

WHEN DAY MEETS NIGHT.

Out to the west the spent day kisses night,
 And with one parting glow of passion dies
 In gold and red: a woman's wistful eyes
 Look out across the hills, a band of light
 Flays on her parted hair, there softly dwells,
 And throws a glory o'er her girlish dream.
 The sheep slow nestle down beside the stream,
 And cattle wander with their tinkling bells.

The clouds, sun flush'd, cling 'round the day's decline,
 The woman's eyes grow tender; shadows creep:
 Cold turns to gray: a sharp dividing line
 Parts earth and heaven—Adown the western height
 The calm cold dark has kiss'd the day to sleep.
 The wistful eyes look out across the night

Harper's Magazine.

DIAGONAL PUZZLE.

Seven words, of seven letters;
 Disengage them from their fetters,
 Place them all in even row,
 Each beneath the other. So,
 Read diagonally down the line,
 You'll have the answer, reader mine.

1. "Let things go, all's right in the end."
 That is your motto my sleepy friend.
2. With clanking sword, and trappings gay,
 He breaks more hearts, than heads, they say.
3. As clear as drop from purling stream,
 In darkest cave, 'tis often seen.
4. Under this influence, care and pain
 Are chased from the tired sufferer's brain.
5. When this you use, you'll bear in mind
 The adage old, "Safe bind, safe find."
6. In watch below, here the sailor finds
 Oblivion from the angry winds.
7. Here at last! she safe shall be,
 Snatched from the restless, stormy sea.

J. W. F.

THE CRITIC will be sent free for one year to the person first sending the correct answer to this office.

Answer to puzzle published in THE CRITIC of Sept. 25th:

"Then rose the dumb old servitor, and the dead
 Dar'd by the dumb, went upward with the flood."

ELAINE.

PROHIBITION vs. LICENSE.

We have decided to open our columns for a limited time to the discussion of the question of Prohibition vs. License, and have made arrangements with two representative writers to contribute each alternate week a communication upon the subject. We believe our readers will be interested in a fair and manly discussion of this burning question, and we trust the writers will deal with the subject in a manner becoming broad and liberal-minded men.

THE LIBERTY OF MAN.

The *Recorder* of 16th Sept. has an article on the Scott Act which is excellent on account of its calm impartiality. The point of simple justice which it makes is—"If the Scott Act required that it should only come into operation when passed by a majority of all the electors on the roll in any county * * * there would be some point in producing the figures as an evidence of public sentiment." As I mentioned before, in the county of Middlesex, Ont., two-fifths only of the electors voted.

The *Recorder* is pleased to speak of my share of the expositions, to which THE CRITIC has opened its columns, with sufficient commendation to impress upon me my own shortcomings. It has happened to me three times in the last thirty years, in the course of changes of locality, to sell a great part of my books. I have therefore but few books of reference, and I have a very bad memory for anything like reliable quotations. I am therefore very sensible of being able to do but scant justice to the cause I espouse. The "eternal verities"—to use a somewhat hackneyed expression—of freedom, will, however, probably supply me with all the material I care to use; tho' I take this opportunity of returning my best thanks to more than one editor, who have kindly furnished me with information which I shall no doubt find valuable.

At present I will confine myself to a few extracts from the "Sphere and Duties of Government," of Baron Wilhelm von Humboldt, a name which does not suffer even by association with that of his illustrious brother, the author of the "Cosmos."

Speaking of laws of the nature of those under discussion, von Humboldt says:—

"But even granting that such laws and institutions were effectual, their hurtfulness would keep pace with their activity. A State in which the citizens were compelled, or actuated by such means to obey even the best of laws, might be a tranquil, peaceful, prosperous state: but it would always seem to me a multitude of well cared for slaves, rather than a nation of free and independent men."

As to the citizen whose virtue is regulated and enforced by statute, he goes on to say: "But neither is his spiritual energy exalted by such a process, nor his views of his destination and his own worth made clearer, nor

does his will gain greater power to conquer the dictates of his rebellious desires, and hence, he does not advance a single step towards true, actual perfection. They, therefore, who would pursue the task of developing man without any reference to external ends, will never make use of such inadequate means. For, setting aside the fact that coercion and guidance can never succeed in producing virtue, they manifestly tend to weaken power, and what are tranquil order and outward morality without true moral strength and virtue!

"Freedom exalts power, and, as is always the collateral effect of increasing strength, tends to induce a spirit of liberality. Coercion stifles power, and engenders all the selfish desires and all the mean artifices of weakness. Coercion may prevent many transgressions; but it robs even actions which are legal of a portion of their beauty. Freedom may lead to many transgressions, but it lends even to vices a less ignoble form.

"All political arrangements, in that they have to bring a variety of discordant interests into unity and harmony, occasion manifold collisions. From these spring misproportions between men's desires and their powers; and from these, transgressions. The more active the state is, the greater is the number of these.

"It is precisely the moral man who feels every restriction the most deeply; if there is one aspect of development more than any other which owes its highest beauty to freedom, this is precisely the culture of character and morals."

From these and other considerations von Humboldt agrees with other eminent thinkers in concluding "That the State most wholly refrain from every attempt to operate directly on the morals and character of the nation, * * * and that everything calculated to promote such a design, and particularly all special supervision of education, religion, sumptuary laws, etc., lies wholly outside the limits of its legitimate activity."

The translator adopts, as a sort of motto on his title page, the following quotation from Mirabeau (the elder). "Le difficile est de ne promulguer que des lois nécessaires; de rester à jamais fidèle à ce principe vraiment constitutionnel de la société; de se mettre en garde contre la fureur de gouverner, la plus funeste maladie des gouvernements modernes."

FRANC-TIREUR.

THE FRENCH DRAMA.

(Continued)

Jean Baptiste Pogueulin de Molière was born at Paris in 1620. The name of Molière was not adopted till the beginning of his career as a dramatist, his father, Jean Baptiste Pogueulin, being upholsterer and valet de chambre to the king. Up to the age of 14, young Pogueulin served in his father's shop, but having been taken on several occasions by his grand father, who was a lover of comedy, to the theatre de Bourgogne, his natural love for the stage awoke, and he determined to study. For consent to the fulfilment of this wish he begged so hard, that his father, who had all the bourgeois idea that a scholar makes a poor tradesman, very much against his will allowed the eager boy to have his way, and he was sent to the Jesuit College of Clermont. Here he was taken notice of by the Prince of Conti, who afterwards assisted him with his patronage, and he also enjoyed the teaching of the great Gassendi, who seeing his undoubted genius guided him willingly through the vast deep of philosophic thought. Pogueulin had for companions under this illustrious master, Chapelle and Bernier, two talented youths who afterwards made a name for themselves, the former by his Indian explorations, the latter by his not inconsiderable powers of easy versification. Upon the death of his father, Pogueulin was obliged to execute his duties about the king, and in 1641 he followed Louis to Narbonne. About this time he is supposed to have studied law, and even passed as an advocate, but in '15 we find him at the head of a band of ardent spirits, acting on the fanbores of Paris and afterwards in the provinces, under the name of Molière, a change of name being usual amongst all great actors, and probably in Molière's case made out of respect for his family. These strolling comedians named their company "l'illustre Théâtre," and they soon eclipsed all other theatres of their kind. For the next ten years, during the period of the civil war, we catch only occasional glimpses of Molière. He studied during this time Plantus, Mabelais, Spanish and Italian comedy, and with observant eyes watched all that went on around him. He composed and acted in the provinces several unimportant plays, which served as foundations for his after works, his first comedy in verse being brought out at Lyon in 1653. In this play, called "L'Etourdi," in which is humorously described the indefatigable efforts of a clever valet to repair the blunders made by his careless master, the naturalness of the design, the interest of the plot, and the vivacity of the conversations, combine to cover the many defects in connection and style. Up to this time all the French plays had been full of impossible, or at least highly improbable intrigues; Molière's style of truthfully representing character and custom was as welcome to the public as it was original. The Prince of Conti now received Molière as a friend, and took him and his company under his protection; L'Etourdi, le "Dépit Amoureux" and "les Precieuses Ridicules" were played before him; the latter piece was a delicately veiled satire on the affected style of language, dress, poetic thought, and general taste of the day. It produced a revolution! Molière had said before all the world what sensible men had thought for some time, but were afraid to say. The public entered into the spirit of it, and applauded the skill which directed the shaft, though quite alive to the fact that it was aimed at themselves. An old spectator on the night of the representation of "les Precieuses Ridicules," in a moment of transport, cried out, "Courage Molière, voilà la véritable comédie;" and he was right, true comedy dated from that night. The great men of the day recognized that a reform, not only in the theatre but in the prevailing