

The effect of the destruction of forests on climate and water supply was very ably and clearly illustrated by Councillor Wex at the late yearly meeting of the Geographical Society of Vienna, in a paper on the diminution of the water volume in rivers and springs. From the data adduced by Herr Wex, there was shown a fall in the level, since fifty years, 17m in the Elba, 24 Sin. in the Rhine, 17m in the Oder, 26in. in the Vistula, and in the Danube, at Orsova, as much as 55in. Accompanying this fall in the level, which corresponds with the decrease in the volume of these rivers, there has been a constantly increasing diminution of the discharge from springs. The way in which the destruction of timber acts in producing these meteorological changes is plain enough. In the absence of wood there is less precipitation of moisture and free evaporation of what actually falls; and the general aridity has been further increased in Central Europe by the drainage of sheets of water for agricultural purposes, and the increasing alteration of grazing into arable land. The effect noted in the foregoing have already been noticed in this country, and claim the earnest attention of many thoughtful writers.

When a boy falls and peels the skin off his nose, the first thing he does is to get up and yell. When a girl tumbles and hurts herself badly, the first thing she does is to get up and look at her dress.

THE WEEKLY SUN.

1776. New York. 1876.

Eighteen hundred and seventy-six is the Centennial year. It is also the year in which an Opposition House of Representatives, the first since the war, will be in power at Washington; and the year of the twenty-third election of a President of the United States. All of these events are sure to be of great interest and importance, especially the two latter; and all of them and everything connected with them will be fully and freshly reported and expounded in THE SUN.

The Opposition House of Representatives, taking up the line of inquiry opened years ago by THE SUN, will sternly and diligently investigate the corruptions and misdeeds of GRANT'S administration; and will, it is to be hoped, lay the foundation for a new and better period in our national history. Of all this THE SUN will contain complete and accurate accounts, furnishing its readers with early and trustworthy information upon these absorbing topics.

The twenty-third Presidential election, with the preparations for it, will be memorable as deciding upon GRANT'S aspirations for a third term of power and plunder, and still more as deciding who shall be the candidate of the party of Reform and as electing that candidate. Concerning all these subjects, those who read THE SUN will have the constant means of being thoroughly well informed.

The WEEKLY SUN, which has attained a circulation of over eighty thousand copies, already has its readers in every State and Territory, and we trust that the year 1876 will see their numbers doubled. It will continue to be a thorough newspaper. All the general news of the day will be found in it, condensed when unimportant, at full length when of moment; and always, we trust, treated in a clear, interesting and instructive manner.

It is our aim to make the WEEKLY SUN the best family newspaper in the world, and we shall continue to give in its columns a large amount of miscellaneous reading, such as stories, tales, poems, scientific intelligence and agricultural information, for which we are not able to make room in our daily edition. The agricultural department especially is one of its prominent features. The fashions are also regularly reported in its columns; and so are the markets of every kind.

The WEEKLY SUN, eight pages with fifty-six broad columns is only \$1.20 a year postage prepaid. As this price barely repays the cost of the paper, no discount can be made from this rate to clubs, agents, Postmasters, or anyone.

The DAILY SUN, a large four page newspaper of twenty eight columns, gives all the news for two cents a copy. Subscriptions, postage prepaid, \$5 a month or \$6.50 a year. SUNDAY edition extra, \$1.10 per year. We have no travelling agents.

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Prospectus for 1876--Ninth Year.

THE ALDINE,
THE ART JOURNAL OF AMERICA.

SOLD ONLY BY SUBSCRIPTION.

THE REPRESENTATIVE AND CHAMPION
OF AMERICAN TASTE

Steadily, since its inception, THE ALDINE has been growing in the affections of the American people. As the exemplar of national achievement in the highest departments of illustrative and mechanical art, it has won for America respect and consideration from the most restrictive art schools of the Old World. THE ALDINE plates now go regularly by contract to publishers in England, France, Germany and Russia, and are also copied, without permission, by the punctilious foreigners who have hitherto denounced such appropriation on this side as "piracy." No better proof of superiority could be asked than the fact that it was reserved for THE ALDINE to start the flow of original American illustrations to Europe in the face of all tradition and experience. Tals Nazareth of the art world has produced a good thing at last!

That this progress has been achieved in a period of general financial depression, shows how deep an interest is felt in the enterprise; and now that the support of the American people has brought it triumphantly to the threshold of their centennial jubilee, the conductors of *The Art Journal of America* are fully impressed with the responsibility of the situation, and are determined to spare no exertion to co-operate with the national idea of demonstrated progress.

Undaunted by the misfortune which in a few moments made ashes and waste of the beautiful work of years, the lapse of a single day found THE ALDINE people housed in larger and finer quarters, and bending every energy to restore and replace their lost facilities. Condolence and sympathy, with generous tenders of substantial aid, poured from every quarter; and while relying wholly upon their own resources, the conductors of THE ALDINE were deeply moved and strengthened for the work by these evidences of the general anxiety for the welfare of their charge.

The idea of THE ALDINE was always been to win its way as a teacher through the interest and affections of the people—to avoid a technical exclusiveness, and to show rather than to talk of art matters. Without abandoning the popular feature, the publishers feel that the time has come for a more particular discussion of topics connected with the artistic and æsthetic culture of our people, and to this end they propose to introduce many new features.

In attempting to describe what *The Art Journal of America* will be, it may be expedient to begin by stating what it will not be.

It will not be imported from England, and "published" here by the addition of an American imprint.

It will not be foreign to the ideas and interests of Americans.

It will not depend for its American character mainly on added pages from the illustrated catalogues of large manufacturers.

It will not hinder art cultivation by using superseded processes of illustration because the plates are to be had second-hand because there was a popular prejudice, preceding education, that valued "steel-plates" by comparative expense rather than by excellence.

It will be thoroughly American and national, without being narrow or constricted.

It will teach Americans the beauties of their country and the progress of their art workers; but it will also bring home to their freshest examples of foreign masterpieces that shall show the heights to be conquered, and stir the emulation and ambition of our younger civilization.

It will furnish communications on art topics from a corps of regular correspondents at the

principal art centres of the world—making a connected contemporaneous history of the higher branches of human industry.

THE ALDINE AND AMERICAN SCENERY

The glories of the unrivaled scenery of our country afford an exhaustless field for the exercise of the painter's art. Many attempts have been made to gratify the popular longing for scenes of "home, sweet home," but it will be universally acknowledged that, so far as our illustrated periodicals are concerned, such attempts have hitherto proved miserable failures—mere caricatures or topographical diagrams rather than pictures. It remains for the publishers of THE ALDINE to inaugurate an artistic movement that shall be worthy of the subject—that shall give American scenery its rightful pre-eminence in the pictorial world.

In this age and country of universal travel, it is astonishing how comparatively few are acquainted with scenes not to be viewed from the windows of a railway car. To ordinary American "tourists" the mission of THE ALDINE will be to reveal the undiscovered beauties, to them "so near, and yet so far." To lovers of nature whose privilege it has been to enjoy the realities, these delineations will come as souvenirs in grateful harmony with the pleasures of memory.

1776. 1876.

The Aldine and the American Centennial.

In accordance with their purpose to give the American people an Art Journal that shall be characteristically their own, the publishers have availed themselves of the approaching anniversary of the birth of the country, to inaugurate that which shall hereafter constitute a principal feature of the enterprise; namely, the artistic illustration of leading historical events in our history. The noble proportions of the THE ALDINE page afford every facility for the most effective rendering of details, without which a succession of pictures on any subject becomes monotonous and wearisome to a degree.

THE ALDINE AND PICTURESQUE EUROPE.

While all proper attention is given to national topics as a distinctive characteristic of the work, no fear need be entertained that its scope will be contracted or the cosmopolitan features of art neglected. The publishers are happy to announce the success of arrangements for placing before their readers a series of views of the grandest and most interesting scenes of Europe on a scale which is possible only with the broad pages of THE ALDINE. These pictures are no mere repetitions of the peculiarities of two or three artists, dealing with nature on so small a scale as to afford no opportunity for variety of detail or effect, but they are magnificent full-page plates in every way worthy of costly frames, were they not so appropriately placed in a work which is in fact an ornamental portfolio of high art. This new series of European landscapes will demonstrate the intention and ability of *The Art Journal of America*, to satisfy all demands and to occupy every field of high art illustration.

The art of THE ALDINE, national and cosmopolitan, is permitted to range the entire world of reality, and to soar to the heights of the imaginative, so that a surfeit of one thing, however sweet, is impossible. Its subscribers shall recognize that they are supplied not only with the best, but with a healthful and refreshing succession of topics, as comprehensive and exhaustive as the appetite which is so carefully considered.

PRESENTATION PLATES.

Four beautiful designs by John S. Davis, artistically printed in colors, will be presented gratis to subscribers with the March number.

TERMS.

The post 11 edition of THE ALDINE will be issued monthly, and mailed, postage free, to subscribers at \$6 per annum, in advance. The publishers are only responsible for advance payment where the money has been actually received at the office of publication in New York, or their regular printed forms of receipt signed by the President and Secretary of the Company is produced.

Parties desiring to act as local agents, will receive prompt information regarding discounts and territory by applying through the mails or in person at the office of publication.

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