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## LIEUT. GOV. TILLEY.

The present number contains the third of a number of portraits of the principal public men and notabilities of St. John, N. B., in the person of Lieut. Gov. TILLEY, accompanied by a brief biographical memoir. We shall continue to produce these portraits during the next four or five weeks. We beg to call the attention of all our friends in New Brunswick and the Maritime Provinces to this series.

## NOTICE.

THE SECOND NUMBER OF

## HOUSEHOLD CONFERENCES

will appear in our next issue and thence continuously.

## NOTICE.

The indexes of the two volumes XV. and XVI. are now ready, and those of our subscribers who may desire them especially for binding, as we recommend them to do, will be at once supplied on dropping word by messenger or postal card.

## CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, Feb. 2nd, 1878.

## PEACE.

A fortnight ago, we set down what we imagined would be the conditions of peace imposed by Russia upon the vanquished Porte. It is a rather melancholy satisfaction to know that our previsions have been fulfilled to the letter. It is true that no official declaration has yet been made, but sufficient has been made public to satisfy us that the following terms will be executed:—

- I. The independence of Roumania.
- II. The independence of Servia.
- III. Accession of territory to Montenegro. We had expected the independence of that principality also.
- IV. A Protect-rate for Bulgaria, with a Christian governor.
- V. Cession of Batoum.
- VI. Occupation of Kars and Erzeroum until the payment of an indemnity. We had not foreseen this indemnity which is an imitation of the beautiful German example.
- VII. The free passage of the Dardanelles.

As we predicted, Constantinople will not be occupied, but there will be a little compensation to Russian vanity in the signing of the treaty of peace in that city.

There is no question that these conditions are hard, but they might have been harder, and nobody would or could have prevented the Czar from imposing them. Germany and Austria would not have interfered, and we fear that England could not. Indeed, we are sorry to be obliged to add that Britain has not added to her prestige in all this business. There is no doubt that her attitude throughout encouraged the Turks to resistance, and that she has complicated the situation and embittered diplomatic feeling, without, in the end, boldly defining her position. There has been too much writing and speechifying and not enough action. Taught by this lesson, England will have to change her entire foreign policy if she wishes to retain her legitimate influence in Europe.

Assuming that the war is virtually over, and that nothing will happen to prolong hostilities, we may inquire into one or two of the salient points of the campaign. In

the first place, it is now quite clear that Plovna was the turning point of the war. If it had fallen at the first attack, the Russians would have been in August where they are at present in January. It follows that OSMAN Pasha is the greatest military figure that has appeared on either side. Taking the Napoleonic test of what he has done, he rises high above any of the Turkish or Russian generals. SKOBLEFF has been written up by the English correspondents whom he entertained in a princely manner, and the praise is well deserved; GOURKO has proved himself a rare cavalry leader; RADEZKY has shown that he is a superior commander, but none of these can compare with OSMAN EL GHAZI in the momentous results of their operations.

In the second place, it may be asked what has been gained by the war? It is plain that Russia has gained immensely. Not in military reputation, for the war bristled with blunders and the final result was obtained purely and simply by superior forces and resources, but in acquisition of territory and political preponderance. Liberated Servia and Roumania will, for years to come, be virtually a part of the Russian Empire. The hold in Asia Minor is an important addition to Russian power, while the freedom of the Dardanelles makes the Czar the virtual master of the Black Sea. The Treaty of Paris is torn to pieces, the Crimean campaign is avenged, and the shade of NICHOLAS is propitiated by the glory of ALEXANDER. There may be an European conference, with much shuffling and debate, but the essential results of Russian triumph cannot be modified.

## BEFORE THE CURTAIN.

MR. JOSEPH JEFFERSON may not stand at the summit of his profession, but he is a consummate actor in a single part, and his impersonation of "Rip Van Winkle" has given him both fame and fortune. He has also the reputation of being a conscientious artist, who has the highest respect not only for all that concerns his vocation, but for everything also that affects the public in the exercise of that vocation. He has been called the "Sunday-School Comedian" because he never says on the stage what he would not repeat in the family circle. He recognizes the fact that, in our days, a theatrical audience is, in a great measure, composed of young men and girls, and he considers it wrong that a young lady should be compelled to listen to words which no gentleman would think of using in the drawing-room or in a newspaper. From notes of an interview with this artist, which we find in the February number of *Appleton's Journal*, we gather several interesting ideas connected with the stage. MR. JEFFERSON affirms that, for twenty years, he has endeavoured to suppress applause and other demonstrations of the public during the presentation of a successful play. He himself is rarely applauded in "Rip Van Winkle," and never called before the curtain. It would be easy for him to secure this, if he so wished, but his aim has always been to subordinate the man to the character, and so identify himself with the latter as completely to sink his own personality. Hence his delight on recently learning that a new order in the court theatres of Germany forbids actors to receive flowers or go before the curtain.

MR. JEFFERSON does not repeat himself at each new representation of the same part. The proper amount of effect is what he strives to produce, and if he has been weak at one point, he attempts to make up for the loss at another. He does not act as well at a matinee as in the evening, for the reason that, in the former case, the brain has not had its usual amount of rest. His fatigue after a performance depends upon the quality of the performance. The better his playing, the less his fatigue.

According to MR. JEFFERSON, the English and American drama is deficient in good plays—that is, plays that are well constructed, and full of natural and varied incidents. The first aim of drama is to entertain; it may instruct, but it should

never degrade or demoralize. When art is well paid, it degenerates, actors become "stars," and gather their several constellations. When art is badly supported, actors are forced to combine, companies are amalgamated, and better work is the result. According to this principle, we may look for a great improvement in the profession, because it has never been so poorly remunerated as at the present time. Actors who, like JEFFERSON, SOTHERS, FLORENCE, and others, have the talent and luck to hit upon a single play which suits them, may, by perfecting themselves in one part, achieve both professional and pecuniary success, but those whose only resource is the routine of service in a stock company live merely a precarious life, and their reputation is as a puff of idle wind.

## A PAINTER ON PAINTING.

MR. GEORGE INNESS, an American landscape painter, has been giving his views on several branches of his art, in the February number of *Harper's Magazine*. There is nothing particularly remarkable in the paper, except the rather lofty tone assumed by the critic, whose own name has not yet travelled very far. We particularly wish to refer to his views on TURNER. It may be that the generous and eloquent eulogy of RUSKIN has revived the worship of TURNER beyond the point of moderation, but even with this reserve, there can be no doubt that the great English artist stands among the first painters of our day. But not so thinks our American critic. He admits that parts of TURNER's pictures are splendid specimens of realization, but holds that their effect is destroyed by other parts, which are full of falsity. His "Slave Ship" is pronounced "the most infernal piece of clap-trap ever painted." In regard to the well-known "Wreck," for another example, MR. INNESS says that it contains little figures in boats, and other details, which are incompatible with the distance, and which prevent that impression which comes to the spectator from a view of nature. In fine, he denominates TURNER a "subtle scene-painter," and declares that his genius was not of the highest order. Fortunately we have an answer to MR. INNESS in the same number of the New York periodical, where a splendid illustrated paper does full justice to the memory of TURNER.

Of MEISSONIER the same critic admits that he is a wonderful painter, but that his aim seems to be a material rather than a spiritual one. GEROME is said to be worse than MEISSONIER, and in the same way. As to DESCHAMPS, his mind is more perfectly governed by an original impulse, and it obeys more perfectly the laws of vision. Among landscape painters he puts ROUSSEAU first, but COROT is not much behind him, and DAUBIGNY ranks next. The beauties of BOUGUEREAU are only "skin-deep." VERBOEKHOVEN and others produce only "mercantile imbecilities." The writer gives the preference to modern French art. As to methods of painting he holds, and we think truly holds, that there are no absolute rules, but only a few principles, and the Paris way of teaching is decidedly the best. There a few pupils club together, hire a room and work from models chosen by themselves. Once or twice a week the master pays a visit, makes suggestions, observations and even technical corrections, but always so as to guide, not to lead.

Thus is each pupil's individuality left untrammelled, and whatever spontaneity he may possess is left to develop itself, with only the limitations of technique. When a pupil applied to TRUYON, he was told to "sit down and paint."

Among other subtle remarks, the writer inveighs against what he calls "the mercantile finish." The picture market cares little for inspiration and everything for the puerilities of detail. Yet the true use of art is, first to cultivate the artist's spiritual nature, and thus enter as a factor in the sphere of general civilization and culture. The genuine artist sometimes

supposes that he suffers, because his love is not of the world. But he should beware of such a fancy. Let his every endeavour be honest, and although the results of his labour may sometimes appear abortive, there will, here and there, flash out from them a spark of truth which shall gain the sympathy of a noble spirit.

## SIX GREAT NOVELS.

REV. JOSEPH COOK, who is the preacher *à la mode* in Boston, just now, and who is, in consequence, entitled to pronounce on literature as well as on theology, gives the public the following list as containing the six greatest works of fiction of the present century: JEAN PAUL RICHTER's "Titan," GOETHE's "Wilhelm Meister," VICTOR HUGO's "Les Misérables," SCOTT's "Ivanhoe," THACKERAY's "Vanity Fair," and MRS. STOWE's "Uncle Tom's Cabin."

Not precisely because MR. COOK has published this list, but because the inquiry is interesting in itself, it may be proper to examine into the merit of the six principal novels of the century. In respect to "Wilhelm Meister" and "Les Misérables," there can be hardly two opinions, for although a rigid and frigid criticism may pick innumerable flaws in both, it is universally allowed that they are works of towering genius. The "Titan" of JEAN PAUL is the creation of a great mind, but it can hardly be denominated a great novel, inasmuch as it is chaotic, shadowy and interminably drawn out. Very few persons read it through, and still fewer read it a second time. Its impress on German literature is not acknowledged as very perceptible, while on foreign literature it has exerted no influence at all. Among SCOTT's works there is a large field for personal choice. If we remember correctly, "Waverley" was SIR WALTER'S own favourite, probably because it was his first born and the corner stone of his colossal fame. MR. GLADSTONE once publicly declared in favour of "The Bride of Lammermoor," which he denominated equal to any Greek tragedy in concentrated power and artistic finish. If we may be allowed our opinion, we should signalize "The Heart of Mid-Lothian," not only as SCOTT's masterpiece, but also as worthy to rank among the six great novels of our day, however arbitrary the limitation to six may be. The same difficulty occurs in respect to the famous "quadrilateral" of THACKERAY. The author himself was willing "to live and die" by "Henry Esmond." LONGFELLOW pronounces "The Newcomes" the most perfect novel in the English language. Others prefer "The Virginians." But certainly one of THACKERAY's works must figure among the six. With regard to "Uncle Tom's Cabin," no one, outside of New England, will agree with MR. COOK. The book had immense vogue, but purely and simply on account of its anti-slavery presentations. It has no literary or artistic merit, and fifty years hence will be read only as a curiosity. Summing up, we might reconstruct the list as follows, taking as our standard, and it is the only fair one, not only the intrinsic worth of each book, but its influence on the literature and society of the day: GOETHE's "Wilhelm Meister," SCOTT's "Heart of Mid-Lothian," THACKERAY's "Newcomes," VICTOR HUGO's "Les Misérables," MANZONI's "I Promessi Sposi" and HAWTHORNE's "Scarlet Letter." Our enumeration is not founded on priority of merit, but simply as each work comes under our pen. The Italian novel is a wonderful masterpiece in every respect, and "The Scarlet Letter" will live for ever. We feel, however, that any list is open to objection which excludes the names of DICKENS and BULWER, GEORGE SAND, GEORGE ELIOT, TERGUENIEFF, HENDRIK CONSCIENCE, CHRISTIAN ANDERSEN or HERMAN CABALLERO.

MRS. JANE GREY SWISSELM sees it all very clearly. She does not believe that women would gain anything by adopting the masculine costume for the reason that