

Union, as preferable to political subjugation to an English majority in Upper Canada. Confederation gave them what they wanted without the risks of annexation. No Canadian can view the virtual extinction of the French in the Mississippi Valley without a misgiving of what would take place, were the French of Quebec to be thrown into the racial melting pot of this country, which so mysteriously blends diverse nationalities into a homogeneous American alloy. M. Mercier evidently dreads a similar result, and therefore probably expresses the sentiment of Quebec as diametrically opposed to annexation. Annexation to the United States might be better than intimate union with Upper Canada, but annexation to a federation with over 60,000,000 of English speaking and English thinking people would be far more dangerous than alliance with the present confederation of only 4,000,000 of the obnoxious fanatics. A strong expression of French nationality is therefore no novelty. The Mercier-Amyot flurry only repeats what has occurred before, and emphasizes the two facts, which it would be well that the English of Canada accept as facts.

The first fact is, that the French-Canadians are still Frenchmen and not Englishmen; that no fusion of racial instincts and habits has taken place, and that the adoption of English representative institutions has no more changed the Gallic character in Canada than it has in France. The second fact is, that the Roman Catholic Church is on principle illiberal. It claims to be the sole repository of truth, and until it abandons such claim and ceases to be the Church, it must of necessity claim infallibility for its decrees, deny the possibility of its opponents being right, and as a consequence insist upon educating its children in the truth, and protecting them from the errors of secular training. Admit the premises, and the conclusion necessarily follows. The Church cannot be liberal in our acceptance of the term, and Roman Catholic people become so, only in proportion as the Church loses its influence over them. If the Church is absolutely right, it should not be liberal, and if its adherents are absolutely faithful, they should not question the Church's decrees.

Premier Mercier avows the implicit fidelity of his people to the Church, and we have no reason to doubt it. The French-Canadians are the only really faithful people left to the Church. That being the case we may rest assured they will obey in their Legislature as in their families the behests of the Church, and the Church will not encourage legislation favourable to secular education or the spread of Protestant influence. On the contrary, the Church and its adherents are sacredly bound to thwart and oppose both.

Now, inasmuch as the French outnumber the English many times throughout the Province of Quebec, and are everywhere, even in Montreal, numerically superior, the English must make up their minds either to submit to the will and acts of the majority, to leave the Province, or to resist by force. Constitutionally the French undoubtedly have the right to do many things obnoxious to the English, and one can see no reason why they should not use their right. We, if nine to one, would certainly offend their prejudices in as many other ways. To try and right their grievances by force, as threatened by some hot-headed, reckless Protestants, would be utterly unjustifiable.

Annexation is an alternative solution, but if it is ever to come, it must be with the consent of all members of the coalescing peoples; and therefore the opposition of a compact body like the French-Canadians of Quebec, large enough to compose an important State, would be a serious if not an insuperable bar. The ultimate resort is for Englishmen who object to the rule of the French Roman Catholic majority, and are not willing to wait and war with legitimate weapons till they can command a majority themselves, is to leave the Province, and to use the same constitutional rights that the French are using in Quebec to prevent the spread of French and Roman Catholic influence in other sections of the Dominion where they are in the majority. We cannot but speculate on the effect which the abject subjection of the people of Quebec to the dictates of the Church will have upon the material interests of the Province, and suspect that the evil will cure itself. Ecclesiastical domination has not been conducive to progress or popular contentment elsewhere, and is not likely in Canada to reverse its universal effects, and it were certainly much better that it should receive its death blow at the hands of its own subjects as it has in France, Italy, and in most of the Spanish Republics, than that its suppression should be effected after a bitter strife with its opponents. The struggle between Church and State, ecclesiasticism and democracy, is as inevitable here as in Canada. The Church here is obliged to act more insidiously than in Quebec; but its pretensions are the same, and it must try and exercise them.

New Mexico is the only section in which Roman Catholicism is the religion of the majority, and there in anticipation of a Convention to frame a State Constitution, a circular has been secretly circulated, from which M. Mercier might without any plagiarism have borrowed the following: "It is the pronounced intention of the enemies of our religion to send delegates to said Convention, who will so make the organic law for the purpose to compel you to deny your children all kinds of education except that of the world. The plan is to provide in that Constitution that you may be compelled to pay taxes for the support of public schools, notwithstanding that you cannot from conscientious scruples permit your children to be educated in such places. No faithful son of the Church, and no man of the Mexican people who is in accord with what is due to himself, and the traditions of his fathers, will submit to this. . . Do not allow personal ambition or preferences

to bring discord between you; always keep in view the design to defend our religion, and our people from the usurpation of men who have the clear intention to dominate and subjugate us. What they call progress is the progress of perdition. Their bombastic energy is their groundwork to deprive us of our homes and our possessions. Through a united effort now, we can insure the adoption of a constitution recognizing our holy religion and the erection of safeguards against the usurpation of these adventurers."

Far and wide throughout the United States there is not altogether groundless fear that the Church is undermining the common-school system, and therefore a national organization has been formed to agitate for an amendment to the Federal Constitution, forbidding any government to extend financial assistance direct or indirect to any Church whatever. If the agitation becomes general, the same forces will be arrayed against each other as in Canada, but the tactics and manoeuvres of the opposing armies will be different. A common danger therefore should link together the Protestants of the continent, for a common purpose inspired and directed by the most perfect and religious organization the world has ever known will surely enlist in the new crusade all the faithful of both countries. Were the struggle to be confined to Canada, it might issue in violence. There is no risk of that here, for the habit of depending on constitutional methods which grows stronger every year, while it will arrest all resort to force, makes the will of the majority in this country all the more irresistible—and of what religious temper the majority is, there can be no manner of doubt.

J. DOUGLAS.
New York, July, 1889.

ART NOTES.

THE wonderful improvements that have taken place of late in the reproduction of works of art by process-printing, of one kind and another, are a great boon to those who cannot find an opportunity to see the great exhibitions of the world. Of the illustrations of the great shows of the art world, the most perfect are the Royal Academy Supplements to the *Magazine of Art*, which in their present form were commenced, we believe, last year. To dwellers in Canada, who are interested in the Royal Academy, they are a boon, as they give a thoroughly satisfactory idea of the pictures in everything but colour.

Looking through the Supplement for 1889, we can criticize the pictures as to drawing, composition, light and shade, and form some idea of the manner of treatment and brush work, recognizing, without difficulty, the artists with whose merits and foibles we are of old acquainted. In Part I of 1889, we open at once on a characteristic Alma Tadema, and can imagine the picture itself is before us, with the familiar marble walls and floor, the graceful figures, the smoothness and the finish that we have seen so often. Next comes a G. D. Leslie, a successful rendering of two female figures against the light, in which the subject is subordinate to the study. A work of merit and careful study, is "Fame," by E. Blair Leighton, in which a harper of old times is narrating some warlike exploit to a listening crowd on the terrace outside the castle door; then a picture by the veteran, T. Sydney Cooper, shows how the influence of Paul Potter is still extant although his wonderful power of drawing animals has departed. Stacey Marks is as good and as finished as ever in his "News in the Village," care and thought are in every line, as usual. Leader's "Cambria's Coast" is, perhaps, too small in its forms, and has, apparently, both the faults and the merits of this painter. A little too much of the model and the lay-figure is visible in John Gilbert's "Ego et Rex Meus, King Henry VIII. and the Cardinal," the latter a good head, almost redeeming this too crowded canvas; but we must get on. "Spirit Voices," by Sant, wants the sweetness of his colour to give interest to this rather gaunt figure. Farther on we find "Over the Nuts and Wine," by Dendy Sadler, which, though simple in subject, in fact commonplace, is so thoroughly well drawn and composed, and is at the same time so easy and expressive, so characteristic of a bygone time and people, our beardless forefathers, with frilled shirt-fronts and velvet collars, that we are inclined to rank it very high in this collection. It would not be an R. A. Exhibition without its quota of such pictures as "Baby's Opera," by Yeames; "In his Father's Footsteps," by S. E. Waller, and "The New Frock," by Frith, which never fail to please the British public, and are as familiar in their way as the "Girl at a Spring" and "Meeting Papa," without which no English Exhibition could be held; however, it is, as we said, a great thing to have the Royal Academy brought in this manner to our doors, and all of us who look through these Supplements can say we have seen the Exhibition of 1889.

Toronto is rather given to rejoicing over its progress as a city; it is a comfort to art lovers and artists to feel assured that in the matter of art appreciation, as evinced by the increase in the number of art stores, it is by no means behindhand; true, some of these do not deal in very high class art, and some not at all in original art; but it is not to be expected that every purchaser of pictures is to be a connoisseur, perhaps the majority of pictures are bought as furniture. It is not so very long ago since one store on King Street carried on nine-tenths of the art business in Toronto, now they are multiplying on all the principal streets of the city where buyers congregate, and a large number of etchings must be sold to judge

by the windows, which is a good sign that the Toronto public are learning something about art, as there are no better instructors than good etchings, in which there is no glamour of colour to hide defects of drawing and composition, but the eye is educated to appreciate true art qualities for their own sake.

A new and nicely lighted gallery, devoted to the sale of works by Canadian artists, has been opened on Yonge Street, a few doors south of Edward Street, by Mr. Pike, in which some good specimens of our best-known local artists are to be seen. Messrs. Matthews and Bell-Smith have some characteristic water-colour work here, and Mower Martin and Arthur Cox exhibit some large oil paintings. Sherwood's "Boys at Cricket," is also here, and a nice little sketch by D. Fowler. TEMPLAR.

AN esteemed correspondent, Mr. D. Fowler, of Amhurst Island, says: In the "Art Notes" of "Templar," in your issue of 19th July, I find what follows:—"We understand there is a duty of thirty per cent. on all paintings entering the U. S. from Canada." This is correct. Further, "It is not to be thought that the artists of the U. S. are so much afraid of competition from the north as to insist upon raising a tariff wall against Canadians." Also quite correct. This has been my own experience. Formerly, some pictures of mine, belonging to a gentleman in New York, were contributed to the annual exhibition of the Society of Painters in Water Colours of that city. For several years afterward, I received invitations to send pictures to these exhibitions in the shape of the usual circular with entry-paper to be filled up. I should have been glad to respond in kind, but found the difficulties placed in the way by the U. S. Custom House greater than suited my inclination or convenience. Personal application to the U. S. Consul at Kingston failed to obtain greater facility. On my giving this explanation, with regrets and apologies, the invitations ceased. A very bad state of things indeed.

MUSIC AND THE DRAMA.

MR. CLARENCE EDDY furnishes an elaborate description of a new organ to be built for the Chicago Auditorium or Concert Hall by Mr. Frank Roosevelt, of New York, of which the following abbreviated account will be interesting to many of our readers. Many novel features of remarkable interest and usefulness will be found in the scheme, and although a few organs, perhaps three or four, in the world are a trifle larger in the mere number of speaking stops, yet the advanced methods upon which this instrument will be built, including its many mechanical attributes, will certainly place it at the head of the list in resources and practical completeness. The key-box will be placed in the orchestra on the side nearest the organ, about seventeen feet below the floor of the organ-chamber, in such a manner that the player can observe the conductor in choral or other *ensemble* performances, and can yet be seen by the entire audience. This position will also enable him to judge accurately of all the various effects produced. The echo organ will be located in the attic over the hall, more than 100 feet away from the player. The pipes being enclosed in a swell-box, most marvellous effects of distance and echo can be produced. Another great novelty will be found in the Stage organ, which will be placed on the stage, or against the stage wall, sufficiently high to allow head room beneath. The design of this adjunct is to assist the chorus in operatic and choral performances, and at times it will be of inestimable value. The pipes will be enclosed in a swell-box, with a special view to protecting them from dust. This organ, like the Echo organ, will be played from one of the keyboards in the orchestra, by means of electric action. Perhaps the most strikingly novel feature of the entire organ will be the cathedral chimes, suspended in an elevated position above the stage, or on one of the "fly galleries." They will consist of twenty five pieces of heavy, seamless, drawn-brass tubing of proper length and size. Their tone is mellow and resonant, exceedingly rich in harmonies, and, if anything, superior to that of real bells. The tubes will be struck by hammers actuated by pneumatics, which in turn will be controlled by electric action from the solo organ key-board. The compass of the cathedral chimes will be two complete octaves, from tenor F up, in chromatic scale, which will enable the player to make innumerable changes. A set of carillons, composed of forty-four steel bars, furnishes still another feature of special interest, which in orchestral transcriptions and other brilliant concert pieces will prove particularly pleasing to the ear. The pitch of the instrument is to be what is known as the French Normal Diapason, which is the standard of all the leading orchestras of Europe and America, and which has long been adopted by Mr. Roosevelt. The cost of the Auditorium organ will not be far from \$45,000, and its completion is stipulated for December 1, 1889.

It will be interesting to watch the outcome of the effort making by the New York Musical Protection Association to prevent the landing of Herr Nikisch, on the ground that his coming hither to assume the conductorship of the Boston Symphony Orchestra is a violation of the contract labour law. Underneath this action is an inferred regard for the welfare of American musicians and American music; but as the members of the association named are for the most part Germans, who came here exactly as Herr Nikisch proposes to come here, it would seem as if there were something ungracious in the move to place obstacles in the way of a fellow countryman to deny him the same