

present writer, it has been demonstrated over and over again,—if the best human evidence be worth anything,—that beneath the mass of fraud under which this subject is buried, there is a great basis of fact which suggested the fraud, and determined its various types. And even though this often shows how deep is the folly, not to say idiocy, of what must still be called a half-intelligence, it may well be just as worthy of attentive study and classification as if it were instinct with wisdom and marked by the characteristics of the deepest reflection. That which opens out a new field of force or law, may just as easily be the cry of an infant as the wisdom of a seer.—*The Spectator*.

## CORRESPONDENCE.

### THE PULLMAN-CAR STRIKE.

To the Editor of The Week :

Sir,—As your leader-writer again reverts to this subject, contending for unwise measures, which, if carried out, would result in mischief all round, I ask leave to refute one or two of his errors. It is somewhat difficult to follow him. In one sentence he alleges that the action of the President in protecting life and property was "wrenching their only effective weapon from their hands." Then, on the other side, he says, "We do not say that he was not right in doing so. His action was approved by the popular feeling. . . . He also acted on the sound and common-sense principle that the whole business and even the health and the food supplies of the nation should not be left at the mercy of a combination of any kind." Then the pendulum swings back. "The former (the employed) is deprived of the natural right of combination by which alone he can hope to equalize the contest." Pardon me for saying that this last assertion is absurd. Neither the President nor any one else tries or wishes to interfere with the right of combining to abstain from work ; but only with combining to commit lawless acts, outrages, arson, and murder.

This is the age of sham-liberalism and of false pretences. There is plenty of sympathy for lazells and ne'er-do-wells, but little for honest, hard-working, law-abiding men.

In the *Toronto Mail* of Nov. 16th, there was an interesting account of the Free Labour Association in London, England. At its congress held on Oct. 31st, some instructive facts were stated about the tyranny of some working men over their fellows. The Association is a movement by working men to emancipate themselves from the tyranny of the new unionism which has done so much harm in the Old Country—even to the extent of driving work abroad.

The thesis of compulsory arbitration to settle wages should be clearly stated and tested in the manner stated in Grote's *Aristotle*—see vol. 2, pp. 63, 64. He says, "You ought to test every thesis by first assuming it to be true, and then by assuming it to be false, and following out the consequences on both sides."

If it is fair for one trade it is fair for every avocation. Take the case of domestic servants who on this continent probably are nearly a million. Their wages have nearly doubled in our time without combinations or strikes. What would the fair sex say on being told : "Mrs. Smith, your husband gets what we and your servant consider to be a reasonable income ; we there-

fore, at the instance of Biddy, order you to pay her twice as much as you now pay her?" The meekest of women would rebel against such tyranny. At such a time there would be no chance of "entertaining an angel unawares." The absurd and unjust results of such a law must be apparent to all sensible persons.

When wages are unnaturally forced up, outsiders are unduly attracted, with the result that there are too many men seeking for work. This was the case with the old coal-strikes in England. Workmen complained in the *London Times*—corroborating official statistics—that ultimately there were one-fourth too many seeking employment. The same effect resulted from the great dock strikes in London.

If compulsory arbitration is to be agitated for, let the thesis be stated clearly so that all can understand ; but don't blow hot and cold. Its absurdity could be very easily shown. Yours, etc.,

FAIRPLAY RADICAL.

Toronto, August 6.

### THE TRANSMIGRATION OF JOKES.

To the Editor of The Week :

Sir,—The instances of the transmigration of jokes given by Mr. F. Blake Crofton in your issue of the 27th ult. are very interesting. The subject is one, the pursuit of which leads to much curious information. I will add one to Mr. Crofton's list in the hope that he will trace it to its *fons et origo*. It has reference to the modern Yankee yarn of a traveller who boasted of an enormous cabbage he had seen until his story was capped by a man who had seen a huge cauldron in which to boil it. Yankee yarn, forsooth ! Read the following : "Every one knows the tale of him, who reported hee had seen a cabbage under whose leaves a regiment of souldiers were sheltered from a shower of raine : Another who was no traveller (yet the wiser man) said, hee had passed by a place where there were 400 brasiers making of a cauldron, 200 within, and 200 without, beating the nayles in ; the traveller asking for what use that huge cauldron was ? he told him, sir, it was to boyl your cabbage."

I copy the above from Howell's 'Instructions for Forreine Travell,' A.D., 1642. As the story begins, "every one knows the tale." It was evidently an old one then. Who was the author of the original tale ?

Yours truly,

WM. TRANT.

Cotham, Assa., 8th August, 1894.

## ART NOTES.

George Inness, who died the other day in Scotland, was one of our best-known landscape painters. Though a pupil of Regis Giguoux, and in his early days addicted to the mannerisms of the old Hudson River school he quickly struck out a new and broader way for himself, and was one of the few men of the last generation who understood and welcomed the influence of the modern French school in landscape. The change seems to have been the result of a visit to Italy, the scenery of the Campagne, especially, having made a strong impression on him. On his return he painted several views of the neighborhood of Rome and Florence, remarkable for breadth of effect, vigor of coloring and carelessness of detail. He had a strong imagination, not always properly supported by memory ; hence he did much that is

obviously defective in parts, though, as a rule, well composed. His studies from nature were usually of passing effects of cloud and storm, and in that sort of work he had few equals. He was unhappily fond of crude greens, chrome yellow and other colors difficult to harmonize, and this makes some of his best canvases repellent to many who would otherwise be among his admirers. Of late years these defects were notably less apparent, and he devoted himself to effects of light and atmosphere, in which he was very successful. "A Winter Morning, Montclair," which was shown a few years ago at the National Academy of Design, is one of his best pictures. The hilly foreground, covered with snow, the purplish distance and the pale blue sky give a quiet harmony of tone which is not commonly to be found in his work, and the peculiar quality of the atmosphere on a fine winter day is exceedingly well rendered. Of a number of works shown more recently, "Sunset on the Lake" is an ambitious and not wholly unsuccessful attempt to paint the effects of shadowy forms of houses, trees and figures, seen against the blinding light of the east just before sundown. A "Moonrise," painted about the same time, is a view of a village street, with the moon rising in a sky of wonderful depth and transparency. Among others of his best pictures are his "Pine Grove," broad Italian landscape, with a dark grove of pines in the middle distance ; "Niagara," an "American Sunset," which was shown at the Paris exhibition of 1867, and a "View near Rome," with the castle and bridge of St. Angelo seen over across the Tiber. Mr. Inness was born at Newburgh, N.Y., July 1, 1825, and was for a long time a resident of Montclair, N.J., where he found many of the subjects of his more recent pictures. He was elected a member of the National Academy of Design in 1868.—*The Critic*.

## MUSIC AND THE DRAMA.

Mr. Louis C. Elson, in a book on "Musical Humbugs," combats the view which obtains in many minds that "anybody will do to teach a beginner." It is a fact frequently forgotten that the child-mind, as being further removed from that of an adult, is so much the more difficult to understand. It is absolutely necessary for teachers to have some grasp of psychology. This may be acquired through actual experience, or it may be gathered from study. Better still it may be the result of both practical experience and theory. But this fact must impress itself on every teacher, viz., that his general knowledge of other minds is based very largely on introspective analysis. The teacher has only one mind from which he may gain direct knowledge of mental phenomena. That mind is his own. His own thinking itself becomes the object of his thought. The more nearly other minds approximate in culture to his own, the more easily can he communicate with them. It may be doubted if children are introspective, and if they are, they are not able to record the results of their analysis. It happens, then, that the knowledge of child-mind is inferential, and so the more difficult to acquire. It is therefore necessary to secure the most skilled teacher for the youngest pupils, the teacher who can best communicate with a mind in which the factors, though similar to those present in his own mind, are crude and undeveloped. And he has to guard carefully against the