

The Canadian Spectator.

VOL. II.—No. 48.

MONTREAL, SATURDAY, NOVEMBER 29, 1879.

\$2.00 PER ANNUM.

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SUNDAY, 30th NOVEMBER.
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The Pastor will preach at both services.

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BY PROFESSOR

RICHARD A. PROCTOR,

The Eminent English Astronomer,

—AT—

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THURSDAY EVENING, Nov. 27th,

OTHER WORLDS AND OTHER SUNS.

FRIDAY EVENING, Nov. 28th,

THE BIRTH AND GROWTH OF WORLDS.

SATURDAY EVENING, Nov. 29th,

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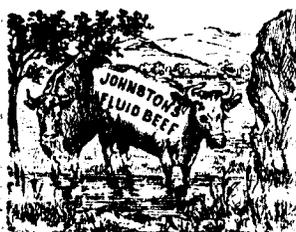
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STAPLE AND FANCY GROCERIES,

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Number of Purchasers served during week ending November 22nd, 1879.....	7,043
Same week last year.....	4,167
Increase.....	2,876

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Ladies, now is the time for warm Mantles, and S. Carsley's is the right place to get them. S. Carsley has the cheapest and best assorted stock of Jackets in Canada.

- Jackets, all new styles, from \$3.50 to \$61.
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- Splendid Fur Boas at low prices.

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- Heavy Shawls from \$2.40.
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- Cambrian Shawls from \$3.50.
- Paisley Shawls from \$3.90.
- Black Wool Shawls from \$3.25.

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- Quilted Skirts from \$1.25.
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- S. Carsley's for Ladies' Cotton Underclothing, in all styles and qualities.

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The man without warm clothing on to-day, who has walked two or three miles to try to collect a debt from a man who promised to pay him to-day, and didn't do so, will feel inclined to Lynch that man.

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Men's thick Scotch Knit Gloves, lined or unlined, at S. Carsley's.

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Knitted Gloves, from 38c to 90c per pair.

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Good quality Lined Kids for 75c per pair.

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Underwear in nearly every quality that is made, at S. Carsley's.

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Heavy Nap Cloths for Ulsters. Fancy Checked Tweeds for Ulsters. Fancy Nap Cloth for Ulsters.

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All-wool Fine Diagonals, for Suits, only \$1.75. Extra quality All-wool Fine Diagonals, for \$1.90 and \$2.35. Superior quality All-wool Diagonals for Dress Coats.

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SCOTCH TWEEDS.

See the styles of our Scotch Tweeds. See the prices of our Scotch Tweeds.

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The Canadian Spectator.

VOL. II.—No. 48.

MONTREAL, SATURDAY, NOVEMBER 29, 1879.

\$2.00 PER ANNUM.

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A FEW WORDS ON PRINTS.	CHESS.
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THE TIMES.

THE ELECTIONS.

The result of the Quebec elections last week must have been a surprise even to the gentlemen winning so abundantly. Of course nothing of any moment has been decided by them. The electors thought it a good thing to have a minister representing them in the Provincial Parliament, for it may result in the bringing an increase of patronage. It really seems a safe thing for a parliamentary representative to stand up for, and fight for, his particular constituency. M. Paquet did that—offered himself to the highest bidder, went back to his constituents, and they endorsed all he had done by re-electing him triumphantly. A great deal of abuse has been heaped on M. Turcotte for the palpable sale of himself to the Joly party, but does any one doubt that if M. Turcotte were to make an appeal to the electors of Three Rivers next week, he would be returned again to Parliament? Faithfulness to the interests of electors, no matter at what cost to other counties, is what is first of all, and most of all demanded. On that ground and no other were MM. Chapleau, Lynch, Robertson and Paquet returned as ministers last week. The question of the fifteen imbecile Councillors who stopped the Supplies has been in no way put forward. In some way or other it must be discussed, and the Opposition will have to force the discussion, for it is in the interest of the Government to shelve it. Meantime the Councillors are enjoying the delightful sensation M. Letellier experienced for a time—that of having succeeded in a doubtful venture. But judgment came upon the rash Lieut.-Governor, and the Councillors may be sure that their sin will find them out.

But it is a pity that the bitterness of spirit which characterised the opposing political parties previous to the elections should have been kept up so furiously after it was over. It was excusable, perhaps, for both sides, that they should bespatter each other with all sorts of mud when stump and newspaper appeals were being made, but as a rule the day after election is marked by a desire to "make it up all round." Especially do the victors put on a conciliatory and friendly air toward the vanquished. Here, however, we seem to have no notion of such needful acts of courtesy. On the day after the elections, the *Gazette* came out in a verjuice article on the defeated candidates and M. Joly. It dwelt on the magnitude of the sin and the shame of any one opposing Mr. Lynch, because he had just come "fresh from a bed of sickness." Why M. Joly should have such tender regard for Mr. Lynch's feelings—a regard Mr. Lynch himself did not think of entertaining—is more than I can understand; and why the *Gazette* should be so bitter at such a triumphant time is also more than I can understand. Now that it is over, let us put away all bitterness—give the new Government as much help and as little hindrance as possible—criticise freely, but not obstruct, except when they try to do wrong. M. Chapleau is an able man, and has some able men as colleagues, so that they may yet render good service to the Province.

CATHOLICS AWAKE.

It is a matter for general congratulation that the Roman Catholics of Montreal are awake to the deficiencies in their public schools

system. A petition has been prepared, praying for an enquiry into the doings and neglects of the Commissioners, and charging them with most grave offences against the tax-paying community. Whether these charges can be maintained or not remains to be seen, and pending the examination of them, which can hardly be refused, it would be unfair to express an opinion; but the fact is none the less gratifying that our Irish Catholic and French-Canadian fellow-citizens are bent upon having the best possible education for their children, and to that end are not afraid to criticise and find fault with their Commissioners. What the Commissioners will have to say no one can even guess; the chances are that they will say nothing at all until they are compelled, for it seems to be the manner of Commissioners in this city to answer no questions that may be addressed to them. They are irresponsible and almost unaccountable, and the only way out of the difficulty is to demand the change I spoke of last week—let us have an elective board, as they have it in Ontario.

SCALES AND WEIGHTS.

It seems to me that the complaints made by the manufacturers of scales and hardware merchants before the Minister of Inland Revenue were without any just grounds whatever. The chief complaint was on account of the regulation which requires that manufacturers and merchants shall have scales and weights stamped before they leave the premises. They contended that this is an unfair and unjust interference with their freedom of trade. But why should it be so considered? If I buy a pair of scales of a manufacturer, I have the right to demand that it be a just one. The *Gazette* says:—"No possible harm is done to anybody by the mere fact of a false weight or measure, or an untrue weighing machine being sold by John Jones to Peter Smith. It is practically a matter of contract between the parties, and Peter Smith must look out for himself that he gets what the article purports to be. It is only when Peter Smith comes to use the weighing machine, for the purpose of commerce, that the public interest arises." But why should it arise then? If John Jones has duped Peter Smith, why should not Peter Smith in turn dupe Amos Robinson and Patrick Mahoney? When is the protective function of Government to become operative? Commerce begins with the transaction between John Jones and Peter Smith undoubtedly, and Government protection should begin there also. If a weighing machine is inaccurate, it is practically worthless; if I buy a 56 pound weight, I want that it shall weigh 56 pounds and not 54 pounds. If I buy scales for my private use to check what is brought into the house, why should not the Government see to it that I have correct scales and weights? "Private convenience should not be allowed to interfere with the interests of trade and commerce!"—this may pass for morality in the kind of politics to which the *Gazette* is accustomed, but I protest against its admission into trade and commerce. If the Government stamp costs too much, let the price be reduced by all means, but let Peter Smith have the best possible protection against the least possible defects of workmanship or principle on the part of John Jones.

A WARNING.

We may as well recognise the fact that the tide of prosperity has turned toward us again. It had gone far out, leaving our industries high and dry. The good harvest on this continent gave the much needed impetus to a languished trade—but in Europe also, where the crops have been abnormally bad, it is palpable that the times have begun to mend. Fortunately prices have fallen low, so that once a change was felt there was a return of capital and confidence. In Europe the revival will not be rapid, perhaps, but there is every reason for believing that it will be continuous. A long time of trial will, in all probability, be followed by a long run of recovery.

In the United States nearly the first thing the newly returned prosperity did was to go mad. After the frantic scenes of depression through which American merchants and traders and brokers had passed, they seemed to think that it was in the order of things that better times should be exaggerated into best times; speculation broke away from all reason, and the end of it is not yet. What I am afraid of is that we in Canada are going to follow the reckless lead. Undoubtedly a time of prosperity is at hand for the people of this Dominion; industries are reviving on every side, although the *Globe* continues to make wild assertions to the contrary. We should launch out again carefully; keep down expenses; give short credit, and generally be reasonable.

IRISH FAMINE AND FEVER.

Ireland is again visited with the plague of discontent. The plagues of Egypt occurred once and were done with for all time, but plagues in Ireland are periodical. The average Irishman is always and everywhere "agin the Government," and if it happens to be English, he is a little more so. So of course it is British rule that has ruined Irish crops and paralyzed Irish energies. The country is in a state of semi-rebellion, roused to it by a few agitators who have assumed that rôle as the easiest possible way of obtaining notoriety. Mr. Parnell first proved himself an able obstruction—the same might be said of a mule, or a camel, or an elephant, however—and now shows that he can work upon the unreasoning passions of a half-starved Irish crowd. No doubt they think well of him, and no doubt he thinks well of himself; but what is the wild theory he is advancing worth when reduced to the reasonable and the practical? The farmers must be owners of the soil, he tells them; but will they eject the landlords, or compel them to sell at low prices? Surely proprietorship has some rights even in Ireland. Mr. Parnell advises wholesale dishonesty, but he seems to forget that there are laws, and powers to enforce them. The tenants may decline to pay rent, but that is not a safe and easy way out of the difficulty, and Mr. Parnell would advance the real interests of his countrymen if he would teach them the art of accepting disaster without thought or threat of rebellion.

It is cheering to find that all the leaders of opinions in Ireland are not given over to folly. The Archbishop of Dublin has issued a pastoral to the clergy of his diocese, denouncing the men who are going about the country disseminating doctrines which strike at the root of good faith and mutual confidence,—which, after all, are the only firm foundations of social life; and tells the people, through the clergy, that if just debts, fairly demanded, are not honestly paid, a principle will be established which, sooner or later, must prove fatal to the best interests of Ireland. The Archbishop is a better and safer guide than Mr. Parnell.

This movement may end, as other agrarian uprisings have ended, that is, in a speedy return to the old order of things,—an oppressive landlordism and a discontented tenantry; or, it may lead to general and much-needed reforms in the land-laws of the country. I say in the land-laws of the country, for it must be that the discontent on the part of the farmers arises from the unsatisfactory relations which exist between landlords and tenants. Bishop McNamara, of New York, speaking on the condition of Ireland, last Sunday, said: "What is the cause of the distress in Ireland? The failure of the crops and excessive rents? Not at all; there is a deeper underlying cause, and that is, that for centuries the country has been enslaved by the Church of Rome, which betrayed Ireland into the hands of the English Government. Ireland is the only country to-day on the face of the globe that remains a slave to Rome." The Bishop sees in this movement an attempt on the part of the Irish to throw off the yoke of Rome; but the Bishop has lashed himself into a furious hatred of "the Italian," and although, as he says, he is "an Irishman first and a Christian afterwards," he knows but little of the real mind and condition of his countrymen at home.

Changes are inevitable, and whether this shall inaugurate them must depend upon the leaders. The beginning was bad. It was an open defiance of law based on palpable dishonesty, for in the one particular case on which the excitement first arose, the tenant was

either able to pay the rent himself or to get others to do so for him, for the rent has been paid. The mob which gathered, with banners and sham pikes, to resist the eviction was very Irish, but not likely to bring about any good result. Any attempt at violence will give the Government an excuse for employing the most effective measures at its command for its suppression, and the work will be short and sharp. But if the leaders are wise and prudent they can easily bring about a better state of things. Already the Government has engaged to lend some money to the distressed farmers on easy terms, and to give employment to others on public works; but all this can only half meet the present emergency, making no provision for the bettered condition of the people in the future. If the Irish would only unite they might get almost any kind of legislation for Ireland they want. A "solid Irish vote" in the House of Commons would be such a power as no Premier could venture to defy—and if he did, an alliance with the Opposition would bring him to a different state of mind. The Irish have quite as good an opportunity in the Parliament of Great Britain as the French Canadians have in this Dominion; and as we all know, the French Canadians practically hold the balance, and get a full share of the good things going. But the Irish are almost destitute of the sense of unity—they are very "brilliant," as Beaconsfield said—very poetic, very witty and good natured—but always a bellicose impracticability.

MR. GLADSTONE.

"The people's William" has opened his political campaign in Scotland, with every prospect of achieving a great success. Crowds gathered at wayside stations to greet him on his way to his elect Scotch constituency; and, at Edinburgh, the people gave him a grand ovation, and he gave them one of his best speeches. Edinburgh was always Liberal, but it was also always proper enough not to run far ahead of the times, and the effect of Mr. Gladstone's presence there may very well be taken as indicative that the tide of popularity is flowing for him again. The Earl of Beaconsfield has lately been more than usually disappointing to his friends—his most ardent admirers are bating their enthusiasm for him, and the wavering have turned to opposition.

The New York *Herald* winds up an article on "Canadian Prosperity" by saying what very many Canadians will fully agree with:—

"The Canadian market is not large enough for manufacturing industry to flourish. Manufactures must be on an extensive scale if their products are to be cheap, since small establishments cannot practice the economies of large ones. Canada as a manufacturing country will be what New England would be if shut out from the other markets of the United States."

THE PAPER PUZZLE.

SIR,—It is true that the "rag baby" is not *specie*; yet it does constitute a new species, of which there are several varieties.

It "evolves" from *Savagery*. Its motive "force" is plunder. It says: *I* shall call anything, or nothing, a dollar, and *you* shall take it and give me what I want.

Then it grows *Monarchical*. It says: *I* shall pay, but *I* shall pay just when and how *I* choose. *I* will force men to take my word as value.

Then it develops into *Parliamentary*. It consults as to *when* it shall pay, and hints at thirty years hence, as a convenient season. That is dawning sanity; for its value can then be definitely measured against goods or gold.

It takes yet a further step in advance. It becomes *Republican*, and offers its promises-to-pay in thirty years, only to those who *choose* to labour or supply, material for public works for the public good, trusting to these to pay both principal,—and interest, if any be promised.

So it gets slightly civilized; but to whose good? The value of such promises must be measured against competing rates of labour elsewhere, and cost of material. These must meet on some basis, and that basis is the universal one of gold. Most contractors for labour or material would be apt to perceive this, and permit it to form an element in their calculations before tendering. Possibly the average head of the benevolent Canadian contractor may be softer than is common among mankind; but *I* take leave to doubt it.

The "rag-baby" has evolved with great rapidity to the point indicated. It has not been born wise, but has had wisdom thrust upon it. Its evolution must go on till it completes the republican in the rational and christian stage of existence. Then it will evolve a scorn of attempted *fraud*, and love of goodness and truth eventuating in a realizing sense of the usefulness of gold as the only settled and economical measure of values.

But then the *baby* will be a *man*; for it will have put away childish things.

EDITOR.

THE PROSPECTIVE BANKING ACT.

It is tolerably evident that our present Government—which it is only fair to presume represents the nation—hungers for some method of borrowing money cheaply, and desires to grasp at a larger share of the note circulation of the country with a view to that end. From this slight encouragement, ignorant and rash satellites, who aspire to fame, if not to power and place, have conceived the "rag-baby," and are now engaged in carefully nursing it, in hope of its eventual adoption.

Some amendments to the present Banking Act seem inevitable. In considering these, let us strive to give due weight to precedent, yet refuse to be trammelled by it. A new country can never be wisely guided by a slavish adherence to old precedent. Our circumstances are neither precisely those of the Old Country nor of the United States; therefore, neither the Bank of England charter, the Scottish Banking system, nor the United States National Bank scheme, represent necessarily the essence of financial wisdom for Canada. We must regard the facts of our national condition, nor presume that these are, or ought to be, co-relative to the experience of other nations. One phase of the contrast in our position is patent on the very surface. In the older lands the proportion of deposits to capital is enormously in advance of any such proportion here. It is by no means uncommon in England, Scotland, or the United States to find banks with deposits (at call, or on time) ten or even twenty times in excess of capital; while here the total deposits of *all* the banks have not for many years exceeded the amount of banking capital employed. An excess of deposits is an element of danger as well as a source of strength in the matter of profits. Yet in England and Scotland it is considered a very safe state of things when a bank holds reserves in gold to the extent of twenty-five per cent. of its liabilities to the public.

Contrast this with the aggregate position of our banks in that most trying month of the year, viz., March, 1879 and 1878. We find in that month the total of "circulation, deposits and liabilities to foreign banks," in both years, to be in round numbers 75½ million dollars. Against this was held in "specie, Dominion notes and the indebtedness of foreign banks (immediately available)" in 1879, almost exactly 19 millions, and in 1878, 19½ millions fully. This is equal to 25½ and 26 per cent. respectively; while the surplus of assets over liabilities, representing "capital" or "rests," was fully 85 per cent.

Our banking system in the aggregate, therefore, can hardly be called unsound. Individual instances of unsoundness no possible law could prevent. It is entirely out of the province of Government to guarantee to partners in business, or shareholders in a corporation, entire immunity from risk of loss. It is enough that Government leave the people at liberty to choose the risks they may prefer, each one for himself balancing, as people are apt to do, the probable profit against the possible loss. Neither are depositors entitled to any Government guarantee. They lend their money for an interest, or for their own convenience—for safe keeping. They know, or ought to know, that their money must be re-employed by the bank, if it is to earn interest. The bank simply acts as agent, adding the guarantee of its own capital. Depositors must judge for themselves of the risk they run. The basis of credit is—first, knowledge of the financial strength or capital of the debtor. That point our present Banking Act sufficiently insists upon with regard to banks. The second consideration is, honesty and ability. That is reserved for the public as creditor to decide upon. No governmental action can either destroy credit utterly or make it absolutely without risk. For that risk the public are often nearly as much to blame as the bankers. Errors in judgment and reckless trading in money is not always a crime on one side only. It grows with what it feeds on. The hunger for high rates of interest felt by depositors impels bankers to risks that are for a time profitable, though eventually destructive.

It is, then, only to the currency—the contract or promise to pay in gold on demand—that legislative amendment should be directed. If currency, national or otherwise, is to be useful really as a measure of values, it must not be mere "rags," but genuine value, as capable of exchange for value as is the gold it represents; for the money of a country forms the very foundation on which the whole industrial machinery is built. Government in the interest of all, as acting for all, must and ought to see that it is sound. To this end its own currency, as well as that of any institution it authorizes to issue demand notes, should be equally on a gold basis. Against each equally should be held a certain fixed proportion of gold strictly confined for use only in the redemption of such currency. This is the only amendment which is needed, and must come sooner or later.

It would be presumptuous to dogmatize as to the exact proportion required to ensure absolute convertibility. Fifty per cent. would certainly be sufficient. In view of the special circumstances attending Canadian trade, it would seem indeed, that 20 to 25 per cent. would be ample. The reasons for that opinion we can only attempt to indicate in the space at our disposal—the slender amount of deposits; the large extent of country over which the circulation is spread, with its consequent gradual return to great centres; and the almost entire absence of the need of gold for circulation, as all denominations of bills, from \$1 to \$1,000, are issued. This is at least a legitimate subject for discus-

sion, both in and out of Parliament. The collective wisdom of men of experience among bankers and merchants should be freely sought and widely ventilated till the question is safely solved.

Should a higher ratio be fixed upon, the change will of necessity require to be gradual. Here is a suggestion which might aid the Government to aid the banks in adapting themselves to new enactments. It has been mooted in England already, and will probably be adopted. It is, to issue all Post-office orders payable to bearer at any Post-office except the one at which they are issued. They would then circulate as bank-notes do—would still be an equally convenient method of remitting small sums, and safety in transit could be secured by noting the number and amount, and advising the party to whom remittance was sent by a second post as well as the first. A large and eminently convenient circulation would be thus at once attained. The Government would thus meet the public convenience, and also borrow from it free of interest, except the interest on the reserve in gold required to be held against this floating debt. Bankers' note-issue would be paid in by the public for these Post-office orders, by which two uses would be served. Government would be directly interested more than ever in exercising a careful scrutiny as to the safety of these issues it received, and if banks were thus deprived of part of their circulation, it would be Government that would come into possession of their promises to pay. This would be an assistance to the banks in any increase that might be made in regard to the reserve fixed to be held in gold against the bankers' note-issue. Nor would country post-offices in small villages find any strain upon their resources to cash these circular post-office orders. Practically, the thing would work easily, and is specially adopted for use in Canada, for these post-office orders would be readily accepted as payment, or changed by the country merchant who could use it again, free of charge, in remitting for his own indebtedness. The practical working out of this idea must be guided by the experience of experts. A Canadian Spectator cannot be expected to exhaust the subject. The very idea of a Spectator is—one who is not *in* the strife, but calmly looks on, giving at times counsel and advice, which is too often unheard above the din of battle; yet distinctly audible to

Brown, Jones and Robinson.

CRITICISM: A LOST ART.

Readers of all classes must be struck with the singular diversity of opinion frequently pronounced upon authors and their works, or a theatrical or musical performance. In the various periodicals of the day the most opposite verdicts are expressed, not only regarding the manner but the matter of the subject reviewed. One is not unfrequently informed in a review of a new work, that it is full of originality, interest and ability; while in another the same production is spoken of as destitute of any claim either to excellence of style, soundness of reasoning, or superiority of treatment. "The glorious uncertainty" of criticism has become almost as renowned as that of the law, and men have begun to believe that King David's dissuasive exhortation—"Put not your trust in princes"—should be extended also to critics. The different organs of opinion seem to employ canons of judgment at utter variance with each other; but, worse than all, in the same publication it is not unusual to find one composition reviewed by a critic holding one sort of opinions on such books, while another work of the same kind is adjudicated upon by an advocate of opinions of a dissimilar description. Politics, religion, party, sects, local influences, personal feeling, and many other agencies by which the judgment is warped, may be named among the reasons for this state of affairs; so that though the cause of it may admit of dispute, we presume the fact will not be denied; it has, indeed, become the scandal of literature.

The reality of this fact is so patent that it will be well to consider any method for the extirpation or the mitigation of the evil. It is held by some that the anonymity of criticism, by releasing the reviewer from a sense of personal responsibility, encourages him to take that view of any particular work which promises to admit of the most striking treatment and the production of the most telling kind of paper; that such a method of reviewing does not bind the critic to the constant maintenance of the same form or spirit of judgment, or necessitate the testing of the canons employed, previously to their application in any individual case. It is not uncommon for writers who take this line of argument to stigmatize anonymous as unprincipled criticism, so that the word *unprincipled* passes from bearing the signification of unscientific to suggesting that of dishonest. Certainly the objections taken to anonymous reviewers may be held to prove, that, in the opinion of the remonstrants, such criticism as they produce is in some sense untrustworthy, and that it would, in all probability, be rendered less so by the introduction of the fashion of signing all such articles with the name of the writer.

A scheme suggested for the improvement of current criticism is the establishment of a school of critics who should become legislators on taste and dictators in letters. It is to be feared that, even although we had got the length of *Ishmaelism* in literature, such a method for the reduction of the discordance among critics would not readily gain favour; indeed, one of the foremost Free Lances of literature has protested against the idea of the institution of a

school of criticism within the territories of human thought. A school of criticism without principles would be nugatory; signatored contributions, unless they secured correct thought, would be vain; but if we could secure an approximation to a trustworthy Logic of Criticism, it would make little difference whether the signature of the thinker were attached to his production or not, and with or without a school it could scarcely fail to be advantageous.

Never in any age, perhaps, has honest criticism been more indispensable than in this. Not among amateurs alone is a want of knowledge of the conditions of effectiveness, and a deficiency of skill in the arts of securing it, discernible. In many of the works of our men of genius, signs of inadequate attention to the lessons to be learned from the best models, or from those who have deduced their precepts from the study of them, are clearly observable and sometimes very remarkable. So that in author-craft as well as in critic-craft, there seems to be a want of fixed first principles, of settled canons, obedience to which is obligatory, and a knowledge of and skill in which are consequently essential pre-requisites to success.

As a brief statement of the aim and duty of criticism, in our apprehension of it, the following may be taken. The object of the criticism should be the discovery of the right, the perfect, the best, in regard to that on which its researches are employed. This implies, it is true, the discernment and the denunciation of the wrong, the imperfect, and the objectionable; for without the power to detect worthlessness, no true adjudication on merit can be made. It answers the question, What is most excellent? by its previous study of the two preliminary questions, What constitutes true excellence? and, Why do we consider such qualities essential to excellence?

Criticism is the science which enables man to determine what is best in each sphere of activity open to his inspection. Given a distinct aim, it is for criticism to decide upon the manner in which that may be best effected, and the principles which must overrule the effort by which it is sought to be attained.

For every distinct species of effort there will be therefore distinct and peculiar canons of criticism, which must be observed by all those who desire to produce any masterly effect in that line. The epic, the drama, and the romance; the tract, the treatise, and the exposition; biography, history and philosophy; music, painting and sculpture; mechanical, artistic and scientific industries; policies, governments and politics; legal, medical and economical achievements; martial, moral and religious endeavours, have all and each their special qualities; and these depend for their effective existence on particular laws which demand observance in each, and therefore require special aptitudes, opportunities, or knowledge in those who would succeed in them. This is implied in the general adoption as a proverb of the rebuke of Apelles to the Athenian shoemaker—*Ne sutor ultra crepidam*.

The exigencies of the present day, however, appear to be such, that the same patient creature has to report a coroner's inquest, or "notice" an epic poem; from which labour he may be hurriedly called away for a trip through the common sewer, so that, he, from very force of circumstances,

"Applauds to-day what yesterday he curst,
Lampoons the wisest, and extols the worst;
While, hard to tell, so coarse a daub he lays,
Which sullies most, the slander or the praise."

Criticism may be defined as the art of judging with propriety of the beauties and faults of any literary, dramatic or musical performance, or of any production in the fine arts, and taking this for our standpoint, may we not blush for the recent exposure of our weakness in this department of our education, as a community. It is scarcely too much to say that in the references to the visits of Miss Emma Abbott, Mrs. Scott-Siddons, and the Shaksperian performance of Mr. Bandmann, not one of our daily newspapers has furnished us with a faithful criticism; in the haste of daily journalism, we could not expect anything like an exhaustive treatment of the subject, but at least we might look for a truthful record of facts; the criticism of these journals has been beneath contempt, but we should not be told that the Academy was filled, when only a couple of hundred people were in the house; it is very much to be feared that the editorial remarks in the SPECTATOR go to the root of the matter, the advertising and printing are important factors in the breadth and length and strength of the criticism, *e. g.*; Mr. Bandmann left by train on Saturday night, (his printer's bill paid, we trust,) ergo, Mr. Bandmann was like a "sucked orange," nothing more was to be got out of him, therefore notice of any kind of his Claude Melnotte at the matinee, or Richard III on Saturday night, was either loosely done or conspicuously absent.

The disease, although it has reached a dangerous height at this time, is not a new one, its diagnoses were treated by Sterne in *Tristram Shandy*, more than a century and a quarter ago; after having marked its ravings on the drama, literature and art, he said:—

"Grant me patience, just Heaven!—of all the cants which are counted in this canting world—though the cant of hypocrites may be the worst—the cant of criticism is the most tormenting."

After all, it is "not in our stars, but in ourselves, that we are underlings;" so long as the public are content with our present style of criticism, the work

will go on, and possibly it is good enough for a community which neglects the plays of Shakspeare; we are promised two Uncle Tom's Cabin troupes simultaneously, both with the original Topsy's, &c., which parts they have sustained any number of hundreds of times, and a "*trick donkey*." We may safely predict crowded houses and glowing criticisms, for from the Eleusinian Mysteries at Athens, the proverb has come down to us that "the ass carries the mysteries."

A SCOTTISH STUDENT ON SOME PROTECTION FALLACIES.

All my points against the positions taken up by "Argus" have been stated by "Trade Reform" more strikingly than I have done, and are stated in a way better fitted to force "Argus" to look at them, and free them—if he can—and not continue his parable in utter *ignoring*, not to say *ignorance*, of what may be urged against his views. So I feel free to direct a few shots at the general mass of protectionism. As for "Marih," he scarcely needs any answer beside what he gives himself in his assaults on "Roswell Fisher." A man who acknowledges that Free-trade with the States would be a benefit to Canada were it united to them, has really given up the battle. Why not get the trade benefits when these can be secured without the necessity of plunging into the *cloaca* of American politics, in the course of which the leaders of each party are accused by the organs of the other with being *drunkards*, *liars*, and *swindlers*? I, for my own part, believe that ultimately the world will be united in a state something on the model of that of the United States,—let us hope, without its *election amenities*. If that awaits us in the future, why should we not secure the trade advantages just now? Then another question might be urged: Why not have Free Trade with Britain, at all events? For my own part, I do not believe in a Zollverein between Britain and her Colonies, save as a step to a wider Free Trade; but "Marih" ought to go in for it at once. But "Marih," who tells us he has profoundly studied Political Economy, and does not believe in Theorists, nor in Ricardo, nor in Adam Smith, may even disbelieve the laws of logic and arithmetic. We sadly fear he has not conjoined the use of them with his profound study of Political Economy, or he could never be a Protectionist, or deny that all the greatest names on the subject are against Protection—always excepting his own.

Leaving, then, "Argus" to be refuted by "Trade Reform," and "Marih" to be refuted by himself, we shall betake ourselves to some fallacies that lie behind the arguments of the Protectionists, but which have not always come clearly to the light. One of these that is often heard in conversation is: If the consumer buys from a manufacturer in the country, no money goes out of the country. Hence it is held that there will be a constant increase in the national wealth in this way. In boyhood I used to believe that if one could have estates all over the world, and use only the commodities grown thereon, that he not only would have immense wealth, which is obvious, but would by this means make immense saving by getting everything at first hand. What was my astonishment to find that those who had estates in Jamaica, &c., declared it actually cheaper to sell off and buy from the dealer. It is, in fact, just the old fallacy, which Adam Smith exploded, of thinking that a man saved money by uniting under his own hand all the processes of producing an article of manufacture, from the growing of the raw material to the selling it in retail quantities, rather than by developing to its utmost one part of the process. But let us take the question as it stands in regard to Canada. In a country that produces breadstuffs far in excess of the needs of its inhabitants, the price the farmer receives must be regulated by that to be got in markets of export. The price paid to the farmer must be less on the average than the foreign market price by the exporter's profit and the charge for freight. If, through a protective tariff, there are no goods brought back, then the ships must come back to Canada in ballast, and the railway waggon go up country again empty; consequently, as much must be charged for freight one way as would be charged both ways were goods conveyed in as well as out. The farmer then has to pay, in the lessened price he gets for his grain, the freightage that might have brought goods back were there no Protection. That this is the effect, in the long run, is indisputable, whatever may take place in exceptional circumstances. Then the tariff comes in and more than doubles every commodity the farmer has to purchase, thus diminishing his real purchasing power still more. Whereas, if there were no tariff, he would be able to spend all the difference between the tariff-made price and the price at which the goods could be imported in goods that could be produced with advantage in Canada, or could, if he were so minded, save it. Thus there would be as much money in the country and more comfort without the tariff than with it. But yet further, the farmer loses in another way. He pays the freight both ways in any case; but, if only one freightage instead of two were on the price of the grain in the market to which it was exported, it would be better able to keep competitors out of the market by that amount, and hence there would be the more of it sold. If, however, there were double freightage to pay, there would be the greater risk of being undersold; hence the exporter would have to protect himself again at the expense of the farmer. So that there is really less money

in the country by reason of Protection instead of more. The farmer, the day-labourer, and the consumer generally, has to pay for all these vagaries. When any farmer passes a fine house occupied by any manufacturer of protected goods, he can say to himself, "All that splendour has been wrung out of me. I have paid for it in the sweat of my brow, in the weariness of my bones." I wonder, too, that the manufacturer does not feel that he is really a pauper living on poor rates as really as any pauper in the Old Country, when his whole profit is due to protective duties. If, on the other hand, he were to employ his capital in what Canada really can supply the world with, then (by getting back goods in return for this) there would be a vastly greater increase, at once, of wealth and comfort, than there can be with protective tariffs.

"Marih" may say, if he pleases, that merchants understand their own interests better than such theorists as Adam Smith, and though we doubt whether he is right or not, we shall regard him as correct; but this is not the question, but rather: Is the interest of the manufacturer the interest of the country at large? and *that* all Free Traders most emphatically deny.

This leads me to consider another fallacy, or at least what seems to me a fallacy, in the arguments of the Protectionists. It is taken for granted all through the discussion of this question that the protected industry is the better for it. Now here it may open to such able and courteous writers as *Marih* to say, as we have already quoted from him, that merchants know what is most for their own interests. That we doubt. We know that land owners in Britain furiously opposed railroads that doubled their incomes; that postal authorities declared the penny postage an impossibility; that practical men, who boast in being so and look down upon theorists, are as a rule a full generation behind the thinkers of the age, and are angry at these thinkers for being ahead of them, and therefore are as likely as not *not* to know what is best for them. Has American shipping been the better for the constant and growing protection that has been afforded it? In the year 1830, when the protection afforded the shipbuilder was slight, 89 per cent. of the American goods imported into Britain was carried in American bottoms, in 1850 it had sunk to 72 per cent., while in 1878 it had fallen as low as 26½ per cent. This last fall may perhaps to some extent be due to the Alabama depredations, yet the country ought to have got beyond that before this time. It is also true that this fall is more apparent than real—it is the case that a goodly number of vessels flying foreign flags are really owned by American capital, but as they have not been built in the States the Stars and Stripes are not, or were not very recently, allowed to float over them. This falling off rigidly represents the result of Protection. If, however, anyone else meets me with the assertion that the actual amount carried may be greater although the per centage be so much smaller, I have another set of figures for him. In 1860 the amount of goods imported into Britain and conveyed by American bottoms was \$507,000,000, while in 1878 it had sunk to \$313,000,000. These figures may be left to speak for themselves. We may mention one other thing in this connection. Notwithstanding the great ad valorem duty on wrought iron and steel, a British house is supplying an American railway with steel rails, and competing with it for the contract were some of the Pennsylvanian iron works. That this is the natural result of Protection, Free Traders aver. Let manufacture A be protected, that increases the cost of producing B, so that has to be protected also; that affects C, which in turn has to be protected, and so on with the whole alphabet of manufactures. Then when the circle is completed, or perhaps long before, it is found that A needs further protection, as the protection of the rest of the alphabet has increased the cost of production, and so begins another turn of the screw, only to be found in its turn insufficient. Then when the process is stopped, as stopped it must be ere long, it is black ruin to the poor unfortunate who has his capital invested in any of these protected industries. The case of the French sugar refiners and their bounty is quite different; that method of fostering native industries does not heighten prices, and hence, though foolish, it is not absolutely self-contradictory, as is the ordinary form of Protection.

One more fallacy must be considered and then I have done. I have been amused to find it taken for granted that progress in manufacture meant progress in civilization and culture. We in Scotland do not regard the manufacturing districts as more cultured than the non-manufacturing. We do not, as a rule, regard Glasgow and Paisley as being more civilized and cultured places than Edinburgh and Saint Andrews, nor do we usually reckon Dundee above Aberdeen in these matters. If, however, it should be urged that in one country the actual culture is practically equal, though in this country we are apt to put the manufacturing districts lower in the scale than the non-manufacturing, still let it be. But in Holland and Belgium we have two adjacent countries, and everybody knows that there are vastly more and more varied manufacture in the latter than in the former, and yet Holland, with a very much smaller population, has a much higher place in Europe, and is really a much more highly cultured country than Belgium. If progress in civilization is progress in differentiation, then that differentiation may be carried to greater minuteness the greater the number of those who, near each other, pursue one given manufacture as they may each do one part of the process and pass it on to the next. And this applies to farming as to everything else, though perhaps in a less

obvious way than some other manufactures. Yet there are differences of soil and of situation, not to speak of agricultural implements and methods that might easily lead to an amount of differentiation not dreamed of now.

J. E. H. T.

Stirling, Scotland.

THE "OLD MASTERS" AGAIN.

Nearly three columns of prose and poetry from Mr. T. D. King appear in the last number of this paper, in reply to our article, on the Old Masters, of the week previous. After Mr. King's paper had received our careful perusal, it reminded us of the old Scotch preceptor's criticism of two Ministers who had been on probation. One, he said, was "na soun," and the other was "a' soun"!

It is a recognized principle in law and logic, "that the onus of proof rests on him who alleges the affirmative." Mr. Barton Hill, the owner of these productions, and his champion, Mr. King, allege the pictures in question to be originals. We have yet to see a tittle of proof of this pretension. Mere assertion, however glibly uttered, is not proof. Declamation is not argument. The most frenzied eloquence cannot make black white.

Mr. King states that the owner did not submit the genuineness of his pictures to the Art Association. We have authority for stating that they were all submitted for exhibition; that the Council had several meetings before it could decide upon the propriety of granting it; that, finally, a few of the best were selected, with an intimation to the owner, that if any catalogue should be published, it should be prefaced with a notice, prepared by the Council, informing the public that the Council expressed no opinion on their genuineness; and that the others were refused, for reasons expressed to the owner,—*verb. sap.*

We should not be surprised if the Council finds it has thus established a troublesome precedent. However meritorious these may be as copies, the Council may find it very unpleasant in the future to draw the line between the good and bad which may be hereafter tendered for exhibition. It might have been better to have offered, once and for all, to exhibit along with these, all other Old Masters in the city which the owners may decide to submit to the public. And by so doing, who knows but that, in this age of wonderful discoveries, the long-lost "Triumph of Poverty," by Holbein, may be found in one of the classic lanes of the Quebec suburbs; and the long-sought-for "Birth of Christ," by Raphael, in one of the fashionable avenues of Griffintown!

Mr. King says the question of their genuineness had "been already determined in London, Paris and Antwerp by experts"!! He omits, however, to furnish the opinion of these experts. If they did pass any opinion, the nature of it needs no prophet to tell.

He reiterates his conviction that Rubens painted this example of *Ahasuerus and Esther*, and that Palma il Vecchio painted this so-called *Jupiter in Judgment*. He says the Jacob Ruysdael belonged to Queen Isabella of Spain, and the Raphael to Baron Rothschild of Paris! But we notice he very significantly has omitted, in his last paper, any further mention of the so-called Rembrandt—*Isaac blessing Jacob*, whose beauty he so much admired, and of whose genuineness he expressed undoubting belief, in his previous epistles. Was our reference to the catalogue of Rembrandt's works the cause of this omission?

With regard to this Rubens and Palma il Vecchio, we are entitled to demand the proof of originality alleged on their behalf. We repeat that no seals or documentary proof of this claim have yet been produced to the public or, we believe, to the Art Council. Waiving the claim on this occasion, we will offer a few more remarks about them.

In our previous paper it is stated we had seen a similar picture attributed to Rubens in Europe; but which was, or whether either were, genuine, we avoided expressing an opinion, as certain of our books, which could settle that that point, were not then accessible. We are now in a position to supply the necessary information. Both these pictures are copies. The original, with thirty-six other works of this master, were destroyed by fire in the Jesuits' Church at Antwerp, in 1718! Vide Catalogue Raisonné of Dutch and Flemish Masters, by John Smith, London, 1830.

"So much for Buckingham."

Now, for the alleged Palma il Vecchio. It is almost a pity to damp the ardor which may have been aroused about this work by the eloquence of Mr. King. But, cruel as it may be, the truth should be told. Mr. King says that "Judging by the style of *Jupiter in Judgment*, there is positive external evidence that it is an original." This, Mr. King utters as his opinion; and it may not therefore be improper to ask how many of Palma il Vecchio he may have seen ere we should be called upon to accept his *ipse dixit*. But whether he has studied or no, all or any this master produced, we have now to deal with his three assertions; 1st, that the picture represents *Jupiter in Judgment*; 2nd, that the painter was Palma il Vecchio; and 3rd, that it is original.

It appears, in the first place, surprising, that one so familiar with classics and heathen mythology, as Mr. King is known to be, could possibly commi

such inaccuracy. Mr. King has surely forgotten his Lempriere, when he calls the subject of this picture *Jupiter in Judgment*. It represents "Mercury bearing Hebe to Olympus." Hebe, as every school-boy of the fourth form should know, was the goddess of youth and daughter of Jupiter. Mercury was her father's messenger, and she, her father's cup-bearer. Secondly, the subject was painted by Rubens, and the original is now in the Bridgewater collection, in London, where it may be seen four days of every week. Thirdly, we cannot find that Palma il Vecchio ever painted this subject, and we have yet to receive the proof usually furnished with all alleged productions of old masters, that the picture in the Art Gallery is original, or even a copy of this master. But whether a copy or an original of Palma il Vecchio or Rubens, we have pleasure in agreeing with Mr. King in this, that it is of sufficient intrinsic merit to deserve especial study. It really presents a fair example of the Venetian school to which also Rubens belonged more than to any other. We wish we could say as much of the rest.

The Jacob Ruysdael, it is now claimed, once belonged to Queen Isabella of Spain. If it be so, this surely will not, independent of intrinsic evidence, establish it to be genuine. That lady, unless report sadly belies her, knows more about, and better understands, nature than art. If otherwise, the seal of the Spanish Crown would appear on the back of the canvass. No one, not the veriest "ninny" in art, would believe the "Spanish Curator of Her Most Catholic Majesty" would have injured its marketable value by selling it without the customary seal of authentication; or that a competent judge could be goose enough to buy it without the seal, or documentary evidence of equal value. Where are these proofs? If they exist, show them, before the owner should expect any intelligent person to believe it genuine.

The "Raphael," Mr. King says, once belonged to Baron Rothschild of Paris!! This is news indeed! Baron Rothschild selling his Rubens! We say, as Dominie Sampson have said: "This is prodigious!" When, where was it sold? Surely these questions are reasonable, and if the statement be true, very easily proved.

It is not expressly said it was bought from the Baron, but here we are told that during the régime of the Commune, in 1871, the Tuileries, the Palais Royal, and the Chateau of the Rothschild family were sacked, and we are left to infer that some of the pictures in question form part of the *loot*. This is surely an equivocal compliment to the owner to suppose he would purchase stolen property, and then have the hardihood to exhibit it.

The inference is scarcely deserving notice. It is well known few pictures of value were stolen, and these few stolen were recovered. The owners of valuable objects of art very naturally removed and concealed them in safety before the Commune arose, and before the Prussians reached Versailles. Ere then the Old Masters in the Louvre were also taken from their frames and stretchers, rolled up and placed in cylindrical tin boxes, and sent from Paris by the authorities; and one of the *Gardiens*, a few years after, showed us the place, in a heavy wall, in which the colossal Venus of Milo had been buried during this national struggle. If this Raphael had by accident a place in the choice and valuable collection of Baron Rothschild, who is, as his father was, one of the best connoisseurs in Europe, and has been stolen from thence, it is reasonable to suppose he is very grateful to the thief.

A down-eastern Yankee has, it is said, recently bequeathed a munificent legacy to another for running away with his wife. The Baron, if he can discover the alleged culprit of this Raphael ought to be no less generous to him. The Communists have sins enough deservedly to answer for; and, bad as they are, we believe they were, and are, too familiar with good art to steal rubbish.

We refrain commenting on the other pictures in this unique collection, because they have not yet received any laudation in print. In the meantime, there is, to quote the classical words of Mr. Artemus Ward, "nuff sed."

John Popham, alias Juan Mahpop.

P.S.—Mr. King, in a foot-note, states that Mahpop "has mixed, in his description of the pictures by Rubens, a scene from the Garden of Gethsemane and the Crucifixion." Mahpop has done no such thing. When Mr. King visits the Cathedral at Antwerp he will, we trust, find, as thousands besides ourselves have found there, both the "Raising of the Cross" and the "Crucifixion," one of the two on either side of the entrance to the nave.

J. P.

IN Clarendon's History of the Rebellion, vol. 1, part 1, p. 76, printed at the THEATER, OXFORD, A. D. 1717, the author, speaking of Charles the First, says:—

"He might have said, that which *Pericles* was proud of, upon his death-bed, concerning his Citizens, 'That no English-man had ever worn a Mourning Gown through His Occasion.' In a word, many Wise men thought it a Time, wherein those two Adjuncts, which *Nerva* was Deified for, *Imperium & Libertas*, were as well reconcil'd as is possible."

Will the Right Honourable the Earl of Beaconsfield be deified by Englishmen for making the Queen an Empress and giving liberty to her people? Again, Have no Englishmen worn mourning gowns through his occasion?

A FEW WORDS ON PRINTS.

A Paper read before the Numismatic and Archæological Society of Montreal, by
Thomas D. King.

PART I.

There will not be a word in this paper about the print works of Lancashire, Glasgow, and Paisley, or of Mousslin-de-laine dresses and Cashmere shawls, with their beautiful designs and wonderful chromatic effects, or of Chintzes and Cambrics with their variety of style and brilliancy in colour; though the arts of the colour printer and dyer are, in the estimation of our young ladies, most important.

Again, the history of cotton printing, from its origin in 1675 to 1879, would be an interesting and curious study; and, so would be the tracing the connection of the art of cotton printing with the art of dress, and the trying to discover the moral effect of dress upon the conduct of mankind.

An inordinate love of the gay frippery furnished out by tailors, tirewomen, and fashion mongers, though it enriches the body, is apt to impoverish the mind. Our great poet hints that the gaudily painted jay with his bright feathers is not so precious as the brown-coated lark that "at heaven's gate sings." And, one of his best commentators considers that an inordinate love of our modern novels, illustrated with sensational prints, tends to weaken, if not to destroy the powers of the mind.

The prints to which I shall chiefly confine my remarks, and to which I shall claim your attention are those which are generally, though improperly, called engravings. They differ in quality and texture as much as cotton prints do in fabric and design, and their nomenclature is equally various.

If it requires an apprenticeship to readily distinguish the different cotton fabrics, such as *Jaconets*, *mullmuls*, *betelles*, *tarlatans*, *tanjecbs*, *bukes*, *doreas*, and others, so it requires years of patient study to become thoroughly acquainted with the mysteries of *Line*, *etching*, *drypoint*, *dotting*, *stippling*, *cross-hatching*, *scraping*, *lowering*, *chiaro-scuro*, &c.

There are various modes of art by which prints are produced, therefore, a few words on their technical processes will be a fitting introduction to the beautiful works of the engravers' art here collected.*

A print is an impression taken in ink, or other coloured fluid, upon paper, vellum, silk, cotton, or other suitable material from an engraving made upon some hard substance, such as metal and wood; the metal generally being copper, and, occasionally, steel; the wood, box, beech, pear tree, and apple tree. The engraving, therefore, is not the print, but is that which produces the print. The first practice, and, indeed invention of taking impressions on paper from engravings on metal, is generally attributed to the Italians.

The goldsmiths, who executed works in intaglio, for purposes of ornament for armour, scabbards, knife-handles, bracelets, &c., were accustomed to fill their work, when finished, with a black composition, which they called "*niello*," which when dry became compact and hard, and not again removable from the work; all the fine lines of the graver on the metal plate being thus made visible, gave great effect to the work. It is said that the workers in this method were accustomed after finishing their engraving in the metal, and before filling it with niello, to take an impression, or mould, of it in fine clay, and from that mould to take a sulphur cast. This cast, which was an exact counter-part of the metal, was rubbed in with a black pigment until the cavities were filled. The surface of the sulphur is then cleansed to enable the artist to estimate the effect of his engraving when it should be filled with the niello.

Of engraving upon wood there is one method only, but there are several methods of engraving upon metal. On metal the design is produced by cutting, scratching, or corroding the material;—on wood, the operation is precisely the reverse, the design being cut in relief, the rest of the surface being lowered. Engraving upon metal may be called a work in Cameo; engraving upon wood, a work in Intaglio. In order to better understand the difference between the terms *cameo* and *intaglio*; in the latter the subject is hollowed out so that an impression of it would resemble a bas-relief; in the former the object is presented in relief. In other words, the impression from a cameo would be an intaglio, and the impression from an intaglio would be a cameo.

The executing of the incisions on the metal is performed in several ways; the mode of working to which the term "engraving" is applied, is by a lozenge-shaped steel point called a burin, or graver, which ploughs up the copper, by the pressure of the artist's hand, in the direction required by his design. Hence the term Line-engraving, which is considered the most powerful, durable, and difficult. To Martin Schoen, born about the middle of the fifteenth century, has been generally conceded the credit of being the first person, known by name, who engraved metal plates, for the express and sole purpose of taking from them impressions on paper. One of his prints—St. Anthony carried into the Air by Demons—was copied by Michael Angelo, in

* The parlour, in which the paper was read, had its walls decorated with many choice prints, embracing works of some of the masters of the 17th and 18th centuries.

colour, so highly did he appreciate it as a work of art. Schoen's prints are without date, and the time of his birth is unknown, but he died in 1486.

Another mode is called Etching. In this the metal is covered with wax, or varnish, or some resinous composition, technically called "ground"; the design is then traced with a fine steel point or etching needle, which cuts through the ground in its progress and leaves bare the metal throughout the line which it draws; after this the plate is exposed to the action of aqua fortis, which only bites into the parts laid bare by the etching needle, the other parts of the plate being protected by the ground laid on for the purpose. The depth of the line is regulated by the strength of the aqua fortis and the length of time the metal is exposed to its action. When the engraver thinks the lines are sufficiently bit in, or corroded, he pours off the liquid and well rinses the plate with water, and then removes the "etching ground" by means of turpentine or some other solvent. The engraving is then finished with the graver or "dry-point."

Another mode of etching is by the dry-point alone, without resorting to the action of aqua fortis. This mode consists in scratching the design on bare metal with an etching-needle.

These systems or modes of etching enable the artist to work with greater freedom and to give more play to his fancy. An unrestrained liberty of execution is the characteristic of etching. The process is not essentially different from drawing, the etching-point follows the slightest impulse of the hand.

The invention of this mode of engraving, if it may be called so, is attributed to Albert Durer, who, from his varied talents and the excellence he displayed in every branch of art that he attempted, is entitled to rank with the most extraordinary men of his age. As an engraver on copper he greatly excelled all who preceded him. In his designs on wood we perceive not only more correct drawing and a greater knowledge of composition, but also a much more effective combination of light and shade than are to be found in any woodcuts executed before the beginning of the 16th century.

So highly did the Emperor Maximilian think of the engraving of Durer, that he ordered the copper plate, upon which was engraved *The Conversion of Saint Eustachius*, to be filled with fine gold, in order to preserve its beauties and to enshrine it for ever as a work of art. The plate thus filled with gold is still preserved in the Imperial Library at Vienna.

Etching is used by all engravers in their skies, also in delicate foliage, architectural ruins, distant mountains, and other parts of the picture requiring great tenderness.

The prints which are called *Etchings* will generally be found to be original designs of the engravers, and in many cases struck off at once, and exhibiting all the spirit of original first thoughts, and all the freedom for which the playful facility of the etching needle gives opportunity and scope. On the other hand, prints, to which the word engravings are applied, will generally be found to be translations, not *copies*, of works originally executed in oil or water-colour.

As Line-engraving and Etching have their respective advantages and deficiencies, artists have endeavoured to unite their powers by joining the freedom of the one with the strength of the other; their successful union has produced the happiest effects.

Large plates, in general, require a force and power of execution which is scarcely to be produced by the mere operation of the etching-needle, and demand the vigorous aid of the graver.

There is yet another mode called *Mezzotinto*—its operation is in direct opposition to that of Line-engraving and Etching. In Mezzotinto the effect is produced by clearing the lights: in Line-engraving and Etching the shadows are traced on the plate. The essential excellence of Mezzotinto is mellowness, and it is from thence that it is peculiarly adapted to portraits and historical subjects.

The process here is to rake and scratch the copper plate all over in every direction, covering it with incisions so close and so crossed, that if an impression in ink were taken from the plate in this state, it would present an uniformly dark barb or ground. The design is then traced upon the plate, the depth of dark is lowered by burnishing the plate down in parts required to be light, and so more and more, producing intermediate tints and absolute lights, until the design comes out in all its proper gradations of shadow. There are other modes, such as dotting or stippling, performed with a punch and mallet—engraving in dots—called *opus mallei*. The design is first etched and is afterwards harmonized. The style is well suited or adapted for portraits.

Aqua-Tinta, a style of engraving, the effect of which is similar to drawings in bistre or Indian ink. In this process the ground, which is composed of pulverized resin and spirits of wine, assumes when dry a granulated form; and the action of aquafortis, acting between the particles, reduces the surface to a state that an impression from it resembles a tint or wash of colour on paper. Aqua-Tints have been superseded by Lithography, about which a few words will be necessary, although it is not a branch of art that strictly comes under the head of Engraving. It is a chemical process. The design is drawn on prepared stone, with a crayon of a peculiar composition, and of a nature to receive and retain printing ink applied to it, the stone being of a nature to repel the ink and take no stain from it.

RETURNED WITH THANKS.

Many people of literary tastes have had cause to wish that the printed books which they lend to their friends were returned as speedily and as surely as their own books in manuscript when offered to publishers. If they oblige an acquaintance with the loan of a fifth-rate novel, the chances are that they never see it again; but if they send a learned and profound work of their own to a publisher, it is pretty certain to come back like steel to the loadstone. The few persons who have never written a book can hardly realize the feelings aroused by the unwelcome return on the author's hands of a work which had been intended to astonish the world. Judging from the books which it is our business to look over, we should imagine that no nonsense of any kind would be refused by publishers in these days, were we not assured by those who ought to know that the amount of rejected manuscript at the present time is greater than ever. Never having written a book ourselves, we cannot speak from personal experience of the woes or pleasures of authors, but we have had some opportunities of observing the symptoms and phases of the book-making mania in others.

In his heart, almost everybody thinks that he could write a book; and we are sure every woman does. Let no one persuade himself that he is an exception to the rule, or the hour of temptation may come upon him when least expected. We hesitate to describe the life of the man who has listened to the voice of the demon of book-writing. The inducements offered to him by the tempter are amusement, self-glorification, and lucre; and he is fool enough to believe that he will obtain all three. It is easy to take the first fatal step. The important fact that the novice is "writing something" is at first kept a profound secret; but, like other secrets, it is confided to friend after friend and acquaintance after acquaintance, until the thrilling news is widely spread. "How is your book getting on?" becomes a stock question with most of the intimates of the writer; and, before he has finished a quarter of it, he is perpetually asked whether his "book is published yet." He at once feels himself exalted to the proud position of a literary man. He is quite above the common herd, and, forgetting the universality of the accomplishment, he feels that he has a right to expect deference and respect, for is he not "writing a book"? His own convenience and that of all his belongings is made subservient to the all-important manufacture of his precious volumes. He carefully endeavours to discover the hours and conditions most suited to his literary faculties. He tries writing before breakfast, before dinner, and so on. He coaxes his muse with coffee, Apollinaris water, cigars, or medicine. We remember reading in a sensational novel of a character of the Guy Livingstone type who observed that he was possessed by a devil—which was true enough, in a sense—and that he fed it with brandy. Some young authors might feel disposed to re-echo the first part of this observation, and to add to that, do what they might, they could find no food that would agree with their guest. As regards material appliances, all sorts of experiments are made. Many varieties of paper, pens, and ink-bottles are tested. The best of desks or writing chairs will not always make the pen go quickly, and even "the literary machine" has been known to fail to produce well-rounded periods. The novice is surprised to find what a bulk of manuscript is required to fill one moderate volume of print. He is even more astonished, if he is at all critical of his own work, at the persistence with which the same words and phrases recur on every page. Commas, colons, and semicolons are a snare to him, and he must be far above the average if spelling does not often prove a difficulty. Fortunately a dictionary on his writing table may remove the last-named stumbling-block, and he will be happy if he resists the temptation to put a book of French or Latin quotations by the side of the crutch to his mother-tongue. He has of course shown his talent as an author by conceiving life-like characters worthy of Lytton, Thackeray, or Dickens; but although he pipes to them, they will not dance. He has woven an intricate plot, comprising a murder, a divorce, a suicide, and a happy marriage; but he finds the greatest difficulty in making his imaginary puppets talk, and the labour of concocting their jokes and smart repartees is a pain and a weariness to him. He endeavours to persuade himself that he finds writing an amusement; but when he goes ink-stained from the fray to take a little luncheon he has his doubts whether the fun of the thing has not been overrated.

At any rate man cannot be happy without sympathy, and the would-be author calls in a friend or two to his assistance, who are invited as a special favour to read what is technically termed the "copy." At their suggestion he makes a few alterations in the plot, improves the principal characters, and makes various excisions and additions. The margins of the manuscript are scribbled over in a cramped handwriting, and pieces of paper are gummed on here and there, while sundry surgical operations are performed with a pair of scissors. Perhaps the writer is fortunate enough to know a real author—a man who has not only written a book, but lived to see it in print; and this authority is respectfully requested to read as much of the book as has been already finished, and give his candid and unbiassed opinion thereon. Unable to escape from this delicate and wearisome duty, the unhappy critic carries off the precious writings, when he probably finds them so utterly beneath criticism that he can do nothing but offer a few commonplace remarks, with his best wishes

for the success of the aspirant. This is enough, and the novice already sees in imagination the substantial cheque of the publisher and the favourable criticisms of the reviewers. We pass over the untold trouble of writing out a fair copy of the entire work with corrections and alterations, the careful selection of a thoroughly respectable publisher, and the affectionate packing of the literary child which has been born and nurtured at the cost of so much labour and suffering. Its parent feels quite uneasy when it has been consigned to the dangers of the Post-office or the parcels delivery. A reply from the publisher is of course expected by return of post, and of course not received. Days and days elapse without tidings of the valuable packet, until the author begins to please himself with the fancy that the publisher is waiting to be able to send a few proof-sheets for correction, with his letter as to terms. One day a brown paper parcel arrives, having no apparent resemblance to the lovingly arranged package which had contained the precious book. Upon opening it, he has the gratification of finding his property restored to him, accompanied by a slip of paper on which are written the laconic words, "Returned with thanks." And that is all! The mock gratitude of the "with thanks" contains a sting which he thinks he might at least have been spared. The vile sentence is scribbled carelessly upon a scrap of paper torn from the fly-leaf of an old letter. This is in itself an insult. He had expected that if, at the very worst, his book should be refused, he would receive a long and interesting letter upon the subject from the publisher; but that this miserable scrap of three words should constitute the sole and only requital of his work of weeks and months is more than human nature can stand. It is no wonder, he thinks that his book should not have been appreciated by a man who cannot even write decent English. "Returned with thanks." What is returned, to whom is it returned, and with whose thanks is it returned? In all the volumes which this offensive message accompanied there is not a single sentence so devoid of sense or defiant of grammar. The manuscript itself, when unpacked, has an air of having been in bad company. It is already musty and dusty, and has an unpleasant savour of the waste-paper basket. Altogether it looks as if it has lost its self-respect, and, much as it is beloved, somehow or other it is not welcomed back to its home with the warmth and affection that might have been anticipated. It is even possible that, if a cheerful fire is blazing within easy reach, the disappointed author may decide in the agony of the moment that cremation would form a classic and appropriate conclusion to the chequered career of his literary offspring.

Writers of books are not the only scribblers who receive slips of paper containing the consoling words "Returned with thanks." Would-be contributors to the public journals are also well acquainted with such missives. Indeed they may think themselves lucky if they get even so much politeness as this, for judicious editors mostly decline on principle to "return rejected communications." In any case, if the writer of a volunteered contribution neglects to send the requisite number of stamps with his article, in all probability he will never see it again either in print or manuscript. How many people have sent "a good thing" to *Punch*, and eagerly torn open the next issue of that popular periodical without finding the "good thing" recorded in its columns or ever receiving the cheque which was so confidently expected.

We should certainly shrink from the responsibility of recommending perseverance to writers of rejected MSS.; but we cannot deny that unflinching perseverance sometimes succeeds at last. There is a literary legend that Lingard's History was refused by several publishers before it was printed, and there are plenty of similar well-authenticated stories. The history of *Jane Eyre* is a well-known case. As regards journalism, unsuccessful aspirants may console themselves with the reflection that there are but few regular writers of articles who never find a contribution refused. Woeful, however, as the words "Returned with thanks" may appear to disappointed writers, they have even more melancholy associations for editors of public journals. When a man writes a book or an article which is rejected, he suffers a pang, but there is an end of it; on the other hand, the unfortunate editor is daily receiving packet after packet of useless and unsolicited manuscript until he is worried almost to distraction. Most people feel the reception of circulars and the postal advertisements of joint-stock companies to be something more than a minor nuisance; but, after all, such trash can be thrown into the waste-paper basket at a moment's glance, while the communications received by an editor must necessarily be subjected to a certain amount of scrutiny. The scribbling public might justly give an occasional thought of pity to the literary winnowing-machines known as editors, sub-editors, publishers, and publisher's readers. As to the non-writing, non-editing, and non-publishing community, we should imagine they must often regret that many of the books and articles which they read have been accepted, printed, and published, instead of having been "Returned with thanks."—*Saturday Review*.

The Old Masters.—The pictures under this title, to the merits of which we have given much space, are now on exhibition at the Art Gallery, Phillips' Square. The public will have the opportunity of judging for itself whether the pictures are worthy the place assigned to them. The Council of the Art Association have exercised a sound judgment in permitting their exhibition, because, without doubt, the pictures have great merit, and are, practically, great teachers of an Art not yet sufficiently studied by our people. The exhibition is daily open from One to Four P.M.

THE DEATH OF MOSES.

Sublime! on Pisgah's Mount
Stood Israel's Prophet old,
And thence beheld the "Land"
Jehovah had foretold
Should be the Heritage
Of His own chosen race,
Who long in Sinai Wilderness
Had pined to find the "rest,"
Of this fair "promised" place.

Firm and erect!—as when in youth
On Midian's Plain he stood,—
Now towers in majesty his form!
And his bright flashing eye
Roams far, o'er sea, and land and wood!

Then, backward went his thoughts
To all his life, passed o'er—
In vision saw the wondrous works
That God had wrought before;
And wildly he repented him,
In sorrow, deep and sore.—

Creator! Father! Friend! and Guide!
How could I e'er despair
Of seeing all Thy holy words,
By glorious deeds made clear.
Thy people, by Thy guiding hand
Through trials great were led,
And now the beautiful "Promised Land!"
Before mine eyes is spread!
Though through my sin, my feet may not
E'en pass the bound'ry o'er,
Still, blessed be Thy love to me,
I now repine no more.—
Now may Thy will to me be done,—
My earthly race is o'er
Mine eyes have seen the setting sun,
Time is to me no more.
But resting on Thy promise sure,
I yield my soul to Thee
And in the glorious light of Heaven
I trust Thy Face to see.

Montreal, 20th Nov 1879.

E. L. M.

ON THE DEATH OF A YOUNG LADY.

The star we gaze on, from our sight may fade,
The loveliest flower be blighted and decay'd,
The joyous fawn may perish in its glee,
The dove be stricken in its wanderings free.

Weep, Beauty, weep! Thy fairest form hath fled;
Mourn, Virtue, mourn! thy favourite child is dead;
Weep ye for innocence, weep ye for truth,
Mourn ye for loveliness, mourn ye for youth.

Sleep, gentle girl, why should we mourn thy doom?
Why weep to lay thee in the silent tomb?
Vain are our tears, vainly do we repine—
Grief still is ours, but happiness is thine!

Sweet saint! yes, gone from earth, such is thy fate,
Whilst here we linger sad and desolate;
Frail are the things that claim our earthly love—
Thy joys are lasting in thy home above.

The household group assemble round the hearth,
Where late uprose the sound of laughing mirth;
And thou art wanting, with thy voice so glad—
Thy kindred miss thee, and their hearts are sad.

Full many a tear hath dimm'd thy mother's eye,
That thou, the young and dearly lov'd should die;
And droop'd in woe the spirit of thy sire,
To see the daughter of his hope expire.

Thy brother, too, the fair and graceful one,
Long will he miss thee, long in musings lone,
Think of the form that by his side did stray,
The good, the beautiful, the kind, the gay.

J. B. R.

CORRESPONDENCE.

Letters should be brief, and written on one side of the paper only. Those intended for insertion should be addressed to the Editor, 162 St. James Street, Montreal; those on matters of business to the Manager, at the same address.

CRITICISM IN FETTERS.

To the Editor of the CANADIAN SPECTATOR.

SIR,—Your timely and pertinent remarks in regard to musical and dramatic criticism by the various daily papers of this city, are indeed lamentably true. You have moreover traced the cause of much of the puerility and incompetency to its chiefest source—placing the blame where it justly belongs; but there yet remain a few words to be said.

The persons whose province it is to notice art matters—I refrain with you from saying *criticise* them—are too often “muzzled” in the most effectual manner, by the very hands that ought to free them from any hindrance to fair and impartial reports. Allowing, for the sake of argument, that a writer were competent, by reason of special study, moderate experience and possession of the critical faculty and acumen—which, nine times out of ten, he is not—accurately and fairly to weigh merits and demerits, it is made exceedingly unpleasant for him to speak out his whole mind; in fact, should he wish to retain position on the journal he represents, well-nigh impossible. Of course, Art thus goes for next to nothing, the public are misled, and the Press prostitutes its position as an educator. The average reporter, however, is but human, and cannot see any particular glory in quarrelling with his bread and butter, that a community may thereby be benefitted,—which at the best treats him, and indeed Art herself, but scurvily.

The methods of “putting the muzzle on” are various. I will briefly illustrate. An editor-in-chief has a family “whom he reckons up” by dozens: that all the press tickets which come to the office should be required by Tom, Dick and Harry is so much the usual thing that it has come to be looked upon as a matter of course. The man whose province it is to write up the performance, and for whom the courtesy of the *entrée* is intended, is allowed to manage as best he may—at the ticket-office. Should he deem it fitting to express dissatisfaction with what he may either see or hear at any performance, on the next occasion he is made unpleasantly aware that he is placed in a position which is neither independent, honourable, nor manly. Tickets he must have—he cannot afford to buy; to beg he is ashamed.

Again, it is not alone that advertisers must be “wooded as gently as a sucking dove,” but it is more than hinted that it is very impolitic to cost any impediment in the way of the all-important and profitable *job work*!

The printing of programmes, posters, hand-bills, tickets, libretti, &c., means dollars, and to prevent the flow of these into the proprietor's coffers—to bar the patronage of *our* paper—for the sake of passing criticism would be most injudicious.

What incentive has any writer to do his best, or what pride can he take in his handiwork when it is mangled and made to fit, or when the freedom of the columns is accorded to the theatrical or musical manager to write up his own notices? A scene not unusual in newspaper offices in this city is the invasion of the sanctum about midnight by a gentleman bearing *carte-blanche* from the editor up-town. “Let A have a good notice,” or, “Give B all the space you can,” form the tenor of many a little billet; and A and B, finding out whether they can have a quarter column, or possibly a half, forthwith proceed to write up for the public the delights of their own “show,” from the critic's stand-point, and in the necessary number of “sticks” needed to fill up.

Able *critiques* can be made the subject of no inconsiderable amount of information, and they certainly help greatly in forming and refining correct æsthetic taste; but loose scribbling from anybody and everybody, upon matters demanding serious, well-directed thought and arduous study, is alike baneful to the public and unjust to artists of the slightest pretension to merit.

Montreal, Nov. 24th, 1879.

Junius.

A TORONTO AMATEUR CONCERT.

To the Editor of the CANADIAN SPECTATOR:

SIR,—Deprecating all pretension to artistic musical criticism, may I yet be permitted to remark, that in our Canadian vocal music there is a sad lack either of that depth of emotion which can only find full expression in song, or else, if it does exist, there have been few guides fit to train the powers by which it can be expressed. Song is the faculty of utterance for the longings of the heart, in which these can be best conveyed to, and shared by others; speech is *the* vehicle for the communication of thought. The blending of both powers,—will and thought,—is possible to either form of utterance; which only attain perfection when thus blended. At length, it seems we have a teacher here (in Toronto) who sees, and can practically illustrate, these root principles. Mr. Barton Browne's concert, given by his pupils on 20th inst, was a rare treat. I forbear to mention names; for fame beyond a limited circle is not always desired by amateurs. The vocalization throughout showed a most careful study of “expression”; while Mr. Barton Browne possesses the true art of a solo accompanist. He does not force upon the singer a rigid adherence to his “time,” but follows that dictated by the necessities of full and free “expression.”

He held a delicious surprise in store for us, however. He has among his pupils a young—a very young—*prima donna*, whose voice is already so liquid, powerful, and sweet, on every

note of a very full compass, as to justify the descriptive title I have just used. She opened with Donizetti's “O luce di quest'anima,” and sang it throughout *perfectly*, as I have seldom heard it rendered on any stage. Every note thrilled with a genuine simplicity of expression, which told alike of heart to feel and genius to express. A rapturous *encore* was answered by “Robin Adair,”—a song rendered quite as perfectly. Should fickle fortune ever place the remarkable talents of this young cantatrice at the service of the public, these remarks will be fully justified. One is almost tempted to wish it might be so.

Mr. Barton Browne deserves great credit for all his pupils, nor did they fail in any instance to do him credit.

“One who was present.”

Toronto, 21st November, 1879.

PRIZE QUESTIONS IN CANADIAN HISTORY.

92. When and where was the first newspaper published in Upper Canada?

Ans.—On Thursday, April 18, 1793, the first number of the *Upper Canada Gazette, or American Oracle*, (Gideon Tiffany, Editor) was published at Newark, now Niagara, and afterwards removed to York (Toronto) in 1800. Dr. Scadding's “Toronto of Old.” The *Niagara Constellation* was also established at the same place in 1799.

93. Whence does Isle aux Noix, on the River Richelieu, derive its name, and by what other name has it been called?

Ans.—So called from the abundance of hazel bushes and walnut woods found there by the French when they first occupied and fortified it.

As a military station it has been known as “Fort Lennox,” after Lord Lennox, which name is still to be seen above the gateway, on the north face of the fort.

It has also been called “Christie's Island,” as it once belonged to General Christie. See Bouchette's *Topography of Lower Canada*.

Erroneously spoken of as “*Illinois, not Isle-aux-Noix*,” in Sanson's “*Travels in Canada*.”

94. Is there any record of mercury having frozen in the bulb of a thermometer in Montreal? if so, give the date.

Ans.—On January 28th, 1823, observed by Dr. Skakel of the Montreal Grammar School, who called the attention of three of his teachers to the fact, broke the bulb of his thermometer, handled the solid mercury, and suffered it to roll on the floor like a marble. The temperature at the time by the spirit thermometer was 42 degrees below zero. See *Canadian Antiquarian*, vol. i, p. 165.

Mercury froze very generally through Lower Canada, January 10th, 1859. Dr. Smallwood's *Observations; Canadian Naturalist*, vol. iv.

95. Give the date of the first capture of Quebec by the English, and what led to its being again surrendered to France?

Ans.—January 20th-22nd, 1629, by Lewis and Thomas Kerk (Kirk). It was captured after peace had been concluded, and upon representations of Richelieu, the French Minister, it was surrendered under the Treaty of St. Germain-en-Laye, March 29th, 1632.

Peace had been concluded between France and England, at the Convention of Susa, April 24th, 1629, so that the capture of Quebec by Kerk was an act of piracy, and not of war. But the Royal Council was little disposed at first to demand its restitution. There was a party strongly prejudiced against the country, who held that Canada was no acquisition to France. It required all Champlain's influence and most vigorous representations of the immense value of its furs, its fisheries, and its forests, to meet the objection. He fortified his material arguments by showing that Canada was a wide field for proselytism; and that if England were allowed to occupy both banks of the St. Lawrence, she would become all-powerful in America. Considerations of religion and national honour turned the scale. Louis XIII. demanded restitution of all places captured by the English subsequently to the date of the Convention of Susa. It appeared that England set little value upon Canada, and out of the negotiations that ensued grew the Treaty that was signed at St. Germain-en-Laye on 29th March, 1632, by which Charles I. restored Quebec, Nova Scotia and Cape Breton to France. Faillon, vol. i, p. 244; Archer's *History of Canada*, p. 81.

96. Who laid the first stone of the Rideau Canal?

Ans.—Captain (afterwards Sir) John Franklin, the Arctic navigator, August 16th, 1827. The work was commenced by Lieut.-Colonel By, Sept. 21st, 1826, and was completed in 1832. *Eighty Years' Progress in B. N. A.; Canadian Antiquarian; Belford's Magazine*, vol. i., p. 527.

97. Give the date of the first lighting of the streets of Montreal by lamps.

Ans.—Saturday, November 8th, 1815. Through the exertion of Mr. Samuel Dawson and other gentlemen, a portion of St. Paul Street, west of Custom House Square, was lighted by twenty-two oil lamps at a distance of fifty-four feet from each other. The lamps cost \$7 each. Soon afterwards Notre Dame and other streets were similarly lighted. An Act was passed in April 1818 providing for the establishment of night watches and the erection of street lamps. The number of men appointed was 24, their duties being to attend to the trimming and lighting of the lamps and to act as guardians of the city. *Sandham's Montreal Past and Present*.

98. Where was the first printing press set up in Montreal, by whom, and under what circumstances?

Ans.—In 1775, by Charles Berger and Fleury Mesplet.

Mesplet came from Philadelphia to Montreal with the American Commissioners, agents of the Continental Congress, to establish a printing-house and publish a newspaper in the cause of American liberty. The press was brought from Philadelphia, and was set up in the then market-place, now known as Custom House Square. When the Americans withdrew Mesplet remained and commenced business.

The Commissioners held their councils at the old Government House (le vieux Chateau de Ramezay) and issued their proclamations therefrom.

In 1806 several prominent merchants of the city sent to Mr. Nahum Mower, of Worcester, Mass., inviting him to come to Montreal and start a weekly newspaper (*The Canadian Courant*), which first appeared in 1807.

Musical.

OUR AMATEURS IN "PINAFORE."

The initial performance of "H. M. S. Pinafore," by the Amateur Operatic Society, so eagerly awaited for some time past, took place at the Academy on last Tuesday night, before a good audience. The performance, apart from one or two drawbacks incidental to a first night, reflected much credit both on singers and conductor; indeed in some particulars it was really excellent and would have done no discredit to a professional company. An easy bearing and entire presence of mind could not be expected of those who trod the boards and faced the footlights for the first time, hence nervousness and stage-fright caused some *contredans* at first; these, however, have now disappeared, and, taken for all in all, the present can fairly be entitled by far the most finished and complete performance of Sullivan's opera yet witnessed in Montreal.

Miss Zippora Monteith, from the New York Broadway Theatre, sings the part of *Josephine* in a pleasing manner; she has a high and effective voice, but acts in too hoydenish a fashion. More quietness would lend an added grace to the captain's daughter. Miss Mary Maltby takes *Little Buttercup* excellently, evidently knowing her part to a crotchet; *Fraulein Heise* enacts *Hebe* with wonderful *aplomb* for a novice, and dances a rollicking double horn-pipe with the graceful Miss Fuhrer in a style which nightly "brings down the house"; Mr. Donald Campbell's voice is just suited in the part of *Ralph*, which he sings in excellent and artistic fashion; Mr. G. L. DeZouche, as *Captain Corcoran*, acts and sings in a manly way that pleases greatly; and Mr. Maltby, as the *Boatswain* would be capital were he to infuse just a trifle more dash into the part. Mr. Geo. Holliday, as *Sir Joseph Porter*, was indisposed on Tuesday evening, and through a mistake of the prompter in giving the cue for music too soon, the orchestra commenced his song, "I am the Monarch," &c., before he was prepared, which very naturally threw him out. He sustained the character capitally next night. The choruses were full, true and good, and notable for richness of quality. If the "sisters, cousins and aunts" were to come further down the stage, it would be better still, as much of the voice is lost in "the flies." The orchestra, though at fault in time and tune once or twice, is the best in respect of balance, shading and precision that has been heard in the Academy for some time. They played the overture finely. Dr. MacLagan and the Company deserve credit for the production of this work as a whole, though flaws could be picked out by persons wishing to be hypercritical. Those interested need not be afraid of the performance, though amateur, being judged on its merits. The scenery is very beautiful, and the mounting is the best we have yet seen. We wish the good ship "Pinafore" a successful voyage, and safe arrival in port with "all hands" well.

THE "HERALD'S" DICTUM ON OPERA.

The peculiar ability of our esteemed contemporary in matters musical was thus ably shown forth in a recent criticism on "Trovatore," as sung by the "Emma Abbott" troupe:

"Notwithstanding that a musical editor in a weekly contemporary has laid it down that only those deficient in musical education now crave and patronize such operas as 'Lucia,' 'Traviata' and 'Trovatore,' and that those of superior musical minds only care for such operas as 'Carmen,' 'Aida,' 'Pinafore' and Wagner's 'Lohengrin,' we are glad to state that last night's audience at the Academy gave a very strong contradiction to such a rash and ignorant assertion. The operas of the last few years are deficient in that solidity and plot that so characterizes those of older date. True such operas as 'Pinafore,' 'Aida,' &c., like society plays, will last for a time and tickle the taste of those not capable of understanding and appreciating the more beautiful music of 'Trovatore,' or the deep grandeur of Shakespeare, but as to their being standard operatic pieces, no sensible person with any knowledge of music would dare to assert such a thing. 'Trovatore,' 'Faust,' 'Traviata' and 'Bohemian Girl' will be played and sung when 'Carmen,' 'Aida,' and 'Pinafore' are forgotten."

We are always glad to have erroneous impressions corrected, and now take it for granted that as "he himself has said it," "the operas of the last few years,"—we suppose "Carmen," "Aida," "Lohengrin," and probably the latest of all, Wagner's "Nibelungen," are meant—"are deficient in that solidity and plot that so characterize those of older date," meaning, we suppose, the "Lucia," "Traviata," and "Trovatore," of Verdi, and Balfe's "Bohemian Girl!" "Solidity" of the "Bohemian Girl" is good. That "Aida," composed expressly for the Khedive, with a wealth of instrumentation, full of superb music and fine effects for both voice and orchestra, a remarkably good plot, demanding a very large cast, intended to be put on with exceeding pomp and barbaric splendor, looked upon by Verdi himself as his masterpiece, and acknowledged everywhere by musicians to be the ripest fruit of this master's genius,—that this should be classed with Society plays, compared with "Trovatore," a composition filled with ear-taking melody, but weak in almost every other particular, and that it should be averred by this experienced critic that "Aida" would "tickle the taste of those not capable of understanding 'Trovatore,'" is such a delightfully new departure, to be taken by one whose *connaissance de chose* entitles him to speak with all the weight of supreme authority, that we hasten to place it on record. "Traviata" and the "Bohemian Girl" will be sung when "Carmen" and "Aida" are forgotten." *Mirabile dictu!*

It is said that "Aida," as now presented at the New York Academy of Music by the Mapleson opera company, is the most complete performance of grand opera in America. At no presentation has the house been large enough to hold all who wished to see and hear it.—*Montreal Star.*

DRAMATIC.

BANDMANN IN SHAKSPERE'S MASTERPIECES.

Daniel E. Bandmann completed a week's engagement at the Academy on Saturday night last, having played five Shakspearean rôles—those of "the intellectual men of Shakspeare," as an author calls them—to disgracefully slim houses. Events which appeal to the emotional nature can seldom obtain the verdict of the judgment until they are past, and due allowance has been made for those feelings which the play is specially meant to excite. In the calmness, therefore, which succeeds to the excitement of first impressions, we may review Mr. Bandmann's methods and manners, and record our opinion of them.

That he is an intellectual and versatile actor cannot be denied, but he lacks the divine fire of genius, and his performances are full of fluctuations. At one moment he realizes our ideal and is almost electrifying; at the next, he falls off, just where it is to be expected he will make his mark, and rather disappoints. He doubtless fully apprehends the divine truths and

human facts of Shakspeare, but he does not invariably make this insight apparent. This may arise from the difficulties of the language to one whose mother-tongue it is not, and in the same way, many peculiarities of pronunciation and accentuation may be accounted for. The subtler shades of meaning, the delicate hints barely capable of explanation, were sometimes lost, or not elucidated. In the category of Mr. Bandmann's intellectual excellencies belong his rhetoric and elocution. He declaims finely; for, though his voice is not naturally a musical one, it has been perfectly trained, comes full from the chest, and is very powerful. In passages where passion demanded rapid utterance, the words were run together and enunciated indistinctly, proving a blemish so serious that without a knowledge of the text it would have been impossible to follow.

His reading is, as a rule, scholarly, and in accordance with the accepted authorities, though in one or two instances, there were interpretations with which we could hardly agree, and to several passages the rising inflection was given, with a strained and unnatural effect. Bandmann, though making havoc with the pronunciation of many simple and beautiful words, such as nature, stars, ravelled, servants, surcease, stuck, &c., (the two latter pronounced "sursees" and schtuck,) is singularly free from the traditional pronunciation of the stage, and especially from all those vulgarisms which, in Kemble, so excited the ire of Leigh Hunt. With a magnificent physique, well-defined and mobile features, a head somewhat Hebraic in cast and crowned with dark curly hair, he possesses all the ideal, personal attributes needful for portraying heroic characters. His gestures are well-chosen and graceful, save for a habit when in excited colloquy, of repeatedly marking the emphasis by shaking the arm with forefinger extended, and a most ungainly fashion of plunging the body. His portrayal of Othello and Macbeth was pitched in the major key throughout; in fact, this seems to be the regnant and dominant principle of his mind. He is not invariably effective in conveying introspection, and to quiet conversational tones, neither his voice nor thought seems naturally attuned. The play of muscle and varied expression are strong features in Mr. Bandmann's acting. His eyes are large and keen, his movements are very rapid, and he thoroughly "fills the stage;" as with his fine presence he well may.

The English Company forming Mr. Bandmann's support was above the average in ability and usefulness; that is to say, it was efficient mediocrity, except in the instance of two or three individuals. Miss Marguerite Eenson, Miss Elinor Aiken, Mr. Gerald Eyre and Mr. Percy Lyndal were pleasing, intelligent players, versed in the ways of the stage, and conscientious in their efforts, though not of particular strength. In some characters the leading ladies were excellent.

The part of Othello is a *Crescendo*, from the Moor's opening speech, delivered in a style of easy narration before the Senators, to the final burst of furious rage, in which the climax of the tragedy is reached. This gradation was finely preserved by Mr. Bandmann, and indeed, in many respects, the character of Othello seems that to which he is most perfectly attuned. A slight analysis of this play will afford a fair conception of the salient points in all this actor's work.

His bearing during Acts I. and II. was dignified and excellent, and the whole of Scene III. in the 3rd Act was finely given. The determination expressed in the line—

"I'll see before I doubt,"

and the passionate scorn on the words—

"I'd rather be a toad and live upon the vapour of a dungeon, than keep a corner in the thing I love, for others' uses,"

were powerful. Where Iago says: "I see this hath a little dash'd your spirits," and Othello replies "Not a jot, not a jot"; the affected indifference of manner was very fine, while the excited and nervous handling of the quill-pens on the writing table was most effective stage business. The use of the rising inflection in response to Desdemona's query:

"How is't with you, my lord?"

"Well, my good lady," was surely incorrect. When jealousy has at last driven Othello to say to Iago: "Set on thy wife to observe," the horror with which he recoils immediately the speech falls from his lips was depicted in the most realistic manner.

When Othello, taking Iago by the throat, exclaims—

"If thou dost slander her and torture me, never pray more,"

the fury expressed by voice, looks and action was so vivid as almost to be terrifying.

In the affecting speech where the Moor bids farewell to all the pursuits in which he gloried, closing with the mournful declaration that "Othello's occupation's gone!" Mr. Bandmann delivered the lines in full voice, with extended gesture, the rising inflection and growing force, as if he were rather pleased than otherwise to give up "the plumed troop, the big wars," and all such old-time delights. Surely this should be pitched in a minor key, and be uttered in quiet and sombre fashion.

Where Othello is goaded to madness by Iago's insinuation, and declares, "I will withdraw to furnish me with some swift means of death for the fair devil," a beautiful point was made on the words "fair devil," and a complete change of countenance and tone took place on each word. The splendid scene of accusation and defence between Othello and Desdemona in Act IV., Scene II., was most notable. Desdemona played excellently here, though her fall was rather violent. The speech where she declares on her knees that "his unkindness may defeat my life, but never taint my love," was plaintively and movingly delivered. In Act V., Scene II., where Desdemona exclaims, "Then Lord have mercy on me," Othello's reply, "I say, Amen!" was magnificent; but passionate rapidity rendered the succeeding phrases all but unintelligible. The soliloquy when Emilia is seeking to enter the chamber, in which occur the words, "I have no wife," was very fine, but the staggering about the stage was overdone and too drunken-like. The speech in Act V., "It is the cause, it is the cause, my soul," was a fine piece of elocution, while the emphasis on the words, "Put out the light, and then—put out the light!" and the beauty of the gesture in the latter clause, where Othello points to the sleeping Desdemona, were delicate touches that brought finely into prominence the splendid contrast in the noble passage which follows. The speech at the close of Act V., commencing, "Behold, I have a weapon," containing the forlorn expression of despair, "Where shall Othello go?" and ending with "O Desdemona, dead! dead!" as also the final "Soft you, a word or two before you go," call for unqualified praise. They were artistic in conception and rendition, and brought a finished and gratifying performance to a fitting close.

Space will not permit a discussion of "Macbeth" and "Richard III.," but both of these noble plays were worthy of a more generous attention from Montreal than, in the present condition of the drama here, it seems willing to bestow. "Macbeth" was most creditably put on, with the original music by Locke respectably sung; but "Richard III." was cut and slurred, as the Company was in haste to leave the city. Mr. Bandmann and Mr. Eyre in each of these plays proved themselves no novices in the art of fence.

Generally speaking, the *mise en scene* was good in all the plays, the mounting and properties were much better than ordinary and the costumes were tasteful and chronologically correct. In fact it is a long time since the legitimate drama has been put upon the boards here in similar fashion, and, if the patronage (Heaven save the mark!) doled out last week be any criterion, it will be a long time before we are again called upon to exhibit our disregard for anything above the level of original Toppies and trick donkeys! These attractions are now close at hand, and we predict crowded houses and "standing-room only" will be the order of the day.

Chess.

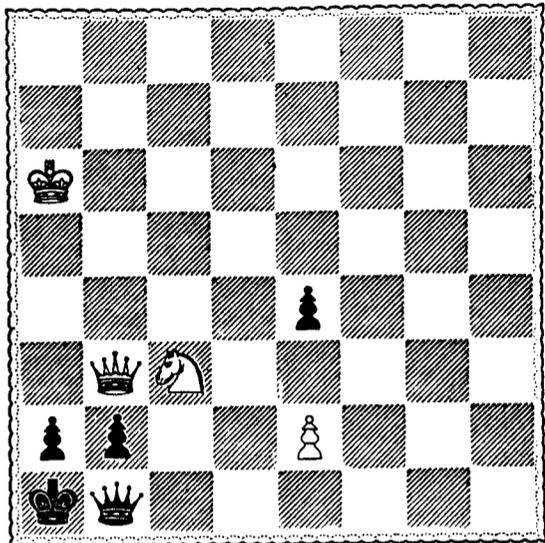
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Nov. 29th, 1879.

PROBLEM NO. XLIX.

By Mr. J. N. Babson. From the Newton (Mass.) Republican.

BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. XLVI.—By Sig. Nicolo Sardotsch.

<i>White.</i>	<i>Black.</i>	<i>White.</i>	<i>Black.</i>	<i>White.</i>
1 Kt to Q 7	R takes P	2 Q to K 6 (ch)	Any	3 Mates
	If Q takes P	2 R takes P (ch)	K to B 5	3 R takes P mate
	If Q to K R 2	2 Kt to Kt 6 (ch)	Kt takes Kt	3 Q to Q 6 mate
	If R takes R	2 Q takes R (ch)	K to R 3	3 Q takes P mate

Correct solution received from T.M.J., Pax.

GAME NO. XLV.

A brilliant little game played a short time ago at Crosby Hall, London, between Herr Schnitzler and Mr. Alexandre. From *The Field*; notes by Mr. Steinitz.

DANISH GAMBIT.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Herr Schnitzler.	Mr Alexandre.	6 K Kt to B 3 (h)	Q takes P	11 Q to Q Kt 3	R takes Kt (ch)
1 P to K 4	P to K 4	7 Rks K B P (ch)	K to Q sq (e)	12 Q takes B	K Kt to B 2
2 P to Q 4	P takes P	8 R to Kt sq	B to Q Kt 5 (ch)	13 R to K Kt 6 (e)	P takes R (f)
3 P to Q B 3	P takes P	9 Kt to B 3 (d)	Q to R 6	14 Q takes Kt (ch)	P takes Q
4 B to Q B 4	P takes P	10 R to Kt 3	Q to R 3	15 B takes P mate.	
5 Q B takes P	Q to K Kt 4 (a)				

NOTES.—(a) Not a good move. The German Handbook gives the following defence: Black 5 Kt to B 3 White 6 P to K 5—B to Kt 5 (ch), 7 K to B sq—P to Q 4, with the better game. If, however, on the 7th move White interposes the Q Kt, the answer proposed by the Handbook is Q to K 2, whereupon White is made to reply 8 K Kt to K 2. The efficiency of the last move seems to us, however, to involve the whole question whether the second pawn can be taken with safety on Black's fourth move, for the continuation 8 Q to K 2 would we believe, give the attack sufficient vitality.
(b) A very clever rejoinder, and the root of fine combinations developed in the next few moves.
(c) The B could not be taken, for his Q would then have been lost by the answer R to Kt sq and Kt to Kt 5 (ch), ultimately.
(d) Stronger still was K to K 2, for White could afterwards win a piece by B takes Kt followed by Q to Kt 3.
(e) An ingenious manoeuvre. White pursues the attack in vigorous style.
(f) Which leaves an opportunity open for a brilliant finish, but the game was lost. Q to B 5 would not have saved it, as White could answer R takes Kt. Nor could the defence be kept up by Kt takes P, for White would simply take the Q, with the superior game. e.g., Black 13 Kt takes P. White 14 R takes Q—Kt takes Q, 15 B takes Kt—R to B sq, 16 R takes P (not R to B 6, to which Black would reply K to K 2)—R takes B, 17 R to R 8 (ch)—K to K 2, 18 R takes B—R takes Kt, 19 B takes P—R to B 2, 20 B to R 6, and White will soon be able to bring the other R to the eighth row and win a piece.

CHESS INTELLIGENCE.

THE DUMMY PAWN.—We Canadians were not a little proud of the dust we created by the discussion of the "Move or No Move" question, but it sinks into insignificance when compared with the doing that the Dummy Pawn, or "P on 8," as it is now more elegantly described, is receiving at the hands of the Chess Editors of the *Ayr Argus*, *Derbyshire Advertiser*, *Brighton Herald* and others. The New Notation having been ventilated and discussed *ad nauseam*, the subject of the Dummy Pawn first started, we believe, in *The Field*, has in its turn been set upon, and seems in a fair way to outdo its predecessor in sophistry and verbiage. Chess is a very difficult game, and has not yet arrived, thank goodness! at such a point of exactness that it is necessary to make any radical changes in it to render it more difficult. It is painful to think that several fine masterpieces in problems are to be spoiled by the introduction of this novelty, which received its baptism at the hands of the British Chess Association, in 1862, in the code of Laws drawn up by that Society, which was notorious for its mismanagement and incompetence. The notion of the Dummy Pawn has never, so far as we are aware, been adopted by any society or club of importance, nor has the time arrived, we hope, when any such body will admit among their rules the adoption of this frivolous innovation. What becomes, let us ask, of the exulting cry of "Queen!" as the intrepid little subaltern, *aguo pede pulsanis tabernas pauperum et aulas regum*, and after having threaded his way dexterously amidst the serried ranks of his enemies, proudly faces round clad with honour and power? Is it to be tolerated that the State shall leave this devoted servant to inanition and his paltry thirteen pence per day? Certainly not. *Requiescat igitur in pace* and continue to retain the proud rewards that have been his wont for many generations. For our own part, it costs us a pang of regret to see ably conducted Chess Columns taken up with useless discussions, in some cases advocating such unnecessary innovations, in others, going out of their way to refute them, and all to the loss of valuable space which would be better appreciated if occupied with problems, games or gossip.

The New York *Era* has recently started a bold and handsome Chess Column, under the Editorship of Mr. D. E. Harvey. The chess intelligence, headed "The Chess World," is especially good.

ITEMS.—In the series of games lately played between Capt. Mackenzie and Mr. Delmar, the score stands:—Mackenzie, 5; Delmar, 0; drawn, 1.—Ex-Gov. W. T. Minor and Col. John R. Fellows have each contributed \$100 to the Congress Fund.—A live Chess Club is now established in Newark, New Jersey. Secretary, Mr. J. R. Cleveland; Room No. 5, Library Hall.—The Manhattan Chess Club recently inaugurated the improvements in its accommodations by a grand seance, in which Capt. Mackenzie played simultaneously against twenty competitors.—Holyoke has raised its subscription to the Congress to the handsome sum of \$76.—Messrs. Cook, Carpenter and Waterbury have accepted the invitation to act as judges in the Congress Problem Tourney.

TRADE—FINANCE—STATISTICS.

RAILWAY TRAFFIC RECEIPTS.

COMPANY.	Period	1879.			1878.		Week's Traffic		Aggregate.	
		Pass. Mails & Express	Freight	Total	Total	Incr'se	Decr'se	Period	Incr'se	Decr'se
Grand Trunk	Nov. 22	\$1,850	\$147,195	\$199,045	\$185,661	\$13,384	....	21 w'ks	\$272,061	....
Great Western	" 1	34,197	69,823	104,02	81,333	2,687	....	20 "	101,548	....
Northern & H & N W	" 1	5,544	18,128	22,672	18,592	5,080	....	20 "	70,365	....
Toronto & Nipissing	Oct. 28	1,892	4,728	6,620	5,738	882	....	19 "	3,910	....
Midland	Nov. 14	1,677	4,614	6,241	4,682	1,559	....	21 "	20,189	....
St. Lawrence & Ottawa	" 8	1,28	1,855	3,140	2,661	479	....	(m Jan.)	14,811	....
Whitby, Port Perry & Lindsay	" 21	549	956	1,505	1,532	....	27	"	....	819
Canada Centr.	" 14	1,807	5,333	7,160	7,325	443	165	20 w'ks	17,734	....
Toronto Grey & Bruce	" 15	2,21	4,107	6,320	5,877	....	....	20 "	11,339	....
Q. M. O. & O.	" 22	2,964	1,872	4,836	3,385	1,451	....	July 1	116,751	....
Intercolonial	Month Oct.	55,219	81,350	136,569	135,118	1,451	....	4 m'ths	....	53,174

* This is the aggregate earnings for 1879; 1878 figures not given.

BANKS.

BANK.	Shares per value.	Capital Subscribed.	Capital Paid up	Rest.	Price per \$100 Nov. 26, 1879.	Price per \$100 Nov. 26, 1878.	Two last 1/2-yearly Dividends.	Dividend based on price of Stock.
Montreal	\$200	\$12,000,000	\$11,999,200	\$5,000,000	\$141 1/2	\$147	10	7 3/4
Ontario	40	3,000,000	2,996,000	100,000	63	68 1/2	6	8 1/2
Molson's	50	2,000,000	1,999,095	100,905	75	84	6	8 1/2
Toronto	100	2,000,000	2,000,000	500,000	115	117	7	6
Jacques Cartier	25	5,000,000	5,000,000	55,000	60	35 1/2	5 1/2	9 1/2
Merchants	100	5,798,267	5,506,166	475,000	88 3/4	85 1/2	7	6 1/2
Eastern Townships	5	1,469,600	1,381,989	200,000	10	97	7	7
Quebec	100	2,500,000	2,500,000	425,000	....	85	6	....
Commerce	50	6,000,000	6,000,000	1,400,000	118	110 1/2	8	6 1/2
Exchange	100	1,000,000	1,000,000	....	....	71 1/2	....	....
MISCELLANEOUS.								
Montreal Telegraph Co.	40	2,000,000	2,000,000	171,432	91	112 1/2	7	7 1/2
R. & O. N. Co.	100	1,565,000	1,565,000	....	39	53 1/2	4 1/2	11 1/2
City Passenger Railway	50	....	600,000	163,000	73	8	5	7
New City Gas Co.	40	2,000,000	1,880,000	....	120 1/2	106	10	8 1/2

*Contingent Fund. †Reconstruction Reserve Fund.

The shipments of Canadian live stock from Montreal and Quebec this year are given by Mr. McLachlan as follows:

	1879.	1878.
Cattle	24,823	18,655
Sheep	78,792	41,250
Hogs	4,745	2,978

American live stock is prohibited from being imported into Canada, and consequently cannot pass through it to Great Britain, and now the United States have retaliated and prohibited Canadian live stock (cattle) from going into the United States; so that Canadian farmers will either have to dispose of their cattle at home or send it by Halifax during the winter if they wish to sell it in Great Britain. Of course it can be killed in Canada and shipped as "dead meat" from Portland, but the refrigerator accommodation on the steamers is limited, so that this kind of business cannot be entered into very extensively. There is protection in Great Britain, in the United States and in Canada. This may look fair, but we have only got a market of four millions, while the United States and Great Britain together have between eighty and ninety millions; and we have only one port, a thousand miles away from Ontario, at which we can ship to Europe.

The export of animals during the season of St. Lawrence navigation just closed gives:—

	Cattle	Hogs.	Horses.	Mules.	Sheep.
Per Allan Line* (Liverpool and Glasgow)	6,122	99	180	74	23,705
Per Dominion Line	5,826	188	104	....	20,264
Per Beaver Line	2,231	....	54	....	4,755

*Exclusive of a small shipment, not exceeding 300 animals, from Point Levi.

Summary of the week's exports:—

From—	Flour, brls.	Wheat, bush.	Corn, bush.	Oats, bush.	Rye, bush.	Peas, bush.
New York	111,086	1,230,29	523,027	3,891	7,970	17,001
Boston	13,388	100,548	47,786	....	....	....
Portland	....	....	....	....	....	....
Montreal	22,557	325,617	135,518	128,275	....	310,741
Philadelphia	2,100	49,283	181,454	....	....	....
Baltimore	12,717	736,217	170,347	400	....	....
Total per week	161,848	2,441,694	1,058,132	132,565	7,970	327,741
Previous week	156,469	2,765,636	940,539	49,838	....	339,111
Two weeks ago	152,077	3,390,718	984,856	41,344	41,683	182,099
Corresponding week of '78	95,592	2,479,445	771,636	9,350	54,199	53,421

Exports for week ending Nov. 15:—

From—	Pork, brls.	Bacon & hams, lbs.	Lard, lbs.
New York	6,974	10,076,901	4,574,234
Boston	721	3,548,635	1,884,542
Portland	....	....	....
Montreal	210	213,500	1,980
Philadelphia	30	789,000	2,500
Baltimore	....	63,730	906,958
New Orleans	....	....	....
Total	7,835	14,691,065	7,370,214
Previous week	4,402	12,854,190	8,284,802
Two weeks ago	9,120	9,135,845	5,018,774
Corresponding week of '78	7,059	11,810,355	5,920,307



TENDERS.

Canadian Pacific Railway. 60 FEET SPAN BRIDGE.

TENDERS, addressed to the undersigned, will be received on or before MONDAY, the 27th instant, for furnishing and erecting a Single Sixty (60) Feet Span Iron Bridge over Rat River on the Pembina Branch.

F. BRAUN, Secretary.

DEPARTMENT OF RAILWAYS AND CANALS, Ottawa, November 4th, 1879.



Notice to Contractors.

SEALED TENDERS, addressed to the undersigned, and endorsed "Tender for Additional Building, etc., Post Office, St. Johns, P.Q.," will be received at this office until MONDAY, the 24th instant, at NOON, for necessary fittings, additional building, and other works required at the new Post-Office, Custom House, &c., St. Johns, P.Q.

Plans and Specifications &c. can be seen on and after FRIDAY, the SEVENTH instant at the office of A. C. Hutchison, Esq., Architect, Montreal, and also at the Department of Public Works, Ottawa, where forms of tender, &c., can be obtained.

No tender will be considered unless made strictly in accordance with the printed forms, and—in the case of firms—except there are attached the actual signature, occupation and place of residence of each member of the same.

The tenders to have the actual signatures of two solvent persons, residents of the Dominion, and willing to become sureties for the due performance of the Contract.

This Department does not bind itself to accept the lowest or any tender.

By order, S. CHAPLEAU, Secretary.

DEPARTMENT OF PUBLIC WORKS, Ottawa, 4th Nov., 1878.



Intercolonial Railway.

RIVIERE DU LOUP BRANCH.

SEALED TENDERS, addressed to the undersigned, endorsed "Tenders for Cars," will be received at this office up to noon of TUESDAY, the 25th instant, for the supply of—

- Four Snow Ploughs, Three Flangers, Three Wing Ploughs, Two First Class Cars, Two Second Class Cars, Two Smoking and Postal Cars, Two Baggage Cars.

Plans, specifications and forms of tender can be had at the Mechanical Superintendent's office at Moncton. The Department is not bound to accept the lowest or any of the tenders.

By order, F. BRAUN, Secretary.

DEPT. RAILWAYS AND CANALS, Ottawa, 7th Nov. 1879.



Intercolonial Railway.

RIVIERE DU LOUP BRANCH.

POSTPONEMENT OF TIME.

THE TIME FOR RECEIVING TENDERS for Cars, Snow Ploughs, &c., has been extended until the 9th December next.

By order, F. BRAUN, Secretary.

Department of Railways and Canals, Ottawa, November 20th, 1879.



STEAM SERVICE

BETWEEN

VICTORIA, BRITISH COLUMBIA, AND SAN FRANCISCO.

TENDERS addressed to the Postmaster General of Canada will be received at Ottawa until Noon on TUESDAY, the THIRD FEBRUARY next, for the conveyance of Her Majesty's Mails three times a month by steamships of not less than 1,000 tons, nor of less speed than 10 knots an hour, between Victoria, British Columbia, and San Francisco for a term of five years, commencing on and from the 1st August next.

Tenders to state the price asked for the double voyage from Victoria to San Francisco and back, or vice versa, and payment will be made at Victoria quarterly. Stipulations of proposed contracts may be had at the Post Offices of Victoria, British Columbia, and Montreal, and at the offices of Messrs. Allan Brothers, Liverpool, and the Agent-General for Canada, 31 Queen Victoria Street, City of London.

WILLIAM WHITE, Secretary.

Post Office Department, Canada, Ottawa, 13th Nov., 1879

Intercolonial Railway.

RIVIERE DU LOUP BRANCH.

SEALED TENDERS, addressed to the undersigned, and endorsed "Tenders for Engines," will be received at this office, up to noon of FRIDAY, the 5th of DECEMBER next, for the supply of Twelve Locomotive Engines.

Plans, specifications and forms of tender can be had at the Mechanical Superintendent's Office at Moncton. The Department is not bound to receive the lowest or any of the tenders.

By order, F. BRAUN, Secretary.

DEPT. OF RAILWAYS AND CANALS, Ottawa, 7th Nov., 1879

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Hibernian.....	3200	Lt. F. Archer, R.N.R.
Caspian.....	3200	Capt. Trocks.
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Nestorian.....	2700	Capt. J. G. Stephen.
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Acadian.....	1500	Capt. Cabel.
Newfoundland.....	1350	Capt. Mylins.
Buenos Ayres.....	4200	Capt. Neil McLean.

THE STEAMERS OF THE

LIVERPOOL MAIL LINE,

sailing from Liverpool every THURSDAY, and from Halifax every SATURDAY (calling at Lough Foyle to receive on board and land Mails and Passengers to and from Ireland and Scotland), are intended to be despatched

FROM HALIFAX:

Sarmatian.....	Saturday, Nov. 29
Circassian.....	Saturday, Dec. 6
Sardinian.....	Saturday, Dec. 13
Moravian.....	Saturday, Dec. 20
Peruvian.....	Saturday, Dec. 27

Rates of Passage from Montreal:—

Cabin, according to accommodation.....	\$67, \$77 and \$87
Intermediate.....	\$45.00
Steerage.....	31.00

The steamers of the Halifax Mail Line will leave Halifax for St. John's, Nfld., and Liverpool, as follows:—

Hibernian.....	Nov. 25
Nova Scotian.....	Dec. 9
Caspian.....	Dec. 23

Rates of Passage between Halifax and St. John's:—

Cabin.....	\$20.00
Steerage.....	6.00

An experienced Surgeon carried on each vessel. Berths not secured until paid for.

Through Bills Lading granted in Liverpool and at Continental Ports to all points in Canada and the Western States.

For Freight or other particulars apply in Quebec, to Allans, Rae & Co.; in Havre, to John M. Currie at Quai d'Orleans; in Paris, to Alexander Hunter, 7 Rue Scribe; in Antwerp, to Aug. Schmitz & Co.; or Richard Berns in Rotterdam, to Ruys & Co.; in Hamburg, to C. Hugo; in Bordeaux, to James Moss & Co.; in Bremen, to Heira Ruppel & Sons; in Belfast, to Charley & Malcolm; in London, to Montgomerie & Workman, 17 Gracechurch Street; in Glasgow, to James and Alex. Allan, 70 Great Clyde Street; in Liverpool, to Allan Bros., James Street; in Chicago, to Allan & Co., 72 LaSalle Street.

H. & A. ALLAN,
Cor. Youville and Common Sts., Montreal.



Delaware & Hudson Canal Company's RAILROADS

TO
SARATOGA, TROY, ALBANY, BOSTON, NEW YORK, PHILADELPHIA,
AND ALL POINTS EAST AND SOUTH.

Trains leave Montreal:

7.15 a.m.—Day Express, with Wagner's Elegant Drawing Room Car attached, for Saratoga, Troy and Albany, arriving in New York at 10.10 p.m. same day without change.

8.15 p.m.—Night Express. Wagner's Elegant Sleeping Car runs through to New York without change. This Train makes close connection at Troy and Albany with Sleeping Car Train for Boston, arriving at 9.20 a.m.

New York Through Mails and Express carried via this line.

Information given and Tickets sold at all Grand Trunk Railway Offices, and at the Company's Office,

143 St. James Street, Montreal.

JOSEPH ANGELL, CHAS. C. McFALL,
General Passenger Agent, Albany, N.Y. Agent, Montreal.



GOVERNMENT RAILWAY.

Western Division. Q., M., O. & O. RAILWAY.

SHORTEST AND MOST DIRECT ROUTE TO OTTAWA.

ON AND AFTER WEDNESDAY, OCT. 1st,
Trains will leave HOCHLAGA DEPOT as follows:—

Express Trains for Hull at 9.25 a.m. and 4.45 p.m.
Arrive at Hull at 1.30 p.m. and 8.50 p.m.
Arrive at Aylmer at 2.00 p.m. and 9.20 p.m.

Express Trains from Aylmer at 8.15 a.m. & 3.35 p.m.
Express Trains from Hull at 9.10 a.m. & 4.30 p.m.
Arrive at Hochelaga at 1.20 p.m. and 8.40 p.m.

Train for St. Jerome at - - - - 5.15 p.m.
Train from St. Jerome at - - - - 7.00 a.m.

Trains leave Mile End Station ten minutes later.

MAGNIFICENT PALACE CARS ON ALL PASSENGER TRAINS.

General Office, 13 Place d'Armes Square.
STARNES, LEVE & ALDEN,
Ticket Agents.

Offices: 202 St. James and 158 Notre Dame street.

C. A. SCOTT,
General Superintendent,
Western Division.
C. A. STARK,
General Freight and Passenger Agent.

JACOBS'

PATENT

LITHOGRAM!

—:0:—

Wonderful Improvement in JACOBS' LITHOGRAM!

Patented 16th July, 1879.

ONE HUNDRED IMPRESSIONS can now be taken from "One Original."

After a series of experiments, conducted at great cost, and involving much labour, "Jacobs' Lithogram" has been so completely perfected, that it is not alone more durable, but so altered in construction and thickness that the patentee of this wonderful labor and time saving apparatus is enabled to offer "a Guarantee" with each Lithogram sold, providing the directions furnished are complied with. Postal Card, Note, Letter, Legal and Folio Sizes. Prices respectively \$2.50, \$5, \$7, \$9 and \$12. "Special Sizes made to Order." A liberal discount to the Trade.

Agents wanted throughout the Dominion. Send for Circulars

J. M. JACOBS,
Patentee and Manufacturer.
Eastern House, Western House.
457 ST. PAUL STREET, 36 FRONT STREET, EAST,
Montreal. Toronto, Ont.

Headquarters for the United States, 3 Arch Street, Boston, Mass

N.B.—Composition for refilling Tablets furnished at one half the original cost.

THE STANDARD

LIFE ASSURANCE CO.

(Established - - - - 1825.)

HEAD OFFICES: EDINBURGH, SCOTLAND, and MONTREAL, CANADA.

Total Risks, over - - - -	\$90,000,000
Invested Funds, over - - - -	26,000,000
Annual Income, over - - - -	3,750,000
Claims Paid in Canada, over - - - -	1,200,000
Investments in Canada, over - - - -	900,000

This well-known Company having

REDUCED THEIR RATES

for Life Assurance in the Dominion, which has been accomplished by the investment of a portion of their funds at the higher rates of interest to be obtained here than in Britain, beg to direct the attention of the public to the fact that these rates now compare favourably with those charged by other First-class Companies.

Prospectuses with full information may be obtained at the Head Office in Montreal, or at any of the Company's Agencies.

W. M. RAMSAY,
Manager, Canada.

Canada Paper Co.,

374 TO 378 ST. PAUL STREET,
MONTREAL.

Works at Windsor Mills and Sherbrooke, P. Q.

Manufacturers of Writing, Book, News and Colored Papers; Manila, Brown and Grey Wrappings; Felt and Match Paper. Importers of all Goods required by Stationers and Printers.

Dominion Agents for the Celebrated Gray's Ferr Printing and Lithographic Inks and Varnishes.

CHARLES D. EDWARDS,

MANUFACTURER OF

FIRE PROOF SAFES,

49 St. Joseph Street,
MONTREAL.

COAL OIL AND GAS STOVES.

No Heating of Room, Perfect Sad-Iron Heater, no Dirt, no Ashes, Cooking Quickly for 1d per hour.

Call and see them in operation at

GEO. W. REED'S,
783 & 785 Craig St., West.

John Date,

PLUMBER, GAS AND STEAM FITTER,
Brass Founder and Finisher.

Keeps constantly on hand a well selected assortment of GAS FIXTURES,

Comprising, in part,
Chandeliers, Brackets,
Cut, Opal and Etched Globes,
Portable Lights, &c. &c.
DIVING APPARATUS.

The manufacture of complete sets of Submarine armour is a specialty, and full lines of these goods are always in stock, Air Engines, Helmets, Rubber Dresses, &c., &c.

COPPER AND BRASS WORK,

Of all descriptions, made to order on the shortest notice.

555 and 557 Craig Street.

EXPERIENCED and Good Plain Cooks, House and Table Maids, Experienced Nurses, and General Servants, with good references, can be obtained at shortest notice at

MISS NEVILLE'S REGISTRY OFFICE,
No. 52 BONAVENTURE STREET.

THE CANADIAN ANTIQUARIAN AND NUMISMATIC JOURNAL.

Published quarterly by the Numismatic and Antiquarian Society, Montreal.

Subscription, \$1.50 per annum.

Editor's address Box 1176 P.O.

Remittances to GEORGE A. HOLMES, Box 1370.

POST-OFFICE TIME TABLE.

MONTREAL, Nov. 18th, 1879.

DELIVERY.		MAILS.	CLOSING.	
A.M.	P.M.		A.M.	P.M.
8 00	2 45	ONTARIO AND WESTERN PROVINCES.	8 15	
8 00		*Ottawa by Railway.....	8 15	
		*Provinces of Ontario, Manitoba & B. C.....	8 15	
		Ottawa River Route up to Carrillon.....	6 00	
		QUEBEC & EASTERN PROVINCES.		
8 00		Quebec, Three Rivers, Berthier and Sorel, by Q., M., O. & O. Ry.....	2 50	
		Ditto by Steamer.....	5 00	
8 00		Quebec, by G.T.R. Eastern Town'ps, Three Rivers, Arthabaska & Riviere du Loup Ry.....	8 00	
8 00		Occidental R. R. Main Line to Ottawa.....	8 00	
	2 45	Do. St. Jerome and St. Lin Branches.....	4 30	
9 15		St. Remi and Hemmingford RR.....	2 00	
11 00		St. Hyacinthe, Sherbrooke, &c.....	6 00	30-8
8 00	12 45	Acton & Sorel Railway.....	6 00	
8 00		St. Johns, Stanbridge & St. Armand Station.....	6 00	
10 00		St. Johns, Vermont Junction & Shefford Railways.....	3 00	
10 00		South Eastern Railway.....	3 45	
8 00		New Brunswick, Nova Scotia and P.E.I.....	8 00	
		Newfoundland forwarded daily on Halifax, whence despatch is by the Packet.....	8 00	
		LOCAL MAILS.		
11 30		Beauharnois Route.....	6 00	
		Boucherville, Contrecoeur, Varennes and Vercheres.....	1 45	
11 30		Cote St. Paul.....	6 00	
10 00		Tanneries West.....	6 00	2 00
	6 30	Cote St. Antoine and Notre Dame de Grace.....	12 45	
11 30		St. Cunegonde.....	6 00	
11 30		Huntingdon.....	6 00	2 00
10 00	6 00	Lachine.....	6 00	2 00
8 00		Longueuil.....	6 00	2 00
10 00		St. Lambert.....	2 30	
10 00		Laprairie.....	7 30	2 30
		Pont Viau, Sault-au-Recollet.....	3 30	
11 00		Terrebonne and St. Vincent.....	2 50	
8 00		Point St. Charles.....	8 00	15-5
8 30	5 00	St. Laurent, St. Eustache and Belle Riviere.....	7 00	
	1 30	North Shore Land Route to Bout de L'Isle.....	2 50	
10 00		Hochelaga.....	8 00	15-5
9 00	5 00	UNITED STATES.		
		Boston & New England States, except Maine.....	6 00	2 15
8 & 10		New York and Southern States.....	6 00	2 15
8 & 10		Island Pond, Portland and Maine.....	2 30-8	
8 00	12 45	(A) Western and Pacific States.....	8 15	8 00
8 00		GREAT BRITAIN, &c.		
		By Canadian Line (Thursdays).....	7 30	
		By Canadian Line (Germany) Thursdays.....	7 30	
		By Cunard, Mondays.....	2 15	
		Supplementary, see P.O. weekly notice.....	2 15	
		By Packet from New York for England, Wednesdays.....	2 15	
		By Hamburg American Packet to Germany, Wednesdays.....	2 15	
		WEST INDIES.		
		Letters, &c., prepared in New York are forwarded daily on New York, whence mails are despatched.....		
		For Havana and West Indies via Havana, every Thursday p.m.....	2 15	
		*Postal Card Bags open till 8.45 p.m. & 9.15 p.m. † Do. Do. 9.00 p.m.		
		The Street Boxes are visited at 9.15 a.m., 12.30, 5.50 and 7.30 p.m.		
		Registered Letters should be posted 15 minutes before the hour of closing ordinary Mails, and 30 min. before closing of English Mails.		

BANK OF MONTREAL.

NOTICE IS HEREBY GIVEN that a Dividend of FIVE PER CENT.

upon the Paid-up Capital Stock of this Institution has been declared for the current half-year, and that the same will be payable at its Banking House, in this city, on and after

MONDAY, the First Day of December Next.

The Transfer Books will be closed from the 16th to the 30th November Next. both days inclusive.

R. B. ANGUS,
General Manager.

**NEW YORK
WEBER PIANOS**

TO THE MUSICAL PUBLIC.

MONTRÉAL, 14th October, 1879.

It has come to our knowledge that in this country there is an effort made with very considerable persistence and audacity on the part of persons interested in the sale of other instruments, to place the first piano of this age second to what are elsewhere considered inferior instruments. For seven years Albert Weber's position as the first piano maker in Europe or America has been undisputed. The Centennial judges in 1876 only confirmed the leading position his piano had already attained by the almost unanimous verdict of the great lyric artists and musical aristocracy on both sides of the Atlantic, so much so that for years it has been almost exclusively used by them in their drawing-rooms, parlors and conservatories. The *New York Tribune* says that so generally is it used by the wealthy and aristocratic families of that city, "that not to possess a Weber Piano would argue either a deficiency in musical taste or the means necessary to procure one." Prior to the period above mentioned there was but one maker in America or Europe who dared dispute Mr Weber's claim as the prince of piano makers. The instruments constructed by both were superlatively excellent and yet possessing qualities of tone and action distinct and peculiar. For inexpressible purity, sweetness, fulness and power of tone, for strength, durability and ease of action, Weber's Piano is undoubtedly unapproachable, and yet these grand qualities are to a certain extent present in the only piano which makes any pretence to cope with Weber (we mean Steinway's). It will be borne in mind that Mr. Weber's great triumph was not won in the contest with the Erard's and Broadwood's, the Steinway's and the Chickering's of twenty or thirty years ago, but with all the experience, prestige and improvements of these makers now. Moreover, the testimonials published by the eminent houses above alluded to, are generally dated 15, 20 or 25 years ago, many of them from musicians long since dead, while Mr. Weber's are all from the latest and greatest musicians and artists of to-day. To surpass such eminent makers as these needed more than mechanical skill; it required genius, and surely it will not be denied that to-day Mr. Weber's pianos stand first with the leading musical people of the world. The *New York World* quotes an interview with a leading manufacturer in that city, who stated that Weber, by an additional outlay of from \$50 to \$60 in the tone, procures an extraordinary result to his piano. "Our best cases, wire and ivory," said he, "may be as good, and cost as much as his, but in the tone of his pianos he surpasses all manufacturers."

Nor are these extraordinary results obtained without great cost. The recent investigation by the Trades' Union has shown that Mr Weber's scale of wages is higher than is paid by any manufacturer of pianos in the world, and nearly double that paid in London or Paris.

If, then, his genius and extraordinary mechanical ability places his pianos, as the *London Musical World* says, in the front rank of all makers in London, Paris, Berlin, Vienna, Milan and New York, in fact in every musical centre in Christendom, it is vain to attempt to exclude it from the community here. Through the musical professors and teachers, or over them, the New York Weber Pianos will reach the wealthy classes of this country. It may take a little while but the time is coming when, as the *New York Tribune* says it will be an indication of want of taste or want of means not to have a Weber in the drawing room.

We appeal to the music-loving community not to be induced to pay a high price for any piano without at least having tried the merits and prices of this prince of all instruments, and will gladly furnish illustrated descriptive catalogues to all who apply to us. Meantime the New York Weber Pianos will continue to be sold by us at the wholesale price, adding freight and duties.

NEW YORK PIANO CO.,
Agents for the New York Pianos,
183 St. James Street.

Opinions of Musical Celebrities.

Arabella Goddard says:

"The pianos which I have seen of your make have no superior anywhere, and I certainly have not seen any instrument in America which can even approach them. An artist is involuntarily drawn to them."

The Judge on Musical Instruments at the Centennial says:

"Weber's Pianos are unquestionably the best on exhibition; the Weber Grand Piano was the finest we ever touched or heard. His Pianos are undoubtedly the best in America—probably in the world—to-day."

The leading musical paper, in speaking of last season's concerts in New York, says:

"It is a curious fact that with few unimportant exceptions the Weber Grands have been the only ones used at the Metropolitan Concerts this season. The fact is the Weber Pianos have driven the instruments of other firms out of the concert rooms of this city."

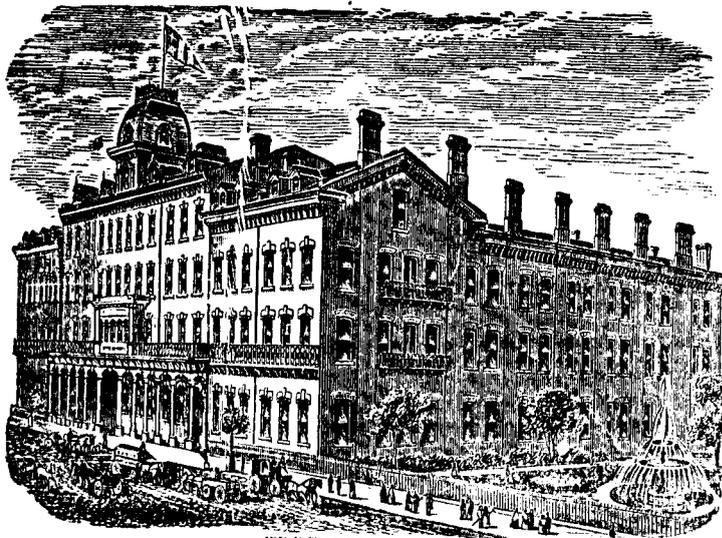
Christine Nilsson says:

"Your magnificent pianos satisfy me in all respects, and I shall take every opportunity to recommend and praise them to all my friends."

The *New York Tribune* says:

"The wealth and fashion of the metropolis call it their Piano, and not to have a Weber Piano in the drawing-room would argue lack of musical taste, or a deficiency of the requisite amount of greenbacks." All dealers acknowledge it the *Artistic Piano*.

Wholesale and Retail Agents for the Dominion,
NEW YORK PIANO CO.
183 ST. JAMES STREET,
MONTREAL.



THE QUEEN'S HOTEL,---TORONTO, CANADA,
MCGAW & WINNETT, PROPRIETORS.

Patronized by Royalty and the best families. Prices graduated according to rooms.



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SOLICITOR OF PATENTS.
Successor to Charles Lagge & Co.
(Established 1859.)
162 ST. JAMES STREET, MONTREAL

IMPERIAL ROSBACH

BEST TABLE WATER KNOWN.

Bottled at the Rosbach Springs,
near Homburg.

Supplied to the Royal Families of
England and Germany.

Celebrated for Centuries amongst the
Peasantry of the Wetterau.

Splendid Physique and Robust Health
result from its use.

As a Table Water, taken either alone
or with Wines or Spirits, Rosbach
is unrivalled.

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SOLE AGENTS FOR THE DOMINION.

**Sales of Furniture
AT PRIVATE RESIDENCES.**

W. E. SHAW,

GENERAL AUCTIONEER,
Gives his personal attention to all Sales entrusted to
him. His Salerooms—

195 ST. JAMES ST.,
(Opposite Molsons Bank.)

Best stand in the city for the sale of General Mer-
chandise and Household Effects.

Those who contemplate selling their Household
Furniture will do well to make early arrangements
with him, as he has already been engaged to
conduct several important sales of which due notice
will be given. Reasonable terms and prompt
settlements have already secured him the leading
business. Valuations and Appraisals. Cash advances made
on consignments.

WILLIAM DOW & CO
Brewers and Maltsters.

SUPERIOR PALE AND BROWN MALT,
India Pale and Other Ales, Extra Double and
Single Stout, in wood and bottle.

FAMILIES SUPPLIED.

The following Bottlers only are authorized to use
our labels, viz.:

- Thos. J. Howard - - - - 173 St. Peter street
- Jas. Virtue - - - - - 19 Aylmer street.
- Thos. Ferguson - - - 289 St. Constant street.
- James Rowan - - - - 152 St. Urbain street.
- Wm. Bishop - - - - - 697 1/2 St. Catherine street.
- Thos. Kinsella - - - - 144 Ottawa street
- C. Maisonneuve - - - 588 St. Dominique street.

DAWES & CO.,

BREWERS AND MALTSTERS.

INDIA PALE AND XX MILD ALE,
EXTRA AND XXX STOUT PORTER,
(In Wood and Bottle.)

FAMILIES SUPPLIED.

Office, 215 St. James Street,
MONTREAL.

JOHN H. R. MOLSON & BROS.

Ale and Porter Brewers,
NO. 286 ST. MARY STREET,
MONTREAL,
Have always on hand the various kinds of
ALE & PORTER,
IN WOOD AND BOTTLE.
Families Regularly Supplied.



ESTABLISHED 1850.
J. H. WALKER,
WOOD ENGRAVER,
17 Place d'Armes Hill,
Near Craig street.

Having dispensed with
all assistance, I beg to inti-
mate that I will now devote
my entire attention to the
artistic production of the
better class of work.
Orders to which are respectfully solicited.

BLANK BOOKS. BLANK BOOKS.

Large Stock. Our own make. Work guaranteed.
SPECIAL BOOKS MADE TO ORDER.
Printed Headings of all kinds, &c., &c.

AKERMAN, FORTIER & CO.,

Mercantile Stationers, Rulers, Printers, Litho-
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258 ST. JAMES STREET, MONTREAL.
James Sutherland's old stand.

WANTED

Farmers sons immediately the best paying business in Amer-
ica. Five to ten dollars per day can be actually made, we mean
it, or will forfeit five hundred dollars. Be sharp if you want a
good business, as we employ only one man in each County, and
the goods manufactured by us are not only staple and well
made, but low in price, with large profits, and sell in nearly
every house. Write address plainly on Postal Card, stating age
and if you have a horse, and we will forward you circular,
containing agent's conversation terms, &c., by return mail.
Address the U. S. Mop Wringer Co., Ottawa, Canada.



GRAND TRUNK RAILWAY.

TENDERS

are invited for the privilege of Advertising at
Stations and in the Passenger Trains of the Com-
pany. The present contract expires on the 1st
January, 1880, from which date the new contract will
run for a term of five years.

Specifications can be seen at the office of the under-
signed.

Tenders will be received up to the SECOND OF
DECEMBER, 1879.

JOSEPH HICKSON,

General Manager.



GRAND TRUNK RAILWAY.

WINTER ARRANGEMENT.

COMMENCING MONDAY, NOVEMBER
24, Trains for the West will leave Montreal as
follows:—

- DAY EXPRESS for Toronto, Detroit, Buf-
falo, Chicago and all points West.... } 9.30 a.m.
- MIXED TRAIN for Brockville and Inter-
mediate Stations..... } 12.30 p.m.
- LOCAL TRAIN for Cornwall and Interme-
diate Stations..... } 5.00 p.m.
- NIGHT EXPRESS for Toronto, Detroit, &c. } 10.00 p.m.

JOSEPH HICKSON,

General Manager.

Montreal, Nov. 20th 1879.

SEWER GAS.

Parties interested in Sanitary Matters
are requested to call and examine the
effects of Sewer Gas on unventilated
lead soil pipe.

HUGHES & STEPHENSON,

(Successors to R. Patton.)

PRACTICAL SANITARIANS,

745 CRAIG STREET.

THE CANADIAN SPECTATOR is published
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