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TEMPERATURE.

As observed by HERN & HARRISON, Thermometer and Barometer Makers, Notre Dame Street, Montreal.

THE WEEK ENDING

January 30th, 1881.			Corresponding week, 1880		
Max.	Min.	Mean.	Max.	Min.	Mean.
Mon.. 24°	6°	15°	Mon.. 23°	12°	22°
Tues. 24°	6°	15°	Tues. 23°	5°	15°
Wed.. 26°	16°	21°	Wed.. 32°	14°	23°
Thur. 26°	8°	17°	Thur.. 41°	21°	31°
Fri.. 8°	-2°	3°	Fri.. 40°	32°	36°
Sat.. 6°	-6°	zero	Sat.. 32°	1°	16°
Sun.. 6°	-8°	1°	Sun.. 32°	-6°	13°

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CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, February 5, 1881

THE WEEK.

THE trial of the Traversers in Dublin has closed, as scarcely anyone ever doubted it would close, in the discharge of the jury without a verdict. The whole circumstances of the case rendered such a result almost a foregone conclusion. The only other ending possible was one which by the entire acquittal of the accused parties would have been a pronounced triumph for the Land League. It is better as it is. The trial from beginning to end has been a farce, and its conclusion is at least something to be thankful for.

The trial itself has been considerably shortened by the abandonment of what seemed to many the most important count in the indictment. The counsel for the crown decided that it was impossible to try the Land Leaguers on the charge of inciting the tenantry to resist evictions. Not only does this resistance lie at the root of the whole matter, but it is the only case in which the Land League has directly counselled resistance to the law. The principal reason given is the enormous mass of evidence which would be admitted by this count which would take years to hear, and horrify us with its shocking details. Without it however the whole indictment is, as we have said, a gigantic farce. More than this it seems a premium on resistance to constituted authority. For mere consistency's sake the charge should have been pressed and the world given an opportunity of hearing those very details which it seems the Government are desirous to suppress. For it is not the verdict of the jury who sat on the case in Dublin that really signifies, but the verdict of the world and society by which the whole Irish question will be ultimately judged.

A RECENT letter in the *Star* has called attention to an abuse in our midst which calls loudly for reform. It is a cruelty, and a useless cruelty, that the horses used for hacking and carting in this City should be clipped and singed close to the skin in the severe weather which prevails here. We believe that the practice is highly injudicious as applied to ordinary carriage horses, and that many a severe cold may be traced to this unreasonable exposure, but their case is altogether different from that of the hack horses which stand for hours at a time with insufficient clothing in many cases, and in all with their lower extremities exposed to a degree of cold

which would be trying to them in their natural condition. We might take a hint in this matter from the English custom of clipping the back and sides, and leaving the hair on the belly and legs, if indeed it be desirable to interfere with nature at all in the matter, which, in the majority of cases, seems more than questionable.

A DISTINCTLY novel feature in entertainments, or to speak more correctly in the manner of obtaining admission thereto, is the announcement of a performance in aid of the Young Men's Hebrew Association of Harlem, to which entrance is to be obtained neither by love nor money, but by the donation of a book. The nature of the book is not specified, nor need it be strictly new, though dime novels, paper covers, and pamphlets are barred. It is understood, however, that anyone offering a copy of *Endymion*, will be shown into a back seat, and works on the Eastern Question will admit to the gallery only. Seriously, the scheme seems likely to result in an increase of the Association's library, though the collection will be probably of a rather miscellaneous character.

THE literary world is struck with admiration at the charming essay on "Ophelia" by Helen Faucit, now Lady Martin, which appears in the January *Blackwood*. Seldom has a more refined and delicate tribute been paid to one of the most fascinating and yet perhaps least understood of Shakespeares heroines. Helen Faucit's rendering of the character will be remembered by many, and the debt under which she placed all lovers of Shakespeare by her really artistic impersonation is increased manifold by this contribution to the literature of dramatic criticism. Though indeed criticism is not the word to describe what seems more like inspiration: the play of a fancy that has identified itself with all that is delightful in the character, and lacks neither the mode of expression, nor even the power of analysis. We have to thank Lady MARTIN for a pleasure that is rare as it is welcome; for a criticism that is not stilted; an analysis that loses none of the charm of the representation as we remember it.

THE accounts that reach us from the old country of the snow blockade there, describe such a picture as England very rarely presents. A general suspension of the postal deliveries was caused on the morning of the 19th, and tales are told of snowed-up trains and blockaded passengers without our conveniences of snow ploughs to charge the drift, or even the companionship afforded by through communication with their fellow sufferers; without even adequate means of keeping warm. If it is unpleasant, as it undoubtedly is, to be blocked in a snow drift with a well warmed car, and the society of a sufficient number of fellow sufferers, it is comfort itself compared with the case of the passengers even in a first-class carriage at home: boxed up in a small compartment, unable to communicate even with the guard, except by sounding an alarm and creating a general disturbance, with a foot-warmer which gets colder every moment as the only attempt at warmth—Enough! Let us rejoice that we are not as they.

BOYCOTTING it seems has not only given a new word to the English language but will soon require to be translated into French, where the art itself has been recently adopted with some success at the military college at Saumur. This famous cavalry school is a very aristocratic institution, and being invariably filled by wealthy young men to the number in all of above 600, it is, as may be supposed, a source of considerable revenue to the town. It pleased however M. MARTIN, a newly appointed commissary of Police, to make war upon the school, the cadets having apparently offended his democratic notions by their exclusiveness and "airs." In pursuance therefore of his laudable purpose of reading

the "conceited puppies" as he termed them, a lesson, he inflicted several small annoyances in the way of arrests, &c., and in complaining to the authorities expressed himself in such insolent terms as to bring down upon himself the vengeance of the whole institution. An appeal was made to the Mayor for his dismissal, and upon the failure of that gentleman to comply with the request, the town was put under ban, and for a fortnight no member of the school would enter it under any pretence. The townspeople naturally sided with their bread and butter, and the immediate result of this determined measure was the defeat of the Mayor at the elections then just due; but whether the obnoxious official is yet removed from his post we have not learned. At any rate the experiment is novel and instructive.

THE STAGE AS AN ELEMENT OF MORAL TEACHING.

THE innumerable criticisms which have appeared on all hands upon the acting and character of SARAH BERNHARDT; the discussions which journals of all denominations have entered upon during the last month, as to her claims to be considered a great actress, bring us by no violent transition to the discussion of the stage itself and its true position in relation to society.

And first as to the claims which have so often been made as to its power for good and the moral teaching it has for its frequenters. The claim is without foundation, absolutely, and for two main reasons. The atmosphere of the stage is sensational.—I do not use the word in any bad sense, but simply as implying a direct appeal to the senses—and sensational teaching can have no true place in morals. It is not that the stage is, or need be, immoral in itself, but simply that from its very character it is incapable of exercising an influence at all, except in a secondary way, upon our moral nature.

But the second reason of which I have spoken is even more emphatic as against this pretended claim. The stage cannot be a teacher of morals because its teaching, like itself, is unreal. The play may contain a moral lesson, but the *medium* it is upon which all depends in conveying moral truths to ordinary minds, and where, as in this case, the medium is one of unreality, the teaching itself must perforce partake of that nature.

A recent writer in the *Revue Canadienne* has made a strong point against the theatre from a point of view nearly akin to, though not identical with, that of the moralist. The theatre, he maintains, under existing conditions is destructive of the ideal. The majority of modern dramas are valueless judged as literary productions, while of works of real merit, those alone in which we have no cause to complain of the actors are those which we do not see on the stage but are content to read for ourselves. This criticism does not deny to many of our modern actors and actresses the possession of real talent; it merely denies the possibility of producing the ideal which we insensibly raise for ourselves out of the materials which a great poet or dramatist lays at our disposal. Who has not felt the rude shock, the sudden descent from the realms of imagination, when the Hamlet of one moment becomes the stage player of the next. And even granted that the principal parts of dramas are perfectly represented, that the support is not lacking, that the accessories are as good as they may be, and answer me honestly the question: Did you, or any other theatre-goer, ever manage to lose your sense of the unreality of the whole thing, ever forget in fact that it was *acting*, for more than a passing moment? Looked at in this way, what has the stage to teach us, that we may not better learn by reading. Then at least we may let our imagination run free, we may picture to ourselves the characters of the master's creation themselves and not their mere stage representatives. It is easier far to picture an ideal to oneself than to trace the features of that ideal under the mask of an actor.

And so it is that in reality, the performances of the Greeks came nearer to the production of that ideal in the very points in which our modern stage deems itself superior. In abandoning all attempt at actual representation of the different characters, save in so far as was necessary to distinguish one from another, they allowed the mind to concentrate itself upon the words of the poet and forsaking the stage to form its true ideal within itself. Thus I believe to day it is easier to obtain a true and comprehensive grasp of the great masterpieces of Shakespeare or Molière in reading, or better yet in hearing them well read.

Has the stage then no *raison d'être* you ask; or where do you place it, and how limit its enjoyment. The stage is in itself unobjectionable, great though the abuses are which have clustered about it. I would only have you look upon it as an amusement, a cultivated and refining influence if you will, but throughout an amusement only, and not a school of moral teaching. There is much to be gained from the theatre, much pleasure, much relaxation, much rest for the mind, and it may be, material for its fresh supply, but what we gain, we gain in intellect and imagination, not in morals. If this be distinctly understood, if we admit to ourselves that the theatre is amusement, and rank it in the true place which such amusements should occupy in our scheme of life, of which I shall have more to say on a future occasion, then it is surely free to us under the ordinary restriction only of excess. "The stage has stood for three thousand years" says another writer "because it has a basis in Human Nature. It represents an art and society never drops an art."

THE SEAT OF GOVERNMENT.

THE RESULT ON THE PACIFIC RAILWAY CARRIED—MR. LANDRY'S DISGUISE—THE PATENT AMENDMENT ACT IN THE SENATE—DEATH OF HON. MR. LEITHEIMER.

(From Our Special Correspondent.)

OTTAWA, January 29th, 1881.

Yesterday morning at about eight o'clock after two all-night sittings, the resolutions of concurrence in the report of the Committee of the Whole on the Government Pacific Railway project were carried. No less than twenty-three amendments were moved by the Opposition and voted down by preponderating majorities, the Government not only not losing a man, but making one gain, that of Mr. Connel. This was a sorry and disappointing conclusion of so much violent, protracted and obstructive opposition. It is possible that had the vote been taken at an earlier stage the result might have been a little different. It is certain that many of the members felt a little timid and weakened at the first blush, whose convictions in favour of the measure hardened and stiffened as the debate proceeded, a very bad sign for the Opposition in many senses; and this was especially the case after the holiday recess which afforded members opportunities to see their constituents and hold meetings. The fact of the Opposition meetings being nowhere unanimous, and often largely divided, it being even found necessary to make admission to that in Montreal by ticket, was a great triumph for the Ministerial side, and a corresponding disappointment for the other. From this point the protracted opposition showed a very gross mistake of tactics. It was much worse than useless, and Mr. William Macdougall hit a hard blow when he said that he was convinced from his visit to his own constituents that the attempted appeals from the House of Commons to the people would prove delusive to the declaimers against the measure, the common popular sense being decidedly in its favour.

The first division was reached on Wednesday morning after an all-night sitting at about 5 20 o'clock, on Mr. Blake's amendment of which I before gave you a short summary. This was yeas 51; nays 140; that is not far from three to one. Messrs. Abbott, Cameron of Victoria, Mongeais, DeCosmos, White of Hastings, Perrault, Mackenzie and Snowball were absent. Mr. Cockburn of West Northumberland, rose from a sick bed to give his vote, this being his first appearance after his recent terrible illness. The vote was received with very loud Ministerial cheering. It was indeed the most important and the most decisive that has occurred since the Union.

I think it unnecessary to give a notice of the whole twenty-three amendments and the votes thereon. Some of them were purely negative, and all of them a reiteration of points which we have had at such wearisome length and with such painful repetition during this long debate.