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SATURDAY, APRIL 7, 1894.

ALL THE WORLD OVER.

"I must have liberty,
Withal as large a charter as the wind—
To blow on whom I please."

THE following letter, received this week, fully explains itself:

To the Editor of THE HOME JOURNAL—In a weekly paper published in this city, an article appears which is, to my mind, somewhat hypercritical, and the writer's methods are as fresh as the periodical which publishes his "erudite" opinions. I notice it in vol. 1, No. 5. Why the Carleton Opera Co. should constitute themselves a lynching party for the gratification of this sensitive contributor, I don't know, the members of the orchestra being the victims. Evidently nothing less than Theodore Thomas' orchestra or possibly Sir Augustus Harris' musicians from Covent Garden Theatre will satisfy this modern "Daniel." But, alas! He must, for the time being, keep his murderous instincts in abeyance, as the six or seven thousand miles intervening between Victoria and the great art centres of Europe are somewhat of a bar to the gratification of his strong musical instincts, and he must erstwhile suffer or stay away from future "funeral dirges." Without commenting on the mental acidity of the "critic," (perhaps, though, it was his stomach) it would be well to give him a pointer. In writing of the rendering of "Queen of My Heart," by Mr. Carleton, he is "tempted to believe" that another singer could give Mr. Carleton several pointers, on the ground that the said singer practically made his reputation in this song. Here is the difference between Mr. Carleton and the other singer: Mr. Carleton made his reputation years ago, singing with the greatest artists of the world, at Covent

Garden Theatre, Her Majesty's theatre, etc., in Italian opera, making his debut as Valentine in Faust to the Marguerite of Christine Nilsson, and retaining his position as a leading baritone for twenty-four years in grand English opera and opera comique also. For the information of this gentleman, without any "oleomargarine," the duett interpolated in Dorothy by Mr. Taylor and Mr. Carleton was "The Moon Hath Raised Her Lamp Above," by Sir Julius Benedict, who is quite distinct from Balse, and the opera from which the duett was taken is entitled "The Lily of Killarney." In conclusion, let me advise this marvel of erudition to look up these little points before he commits his manuscript to the care of the printers and the perusal of an intelligent public. Lastly, as the parson says, the *automatic* encores were the result of most enthusiastic and persistent applause on the occasion referred to, so much so that the Carletons were compelled to respond, which they did with an evident appreciation of the manner in which their efforts were regarded by the audience. Yours truly,
ANTI-LYNCHER.

With reference to the above, and at the same time desiring to keep out of a discussion that has no concern for me, I would say that I happen to be in possession of the following excerpt from the London Times regarding Mr. Carleton's debut at Her Majesty's Theatre in June, 1880: "For Saturday morning, the opera selected was Faust, with Mme. Christine Nilsson as Marguerite, and a new Valentine in Mr. Carleton, the English baritone, who made a most favorable impression, achieving a marked success both in the Cavatina and death scene."

"Kit," in her correspondence to the Toronto Mail, referred to the fact that in Victoria drivers always turn to the left. Thus she finds that we are more English than Canadian. The rule of the road in old England has always been "Keep to the left." In New England, almost as soon as it was settled, the rule of the road came to be "Keep to the right," which is now the universal practice in Canada and the United States. As a contemporary remark, the change could hardly have been merely arbitrary. English colonists would not have taken the trouble to break themselves of the habit that had become instinctive except for some good reason. As to what that reason was there recently has been considerable newspaper discussion without any particular valuable outcome. That it is to be found in something in the new environment seems apparent. That it was the difference between old England's roads and New England's roads is likely. A driver, in order to have the free use of his right arm,

must sit to the right. He has his right fore hub under his eye, while he cannot see his left fore hub, and, therefore, can drive more safely if objects with which his wheels must collide and which must be passed closely are kept on his right. On the broad, level and crowded highways of old England these objects were, most frequently, the wheels of other vehicles going in the opposite direction. To keep the contiguous and exposed hubs under his eye the driver naturally kept to the left. On the narrow wood paths of Canada and New England these objects were the stumps, trees, rocks and holes on either side. A man might drive for miles on one of these roads without meeting other vehicles. He did not have to take them into consideration. In order to avoid the obstructions on one side of the narrow road he must drive constantly close to the obstructions on the other side. He would naturally drive close to the side that he could most readily see, the right. In the rare event of meeting another vehicle he must pull off the narrow road altogether. The reason for keeping to the right would now be stronger than ever. He would not be likely to follow the old rule, pull across the road and plunge his unseen left hub into unknown dangers. This is the most probable explanation of the American rule of the road. The reason has practically ceased to exist, and so has been forgotten. The conditions now are the same in Canada as they were and are in England. The left fore hubs of vehicles coming in the opposite direction are what a driver is most frequently called upon to pass closely. Keeping to the right he cannot see either his own hub or the hub with which it is liable to collide as they pass each other. That is why the reasonableness of the Canadian rule of the road is now called in question.

It will be perhaps disappointing to many who kissed the "Blarney stone" at the World's Fair to read the report of United States Collector of Customs Clark, of Chicago. The general report includes a chapter by Deputy Collector J. E. Ralph, who had charge of the Midway Pirance foreign imports. Mr. Ralph announces that the "Blarney stone" in the Irish village which was kissed by 25,000 visitors at 10 cents a smack was never any nearer Ireland than Fifty-seventh Street Chicago. Mr. Ralph says:—At the opening of the Irish village, there was one essential thing lacking to make the "Blarney Castle" a counterpart of the original structure in Ireland, and that was the "Blarney stone." The manager took into his confidence James Riley, a contractor, and requested that he produce a "Blarney stone." Mr. Riley secured the services of Charles Thompson, an employee of the village, and these two men, on a dark night in