

OUR CANADIAN PORTRAIT GALLERY.

No. 94.—THE LATE EDWARD BURROUGHS, OF QUEBEC.

The career of Mr. Burroughs, well-known in Quebec as one of the oldest prothonotaries in the Province, was throughout a striking example of the truth of the old saw, that "God helps those who help themselves." Beginning life in a humble and dependent position, he started with a firm resolution to do his duty thoroughly and earnestly and to win for himself, if not a fortune, at least an untarnished name and an honest livelihood. With such principles as these to guide him in his course the success with which he met is not wondered at. In his old age he found himself a "successful man," occupying a high position in society, honoured and respected by his fellow-citizens, and with no one to thank but God, and his own endeavours.

Edward Burroughs was a native of the State of Massachusetts, where he was born in the year 1790. At the age of eleven he removed to Stanstead, in Lower Canada, and devoted himself to mercantile pursuits. His stay in Stanstead was, however, not long. The narrow scope offered in that country town was not sufficient for the full play of his energy and talents, and he accordingly removed to Quebec, where he commenced the study of the law, and in 1816 entered the office of Messrs. Perrault & Ross, Prothonotaries to the Court of Common Pleas. In this new sphere he displayed so much tact and such rare aptitude for the duties of his office that he was soon placed at the head of the department, managing the affairs of the Superior Court, and in this position introduced many salutary reforms in the mode of transacting business. On the death of Mr. Ross, the junior Prothonotary, he was appointed to the vacant place, and for many years acted in conjunction with Mr. Perrault. It was under his supervision that the present Lieut.-Governor of this Province, Sir Narcisse Belleau, commenced his legal studies. For forty-five years Mr. Burroughs held a position in the registry office, and in 1861 was succeeded by his son. He did not, however, entirely relinquish the duties of his office. For some time after his retirement, for a period of nearly eight years, it was his custom to attend the office daily. On the 4th February, 1869, he met with an accident occasioned by a fall on the ice, which for a long time confined him to his bed and seriously impaired his health.

THE FATHER OF LITHOGRAPHY.

Johann Aloys Senefelder, the inventor of the lithographic art, was born in Prague on the 6th of November, 1771. His father was an actor, and appears to have transmitted to his son his Bohemian predilections. Young Senefelder at an early age turned his attention to the stage, and after the death of his father joined a company of strolling actors with whom he remained for a considerable length of time, living, as the phrase goes, from hand to mouth. At the age of twenty-five, after two years of a miserable, shiftless life, Senefelder became disgusted with the profession he had embraced with so much ardour, and flung aside the buskin to take up the pen. This was the turning point in his fortunes. As an author he achieved considerable success, and several of his plays obtained a reception which, if not absolutely enthusiastic, was sufficiently favourable to warrant the writer's desire to print them. Unfortunately printing was expensive work, and Senefelder was in anything but good circumstances. But with men like him, possessing immense energy and an inventive genius rich in resources, obstacles frequently act as fresh incentives to persevere. It was so in his case. He determined his works should be printed; he had no money to pay for the printing; the printer would not work for nothing;—well! he would print them himself, and be independent alike of type and printer. His first attempt was at etching on a copper plate, but though the experiment was perfectly successful, the cost of production was far too great to leave any room for hopes of profit. Tin was substituted for the more costly copper, but was not found to answer. Several further experiments were barren of results, but finally success came in a manner that the despairing inventor little expected. At that time the stone now used for lithographic purposes was quarried for domestic uses alone. Under the name of Kelheimer stone it was extensively employed for flooring kitchens, as well as for tiling for stoves. One day Senefelder, who was in all probability in a *for niente* mood, took up one of these Kelheimer tiles that had fallen from its place and scribbled a few lines upon it with an ink of his own composition. When he came to wash out the inscription he found that the ink resisted, and then it occurred to him to etch the stone. *Eureka*, the experiment succeeded. The acid ate away the surface of the stone, leaving the inked surface untouched, and the letters standing out in bold relief. The art was invented, but now to work it. Capital was wanting, but success had added to the inventor's energy. In consideration of a *donneur* of two hundred florins he became a "substitute," taking the place in the artillery corps of some unwelcome youth who had drawn a "bad number" in the conscription. But Fortune smiled not yet. The day after his entry in the corps he was ejected as a foreigner. (This happened in Bavaria, the adopted country of Senefelder, who was himself an Austrian, or rather a Bohemian.) With the uniform went the two hundred florins. Still he did not give up. He now made an application to a friend, Gleissner, one of the court musicians, who proved a friend indeed by advancing sufficient money to allow of operations being commenced. Senefelder set to work instantly, and soon (1798) turned out his first piece of work, which, in compliment and gratitude to his friend in need, was one of Gleissner's compositions, the "Jaegermarsch der Kurpfalzbaierischen Truppen." Other pieces followed and each proved a perfect success. The new art was established. Still Senefelder was not satisfied. In the following year he invented a lithographic press, of which the main feature was the "sharp scraper" in use at the present day. The first lithographic printing house was then established; future lithographers entered service with Senefelder to learn the art, and among them the father of the pre-

sent head of the lithographic department of the *Canadian Illustrated News*.

One invention was speedily followed by another. In 1798 Senefelder discovered the principle of chemical printing, and invented the arts of transferring from copper to stone and printing therefrom, and of engraving upon stone; in 1799 came the invention of chalk-drawing on stone; in 1807 tint-printing by lithography, and in 1808 chromo-lithography in as many as twenty colours. In 1809 an improvement was made in the engraving on stone for embossing purposes. In 1818 Senefelder made his crowning invention—the Steinsurrogat, or substitute for lithographic stone. Unfortunately the secret of the composition of this substitute was never divulged by the inventor. We know, certainly, that it consisted of a zinc plate smeared over half an inch thick with a preparation into the composition of which entered paper, paste, chalk and linseed oil, but what other ingredients were employed, and how the whole mass was made sufficiently hard, must remain mysteries.

So long is the list of Senefelder's inventions that we shall content ourselves merely with naming them. They may be classified as follows:

1. A chemical ink for writing on stone.
2. The first lithographic printing press.
3. The following methods of printing from lithographic stones:—
 - A. Raised work:
 1. Pen and brush work executed in lines and dots.
 2. Chalk drawing, from one or more stones.
 3. The preparation of a tracing for transferring direct to stone, from which impressions may be taken.
 4. Imitation of wood engraving.
 5. Two methods of using the brush on stone, either as a full or half tone.
 6. The production by the splashing process of rough backgrounds intended to bring out fine work.
 7. Imitation of Indian Ink drawing.
 8. Colour-printing from one or more stones.
 9. Leaf metal and bronze printing.
 - B. Incised work, as opposed to raised work:
 10. Engraving upon stone as upon steel or copper.
 11. Etching upon stone.
 12. Drawing with reserve ink.
 13. Imitation of Aquatint.
 14. Combination of Aquatint and chalk-drawing.
 15. Chalk-drawing by the acid process.
 16. The production of tints by lines, lemon-juice serving as counter-preparation.
 - C. Methods layed down in A. and B. combined:
 17. Pen-drawing with engraved tint.
 18. Engraved drawing with raised tint.
 19. Engraved and raised work from several stones.
 20. Black producing white, and *vice versa*.
 - D. Specialities:
 21. Printing with water and oil colours by a single process.
 22. Printing two colours simultaneously from a single stone—chemico-mechanical process.
 23. Calico-printing by the brush process.
 24. Colour-printing by dusting.
 25. Oil-colour-printing, with transparent tints.
 - E. Chemical Printing from copper and zinc.
 - F. Mosaic Printing.
 - G. The Steinsurrogat before mentioned.

Senefelder died suddenly in the year 1837, at the age of 66. There is a curious story told in connection with his death that is worth repeating. Senefelder had lived a third of a century and had never had his portrait taken. Hanfstaeugl, the great Bavarian painter, had frequently asked him to sit, but he invariably refused, adding, half-laughingly, that his mother had had a superstition, which he almost shared, that he would not live long after having sat for his portrait. One day Hanfstaeugl took the opportunity, while Senefelder was teaching his process at the School of Art, to sketch the inventor's features on stone. He afterwards showed the sketch (from which our portrait is taken) to Senefelder, and begged him to give him one sitting that he might complete the picture. Senefelder, seeing there was no help for it, reluctantly consented. The portrait was completed, but—six days after, Senefelder was carried to his long home.

THE NEW POST OFFICE, HALIFAX.

The new Post Office (known as the Provincial Building) erected in the principal business centre of Halifax, occupies a space of 125 feet on Cheapside and George Streets respectively, by 55 feet on Bedford Row and Hollis Streets. The foundation and basement are built of granite from the Queen's Quarries, North West Arm; the upper part of the structure, consisting of three lofty stories, is of freestone from the Wallace quarries. The principal staircase, including balustrades, are of the same material, ornamented with massive pillars in the Corinthian style. The whole interior arrangements are carried out with due regard to elegance of detail; but at the same time most substantially both in workmanship and material.

Accommodations were fitted up for Post Office, Customs, Revenue Department, Gold Commissioners, Land Department, Railway Offices, and Museum. The whole building is heated on the most approved principle by steam, and supplied with gas and water. An unfortunate delay, of over two years, regarding some formalities between the Dominion and Local Governments, has prevented this splendid and judiciously located building, from being applied to the uses for which it was intended. The matter has now been amicably settled, however, and the Dominion authorities have possession of the building, having satisfied the Nova Scotia Government in regard to the matter of liability for the expenditure upon its construction. Fuller information will be found concerning this structure on reference to page 12 of the first issue of the *C. I. News*, (Oct. 30, 1869.)

We hear from Russia that a commission, empowered especially for the consideration of the subject, has recommended the adoption of a narrow gauge on the system of railroads about to be constructed between Orenburg and the Caucasus.

SKETCHES ON THE E. & N. A. RR.

SOUTH BAY AND BOOMS.

The New Brunswick portion of the above line of railway is particularly interesting and attractive to the lover of fine scenery. A run of five minutes from the Carleton terminus and you are free from the smoke and din of city life, and running smoothly along the top of a plateau overlooking the green waters of the Bay of Fundy. Your lungs taking in the fresh sea breeze, and your eyes the vast expanse of waters, and the numerous vessels, mere specks upon its bosom—occasionally the grey outline of the coast of Nova Scotia may be seen forty miles away. Like the dissolving views of a magic lantern the Bay of Fundy disappears, and in its place the beautiful meadows of Lancaster stretch out like an English Park. Before you have time to realize the full splendour of the scene, you pop into the first stopping place, Fairville by name. Onward is the cry, and ere you can take a good look over your right shoulder at Indian Town, and its many mills, steamboats and woodboats, you glide into the village of South Bay, and here a most magnificent panorama presents itself. South Bay, with its countless logs waiting patiently their turn to be doomed to torture at no distant date. The booms are owned by a company. In the distance are the headlands of the Bear's Head and Green Head, guardians of the Narrows of the St. John River. The mills in the foreground were burnt down three days after the photograph was taken from which this sketch is copied, and as the new establishment is not yet complete, we allow our old friends to remain where they were—probably the oldest water mills in the Province, having withstood the battle and the breeze for thirty years. The splendid property is owned by E. Sutton & Co.

THE TROOPS LEAVING QUEBEC.

In the present issue we give two views of the troops leaving Quebec. One represents the 60th (Royal Rifles) marching out of the Citadel for the last time, under the command of Major Robertson, on the afternoon of Saturday, Nov. 11. The other gives a view of the Royal Artillery as they left the Palace Gate Barracks on their homeward trip by H.M.S. "Orontea" on the same day. The battery was under command of Captain Cardew, the other officers being Captain Graham and Lieut. Crookenden and Carlisle. Colonel Goran, R.A., commanded the District, which, as our readers are aware, is now in the occupation of the Canadian Battery B, under command of Lieut.-Col. Montizambert. And thus we are bidding with national existence!

WHAT MEN HAVE DIED FOR.—Colonel Montgomery was shot in a duel about a dog; Colonel Ramsey in one about a servant; Mr. Featherstone in one about a recruit; Sterne's father in one about a goose; and another gentleman in one about an acre of anchovies; one officer was challenged for merely asking his opponent to enjoy the second goblet; and another was compelled to fight about a pinch of snuff; General Barry was challenged by a Captain Smith for declining wine at dinner on a steamboat, although the General had pleaded as an excuse that wine invariably made him sick; and Lieutenant Cowther lost his life in a duel because he was refused admittance to a club of pigeon shooters. In 1777 a duel occurred in New York city, between Lieutenant Featherstonehaugh, of the 76th, and Captain McPherson, of the 42nd British regiment, in regard to the manner of eating a ear of corn, one contending that the best eating was from the cob and the other that the grain should be cut off from the cob before eating. Lieutenant Featherstonehaugh lost his right arm, the ball from his antagonist's pistol shattering the limb dreadfully, so much so that it had to be amputated. Graham, Major Nod's assistant editor on the *National Advocate*, lost his life in 1827, at the duelling ground at Hoboken, with Barton, the son-in-law of Edward Livingston, in a simple dispute about "what was trumps" in a game of cards.

A correspondent of the *Jewish Chronicle* calls attention to the fact that the original of Shakespeare's Shylock was a Christian and not a Jew. He quotes from the 11th book of Gregorio Leti's Biography of Sixtus V., in proof of this. A Roman merchant, named Sechi, heard that Admiral Francis Blake had conquered St. Domingo, and communicated the news to a Jewish merchant, named Ceneda. The latter was so confident in the falseness of the news that, after repeated protestations, he said, "I bet a pound of my flesh that the report is untrue." "And I lay a thousand scudi against it," rejoined the Christian, who caused a bond to be drawn up to the effect that in case the report should prove untrue then the Christian merchant, Signor Paul M. Sechi, is bound to pay the Jewish merchant the sum of 1,000 scudi; and on the other hand, if the truth of the news be confirmed, the Christian merchant, Signor Paul M. Sechi, is justified and empowered to cut with his own hand, with a well-sharpened knife, a pound of the Jew's fair flesh, of that part of the body it might please him. When the news proved true, the Christian insisted on his bond; but the Governor, having got wind of the affair, reported it to the Pope, who condemned both Jew and Christian to the galleys, from which they could only be ransomed by paying a fine of 2,000 scudi to the Hospital of the Sixtine Bridge.

We learn that Alexander Wilson, Esq., P. L. S., the Engineer sent up by the Canada Company to make the necessary surveys for the draining of Lakes Burwell and Smith, in the township of Bonanquet, has made a discovery which may turn out to be of vast importance not only to the Company, but to the township and to the G. T. R. Co. Both these lakes overlie an immense bed of peat. Specimens of the peat have been sent down to Toronto for analysis. Should it turn out to be rich in heat-producing qualities it would supersede the use of wood on the G. T. R., as it can be furnished more cheaply than the best hard wood, while late trials have proved that the same bulk of peat can produce nearly twice as much steam. The manufacture of peat employs a large number of hands; and should the Canada Company conclude to enter upon the work or lease their peat-bearing territory to a Company for development, Widder Station and Port Franks will become important business places—the latter would be used as the shipping port by water, and the former as a shipping place by rail.—*Sarnia Canadian*.

A bust of the late Mr. Grote, the celebrated historian, is to be placed in the Post Office Corner, Westminster Abbey.