frigate that was captured with seven others by Nelson at the battle of Copenhagen. The eight vessels were quite new at the time, and lay on the stocks. They were launched by Nelson, fitted up with jury-masts, and sent to England. The "Pyramus" was sent some forty years ago to Halifax, where she now lies moored alongside one of the wharves, offering a strange contrast to the modern specimens of ship-building that surround her. The hulk has been used as an hospital for invalid men-of-war's men; also for the temporary accommodation of the crews of vessels refitting in the dock-yards.

### SALMON RIVER, N. B.

Salmon River, one of the short and rapid streams of the hilly southern counties of New Brunswick, has in former years well earned its name by the abundance and fine quality of its salmon. Some forty years ago the forest was assailed by Joel Foster and others from Machias, Maine, and by lumbering, trading, fishing, building small vessels, and later by the cultivation of the soil, a steady, quiet progress has been made, till now, with increased facilities and larger means, the comfortable contentment of the past is somewhat disturbed by the invading hand of enterprise. An association styled the Alma Lumbering Company, composed of parties in New York and Machias, Maine, recently took up land in the neighbourhood, and availing themselves of the splendid water power of the river, erected a saw-mill with all modern improvements. They are now doing a large business. A handsome residence and store, with a boarding-house for the employes, have been erected. The employment by the company of over forty men and some seven or eight vessels, has given Alma quite a start.

### THE QUEBEC STREET SCENES

form the second instalment of our series of sketches in the Ancient Capital. The first of these requires no comment. The second is essentially Lower Canadian. On the day after a heavy snow-storm our friend Johnny Crapaud, who forms the principal figure in the sketch, is set at work with some scores more of his kind to clear the streets. 'Ten hours' labour is insufficient to complete the Augean task, and as he ruefully surveys at the close of his day's labour the heap that awaits his attentions he piteously breaks out, "*Et jure que demain ça sera encore pareil, et rien à boire!*"

### SNOW-SHOE RACING SCENES.

These graphic little sketches from our artist's note-book will be recognizable by all who are in the habit of attending snow-shoe races as depicting many of the incidents—ludicrous as well as picturesque—which characterize meetings of this kind in Canada.

### The view of

### THE NARROWS, ST. JOHN RIVER,

looking towards Indian town, is from a sketch by Mr. C. J. Russell, St. John, N. B.

### BARBER BROS.' PAPER MILLS, GEORGETOWN, ONT.

The brothers William, James, Joseph and Robert Barber, were born in the County of Antrim, Ireland, and arrived in this country with their father in 1822. After living two years at the old town of Niagara, the family removed to Crooks' Hollen, which at that time was the greatest manufacturing centre of the Western Province. Here the Hon. James Crooks, father of the present Atty. Gen. of Ontario, carried on the following works: a distillery, foundry, grist mill, oil mill, tannery, edge tool factory, woollen factory, saw mill, potashery, cooper shop, and also worked a large farm. In 1826 he also erected the first paper mill for the Dominion of Canada, and received the sum of five hundred dollars from the Government for the first sheet of paper manufactured. At these works the brothers remained, William and Robert going into the woollen factory, James into the paper mill, and Joseph learning the wheelwright and building trade. Thirteen years of labour and saving supplied them with sufficient capital to start a small custom and one set carding mill in Georgetown, to which place they removed in 1837. Six years later an establishment of the same proportions was established at Streetsville, under Robert Barber and Benjamin Franklin, a brother-in-law. As the country grew so did each factory until the Georgetown one had too much machinery for its water-power, and the Streetsville one too much for its buildings. A new factory was erected at the latter place in 1852, and the machinery from both old mills placed into it, much new being also added.

After the removal of the woollen machinery from Georgetown in 1853, the building of the G. T. R. R. shewed that a paper mill might be carried on at that place successfully, and the first one was erected. The second followed in 1858, and since that time other erections for bleaching and working straw papers. The buildings are principally of stone: first mill, 60 x 100, two floors; second mill, 84 x 85, three floors; bleaching mill, 105 x 65, two and three floors. The machinery consists of one seventy-six, one sixty-two, and one fifty-four inch Fourdrinier paper machine, with all the necessary complementary machinery.

The number of hands employed is about sixty; consumption of rags, two tons per day; straw, two tons; chemicals, two hundred tons per year; and, about fifteen hundred cords of wood per year. The machinery is entirely driven by water, the force employed being estimated at 160 horse-power. The goods manufactured consist chiefly of news, book, envelope, and paper in rolls for paper hangings. The paper used by the Dominion and Ontario Governments is manufactured at these mills. This latter fact we presume is well known, the *Globe* having advertised both establishments gratis for some time previous to the Ontario elections last summer, in an attempt to defeat Mr. Wm. Barber, the member for Halton. The firm established in 1837 was dissolved in 1869, William Barber and Robert continuing the woollen business, James Barber in the paper business, and Joseph Barber and Benjamin Franklin retiring. No change was made in the business title of either firm.

### THE VALLEY OF THE ETSCH, NEAR MERAN.

The lower reach of the valley of the Adige or Etsch from Toll to Botzen, on the Tyrol, is known to the Germans as Etschland. The broad expanse of this rich valley is crowded

with villages and hamlets, whose spires rise amidst the rich foliage of the chestnut and walnut, and are girded with vine-planted hills, beyond which rise higher mountains on either side. The vegetation of this valley is almost southern in its character, including the vine, almond, and peach trees, and Indian corn. The wealth of the inhabitants of this valley of the Etsch is derived from these luxuriant vineyards and orchards. The vines in this district are trained upon trellis-work, and sometimes overshadow the road in the picturesque way painters love to represent in Italian landscapes, though as a rule the Italian vines are trained on sticks like our hops, and have a decidedly scrubby appearance. This Etsch valley is dotted throughout with feudal castles in various states of preservation, as Schloss Tyrol, Leoben, and Griefenstein. Obermais, Untermais, and Schloss Neuberger are all places of resort for invalids during the winter months, and for tourists all the year round. The principal city of the district is Meran, which, from the exceptional mildness of its climate, has become a favourite winter resort for consumptive patients. It is much frequented for what is known as the whey cure in spring, and for the grape cure in autumn; but in summer it is very hot, and all who can leave the town for the hills. Meran is an ancient walled town standing on the Passerbach, and romantically situated at the junction of three of the most beautiful valleys of Tyrol. It was the ancient capital of the Duchy. Meran is a very small place, having only two principal streets, the Rennweg and the Laubengasse, which latter street takes its name from the Arcades or "Lauben" running under the overhanging upper stories of the houses on both sides, filled with shops and refreshment houses for the visitors. The Kelleramt or Remtamt in the Laubengasse is worth inspection. It was formerly the residence of the Counts of Meran when they visited their capital. The principal chamber still retains the frescoes with which it was originally decorated. The sacristy likewise contains some curious old mural paintings, by the earliest of the Tyrolean painters, Christopher de Meran, representing the wedding of Margaret, surnamed the Wide-mouthed, through whose marriage with an Austrian prince the district of Meran passed from its original possessors. The parish church of Meran is an interesting old building, dating from 1355, and having some curious monuments on its outer walls. The tower of this church is said to be the highest in Tyrol. Meran has suffered severely from the ungovernable irruptions of the Passerbach, the river on which it stands; in consequence of which a dyke of massive masonry, called "die Wassermauer," has been constructed to endeavour if possible to protect the town from future injury. This wall is planted with poplars and willows, and from the beginning of April is the fashionable promenade of Meran, where people scrutinize toilettes, "just hint a fault, and hesitate dislike," as in more frequented places. The environs of Meran, made up as they are of fertile vale and hills "renowned in story," afford scope for many and delightful excursions. These, however, are less suited to the invalid visiting Meran in search of health than to the ordinary tourist, as they must as a rule be made on foot or horseback, the routes not admitting of wheel carriages.

For our illustration, and for the above remarks, we are indebted to the *Queen*.

### A CONSTANTINOPLE BELLE.

A most important element in the strangeness of aspect offered by the locality (of Constantinople), says a writer in the *Queen*—who is also the artist of the portrait we reproduce—is the absence, or rather the invisibility, of the female "face divine." In most other Mahometan cities a large proportion of the women belong to tribes who do not cover their faces; but in Constantinople every woman, of whatever age or rank, hides her visage behind the six inches of cotton termed the yasmak. Not that any feeling of propriety or even the most sensitive Turkish lady would seem to be involved in this concealment, as they, in common with their face-covering sisters in the Arabian desert, in Barbary, and elsewhere, have no objection to uncover their features, but then they must not do it in public, and they must be permitted their hearty laugh during the exhibition. About her feet a Turkish lady would seem to have no qualms, as she may at any time be seen buying slippers at the bazaar and thrusting her unstocked extremity into one gold-embroidered covering after another till she is suited; nor will she betray the slightest objection to the gaze which perhaps some wandering and unsophisticated Frank directs on the operation, though he is likely to be dismissed from the stall by the "marchand" with by no means complimentary remarks on his mother, sisters, and other female relatives.

A Turkish lady's slippers are worn more for ornament than use, and she oftener than not carries them in her hand, as seen in our illustration; but it is not to be hence inferred that she is for the moment barefooted. She generally wears long, yellow-legged boots, something like Wellington boots, only not neatly made; for, let her foot be formed after the most perfect model, she takes no care to display it, but wears the clumsiest-shaped chausure, generally two or three sizes too large. Over these she wears the embroidered slippers, which, having no heels, are difficult to keep in position; consequently, to prevent them falling off, she is compelled to adopt a peculiarity of gait in walking, anything but conducive to ease or grace of locomotion.

I had established my studio in a room looking over a courtyard in Pera (the Frankish quarter). One of my windows looked on an old cemetery, the other upon a house on the further side of the quadrangle. My sole attendant was a brown-skinned boy, rather scantily garmented, who kept my place in order, stole anything left about, made the lowest of salaams to my face, and despatched me incontinently to "Sheitan" immediately he thought I was out of hearing.

I had settled myself to my work for some two or three weeks, painting swarthy Arabs, and such picturesque examples of Oriental humanity as struck me in the bazaars, and who could be induced to sit: no easy thing, by-the-by, as all Orientals entertain the belief that they are ever after in your power—from a magic point of view—if you once possess yourself of their likeness. I had, of course, made repeated endeavours to procure female models, but without effect; and, being informed by other artists of the difficulties in the way, I had almost given up the attempt as futile. I entertained some hopes, however, connected with the window of the opposite house. As I painted close to my own, in order to get as much light as possible, I, or rather my doings, had excited some interest in my opposite neighbour's, and on looking round suddenly I could often catch a glimpse of a yasmak-

covered face peeping furtively, and withdrawn instantly I looked in that direction. After a time I ventured to make an obeisance to my unknown *vis-à-vis*, a proceeding that was met by a light peal of merry laughter, which at first I considered to have been excited by some piece of absurdity on my part; but I afterwards learnt that it was only the lady's mode of announcing her presence, and that it was to be considered somewhat in the light of a salutation. After this occurrence her visits to the window became more frequent, and she would remain for half an hour at a time watching my operations. Having consulted with an artist more *au fait* in Oriental customs than myself, it was suggested that I should send the lady a box of bonbons. Turkish women will eat sweetmeats by the hour; so the box must be a large one, and a handsome one too, or the chance was that it would be thrown into the road, after severe objurgations on the bearer. The plan succeeded to admiration, as they were duly accepted and eaten, the latter operation being performed not only at the window, but with the yasmak removed, affording a complete view of the lady's visage. My difficulties, however, were not quite at an end. The lady had, or pretended to have, a decided objection to being painted, and if I directed my gaze towards her too intently she instantly absented herself. I managed, however, by pretending to work on a larger picture, and by keeping a small canvas on my easel at the same time, to do what I required, and, with the aid of another box of bonbons, to obtain the material for the illustration given in these pages.

## Dramatic Notes.

Mr. Byron is writing two new plays.

It is rumoured that Lucca is to visit Havana.

Harry Lindley's troupe opened at Kingston on Tuesday week. Miss Neilson reappears at Booth's Theatre on the 12th of May.

Offenbach is setting Molière's "Bourgeois Gentilhomme" to music.

An English version of "Rabagas" is about to be produced in London.

The Toronto Academy of Music was to have opened on Tuesday last.

Mdme. Camilla Urso has been singing at the Brooklyn Philharmonic.

Fifty-one new operas were produced in Italy in 1872. Of these forty-nine were failures.

Mdme. Parepa-Rosa is negotiating for the right of reproducing Balfe's last opera, "The Talisman," in the States.

M. Dumas fils is good enough to announce that he never intends to write a play again. He probably means till next time.

It seems likely that there will be a short season of Italian opera in the spring at the New York Academy, with Mario as tenor.

Mr. Bateman, we are told, has concluded to come over from London to this continent next autumn with various theatrical attractions.

The *Völk's Zeitung* says that Pauline Lucca has just paid the management of the Berlin Opera *Soubrettes* (nearly £1,200) for breaking her engagement.

Gounod is said to be engaged on a new work for the Royal Italian Opera, London, to be produced during the season of 1874, with Patti in the leading role.

A musical curiosity in the shape of a ballad by Mozart has been unearthed in Paris. It is entitled "Les Petits Riens," and has lain *perdu* for nearly a century.

Before her next stay in England Mdme. Nilsson will sing in Brussels and other Belgian towns. During her engagement at Her Majesty's Opera it is probable that Thomas' "Mignon" will be revived.

Mdme. Patti makes her *réentrée* at the Royal Italian Opera, London, in April. She has concluded a new engagement for two years, by the terms of which she is to receive £200 per night, with the privilege of choosing her own repertory.

Mr. Sothorn has been meeting with great success as "David Garrick" at Wallack's. He is to be in California in June and July, and in Australia in September and October. He will then return to the United States, where he will probably remain throughout 1874.

At the Brighton Musical Festival, this month, Sir Sterndale Bennett, Sir Michael Costa, and Sir Julius Benedict will each conduct a composition of his own. A new cantata on Longfellow's "Evangeline," by Miss Virginia Gabriel, will be among the novelties produced during the festival.

A Paris correspondent argues that a married woman on the stage exercises less magnetism over an audience than a single woman does; that the fact that she belongs to another, that her brightest glances, sweetest smiles, and most musical tones are for him, unconsciously diminishes her influence, and states in illustration that there were offered in Paris what were called Christine Nilsson watches, which had a great sale, but when she took a husband their demand so sensibly diminished that the proprietor changed their name.

TORONTO NEW ROYAL LYCEUM.—Mr. Vining Bowers has been fulfilling an engagement at Toronto this week, and has been well received. On Monday evening Mr. J. M. Leonard, the popular treasurer, had his benefit, and received a bumper, the house being packed in every part. The piece selected was the *Océan*, Mr. Bowers taking the part of "Salem Scudder," which was well rendered, as in fact were all the parts by the different members of the company. In addition several songs, &c., were given by Mr. and Miss Tannehill, Mr. Vernon, &c., &c. At the close of the performance Mr. Leonard was presented with a valuable ring, as a token of the esteem in which he is held by his associates at the Theatre. Next week Messrs. Farron and Baker are engaged to appear.

MONTREAL THEATRE ROYAL.—The Holman troupe have had a most successful week. On Monday "Inshavogue" was produced, in which Mr. Den Thompson had full scope for his admirable representations of Irish character. Tuesday night was set apart for Mrs. Holman's benefit, with "La Grande Duchesse" as the *pièce de résistance*, followed by the *Miserere* scene from "Il Trovatore," and a farce to close with. The house was of course crowded from floor to ceiling. The singing and acting of Miss Sallie Holman, Brandisi as Fritz, Peakes as General Boum, and Messrs. Holman and Barton as Baron Puck and Prince Paul, was in every way worthy of the occasion. The trio from the *Trovatore* brought down the house. As a success Mrs. Holman's benefit has been unsurpassed during the season. On Wednesday "Uncle Tom's Cabin" was produced—little Emily receiving as usual, her full share of the applause—and on Thursday "The Lancashire Lass," with Miss Sallie Holman as Ruth Kirby.