

OUR CANADIAN PORTRAIT GALLERY.
No. 107.—HON. JOHN O'CONNOR.

PRESIDENT OF THE COUNCIL.

During the past week or two some important changes have been made in the *personnel* of the Cabinet. These were caused by the appointment of the Hon. Mr. Morris, then Minister of Inland Revenue, to be Chief Justice of the Province of Manitoba. His portfolio was taken by the Hon. Mr. Tupper, and Mr. O'Connor, M.P. for Essex, took Mr. Tupper's place as President of the Council. The ceremony of swearing in the new member of the Cabinet took place at Prescott in presence of His Excellency the Governor-General on the 2nd inst., and the same afternoon Mr. O'Connor took his seat.

The Hon. John O'Connor is descended from two distinct families bearing the same name and living within the same county. His father and mother, who were both O'Connors, though not known to have been related, emigrated from Kerry in 1823 and settled in Boston. The following year John O'Connor was born. In 1828 the family removed to Essex, where Mr. O'Connor received his education, and commenced his legal studies. In 1854 he was called to the Upper Canada Bar, and subsequently was enrolled a member of the Michigan Bar. Previous to his entrance into political life Mr. O'Connor held several important offices in the county. He was in turn Reeve of the town of Windsor, Warden of Essex—the latter office he held for three years—member of the County Council, and Chairman of the Board of Education of Windsor. He first presented himself as a candidate for Parliamentary honours at the general election of 1861, but was unsuccessful. In 1863 he succeeded in unseating the sitting member for Essex, Mr. Arthur Ramsay, and obtaining a new election. This time he was returned, and sat until the dissolution of Parliament in May of that year. He again contested the seat at the following general election, when a Special Return was made to the House by the returning officer. Both candidates petitioned to be seated, and Mr. O'Connor's petition being thrown out by the Speaker on preliminary objections, Mr. Rankin was seated. At the last general election Mr. O'Connor was returned, defeating his opponent by the small majority of nine. At the coming elections it is expected that Mr. O'Connor will be unopposed. At present he is the only candidate in the field, the Opposition candidate having withdrawn from the contest.

No. 108.—GEORGE STEWART, JR.

To those of our readers who can claim any acquaintance with Canadian literature, Mr. Stewart's name will be perfectly familiar as the founder of one of the earliest national magazines in this country—the *Quarterly*, published at St. John, N. B. Unfortunately for himself, and unfortunately for the tone of our literature, his venture, though well received in literary circles, did not meet with sufficient pecuniary aid to warrant its continuance, and consequently a couple of months ago the proprietor, much to the regret of his friends, announced his intention of discontinuing it. The *Quarterly* was always a welcome visitor. Its pages were well filled with instructive and interesting matter, and the estimation in which it was held can be best understood from the fact that at the time of its suspension Mr. Stewart was entertained at a public banquet by the first citizens of St. John. As a fosterer of Canadian literature, Mr. Stewart takes a high rank, and we are happy to give his portrait a place in our gallery of distinguished Canadians.

George Stewart was born in the city of New York, on the 26th November, 1848; but for the past twenty-one years he has resided in British America. In 1865 he founded the *Stamp Gazette*, a journal devoted to the interests of stamp-collectors, which will perhaps be remembered by some of our younger readers who were then bitten by the prevailing mania. This journal he conducted for two years, and then relinquished it for a higher flight, of which *Stewart's Quarterly* was the result.

STAGE WIGS.

It is odd to find a stage wig invested with political significance, viewed almost as a cabinet question, considered as a possible provocation of hostilities between two great nations; yet something of this kind happened some forty years ago. Mr. Bunn, then manager of Covent Garden Theatre, had adapted to the English stage Monsieur Scribe's capital comedy of Bertrand et Raton. The scene of the play, it may be stated, is laid at Copenhagen, and the subject relates to the intrigues that preceded the fall of Struensee in 1772. The adaptation was duly submitted to George Colman, the examiner of plays, and was by him forwarded to the Earl of Belfast, then Lord Chamberlain, with an observation that the work contained nothing of a kind that was inadmissible upon the English stage.

Suddenly a rumour was born, and rapidly attained growth and strength, to the purport that the leading character of Count Bertrand was designed to be a portraiture of Talleyrand, at that time the French ambassador at the court of St. James'. Some hesitation arose as to licensing the play, and on the 17th January, 1834, the authorities decided to prohibit its representation. Mr. Bunn sought an interview with the chamberlain, urging a reversal of the judgment, and undertaking to make any retrenchments and modifications of the work that might be thought expedient. The manager could only obtain a promise that the matter should be further considered. Already the stage had been a source of trouble to the political and diplomatic world. It was understood that the Swedish ambassador had abruptly withdrawn from the court of the Tuilleries in consequence of the production in

Paris of a vaudeville called *Le Camarade au Lit*, reflecting, so many held, upon the early life of Bernadotte, King of Sweden. That nothing of this kind should happen in London the chamberlain was fully determined. He read the comedy most carefully and, having marked several passages as objectionable, forwarded it to the examiner, from whom, in due course, Mr. Bunn received the following characteristic note:

January 20th, 1834.

My dear B.,—With all we have to do, I don't see how I can return the manuscript with alterations before to-morrow. Pray dine with me to-day at half-past five—but come at four. We shall then have time to cut the play before we cut the mutton.

Yours most truly,

G. C.

Both these "cuttings" were successfully accomplished, and on the 25th of January the comedy was officially licensed. Still the authorities were uneasy. A suspicion prevailed that Mr. Farren, who was to sustain the part of Bertrand, meditated dressing and "making up" after the manner of Talleyrand. Sir Thomas Mash, the comptroller of the chamberlain's office, made direct inquiries in this respect. The manager supplied a sketch of the costume to be worn by the actor. "I knew it was to be submitted to the king," writes Mr. Bunn, and he looked forward to the result with anxious curiosity. On the 7th of February came an answer from Sir Thomas Mash. "I have the pleasure to return your drawing without a syllable of objection." On the 8th, Bertrand et Raton, under the name of the Minister and the Mercer, was first produced on the English stage.

The success of the performance was unquestionable, but the alarms of the authorities were not over. Many of the players took upon themselves to restore passages in the comedy which had been effaced by the examiner; and, worse than this, Mr. Farren's appearance did not correspond with the drawing sent to the chamberlain's office. His wig was especially objectionable; it was an exact copy of the silvery silken tresses of Talleyrand, which had acquired a European celebrity. It was plain that the actor had "made up" after the portrait of the statesman in the well-known engravings of the Congress of Vienna. Mr. Bunn had again to meet the angry expostulations of the chamberlain. On the 14th of February he wrote to Lord Belfast: "The passages bearing reference to the Queen Matilda in conjunction with Struensee having been entirely omitted, will, I trust, be satisfactory to your lordship. Until the evening of performance I was not aware what style of wig Mr. Farren meant to adopt, such matters being entirely at the discretion of performers of his standard. I have since mentioned to him the objections which have been pointed out to me, but he has sent me word that he cannot consent so to mutilate his appearance, adding that it is a wig he wore two years ago in a comedy called *Lords and Commons*." If this was true there can be little doubt that the wig had been dressed anew and curling-ironed into a Talleyrand form that had not originally pertained to it. Meantime King William the Fourth had stirred in the matter, despatching his chamberlain to the Lords Grey and Palmerston. "They, said to be extremely irate, instantly attended the performance. In the box exactly opposite to the one they occupied sat, however, the gentleman himself, l'homme véritable, His Excellency Prince Talleyrand, in propria persona, and he laughed so heartily at the play, without once exhibiting any signs of annoyance at the appearance of his supposed prototype, that the whole affair wore a most absurd aspect, and thus terminated a singular specimen of 'great cry and little wool'."

A stage wig has hardly since this risen to the importance of a state affair. Yet the chamberlain has sometimes interfered to stay any direct stage-portraiture of eminent characters. Thus Mr. Buckstone has been prohibited from appearing "made-up" as Lord John Russell, and Mr. A. Wigan, when performing the part of a French naval officer some five-and-twenty years ago, was directed by the authorities to reform his aspect, which too much resembled, as was alleged, the portraits of the Prince de Joinville. The actor effected a change in this instance which did not much mend the matter. It was understood at the time indeed that he had simply made his costume more correct, and otherwise had rather heightened than diminished his resemblance to the son of Louis Philippe. Other stage wig questions have been of minor import—relating chiefly to the appropriateness of the coiffures of Hamlet and others. Should the prince wear flaxen tresses or a "Brutus"? Should the Moor of Venice appear in a negro's close woolly curls, or are flowing locks permissible to him? These inquiries have a good deal exercised the histrionic profession from time to time. And there have been doubts about hair-powder and its compatibility with tragic purposes. Mademoiselle Mars, the famous French actress, decided upon defying accuracy of costume, and declined to wear a powdered wig in a serious part. Her example was followed by Rachel, Ristori, and others. When Auber's *Gustave, ou le Bal Masque*, was in rehearsal, the singers complained of the difficulty they experienced in expressing passionate sentiments in the powdered wigs and stately dress of the time of Louis the Fifteenth. In the masquerade they were therefore permitted to assume such costumes as seemed to them suited to the violent catastrophe of the story. They argued that "le moindre geste violent peut exciter le rire en provoquant l'explosion d'un nuage blanc; les artistes sont donc contraints de se tenir dans une réserve et dans une immobilité qui jettent du froid sur toutes les situations." It is true that Garrick and his contemporaries wore hair-powder, and that in their hands the drama certainly did not lack vehemently emotional displays. But then the spectators were in like case; and "explosions d'un nuage blanc" were probably of too common occurrence to excite derision or even attention.—*All the Year Round*.

HOW INDIAN TEACHERS TRAIN THEIR PUPILS.

The game of memory, as practised by the Ojibways and Northern Indians, has been found profitable, both for recreation and amusement, as a branch of object teaching. The Indian chief or teacher, in his rude way, has from twenty to fifty or more sticks cut, made sharp or pointed at the larger end, and split at the top an inch or two. These sticks are then placed around in a circle, a short distance from each other; then various substances (a single specimen on each stick at the top) are distributed around the circle in order, beginning on the right hand of the teacher, and proceeding

around in the order of the numbers—one, two, three, etc. The Indians, or class, are then allowed to go around the circle slowly and take a strict and scrutinizing look at each specimen in the order of the numbers, one, two, three, and thus around the circle. This is done silently. The sticks, or specimens, are then removed, and placed by the teacher; and then the class, on going round a second time, each one in order, is to tell the teacher, as far as possible without mistake, what specimen is contained in stick number one, two, three, four, five, and so around the whole circle.

With the Indians, the first specimen will probably be the birch bark to make canoes; the second, a little tobacco; the third, the fur of a beaver; the fourth, a bit of calico; the fifth, the feather of a particular bird; the sixth, the bone of some sort of fish; and so on different substances, in the different sticks planted around the circle. The one who can repeat without mistake up to the highest number receives the premium or reward. The consequence is the perceptive faculties are called into exercise, and each individual will soon learn to discriminate so sharply that he will be able to track a wolf over dry leaves in the forest as well as a white man can track the same animal in the snow. You will ask, how can they do it? I reply they do it very readily by observation and sharp inspection; by first noticing a leaf with holes in it, the middle hole, or holes, a trifle larger and in advance of the other hole, or holes, near the central holes. These two holes they know, by observation, were made by the toes of the wolf, and they immediately put down a stick by this first leaf thus marked, and search for a second, third, and fourth, and so on, putting a stick at each leaf thus marked. By these sticks in a row they find the course the wolf was travelling, and follow on till they find where the animal drank at a spring, perhaps, and they soon discover his den among the rocks or caves near-by. By this mode of sharp inspection they become acquainted with the habits of the wild animals, and also gain a knowledge of the different plants and trees, and turn their knowledge to a good account for their individual welfare.—*Commoner*.

THE ELECTIONS.

The following are the dates fixed for the nomination and polling days as far as yet known:—

NOMINATION DAYS.

Ottawa (city).....	Wednesday, July 24
Kingston.....	Thursday, July 25
Compton.....	Thursday, July 25
Lincoln.....	Friday, July 26
Sherbrooke.....	Friday, July 26
Hastings, N. R.....	Saturday, July 27
Ottawa County.....	Saturday, July 27
York, N. R.....	Monday, July 29
Carleton.....	Monday, July 29
Brockville.....	Monday, July 29
S. Leeds & Grenville.....	Monday, July 29
Essex.....	Monday, July 29
North Leeds.....	Monday, July 29
St. John, N. B.....	Wednesday, July 31
Northumberland County, N. B.....	Monday, July 29
Quebec East.....	Monday, July 29
Quebec West.....	Monday, July 29

POLLING DAYS.

Ottawa (city).....	Wednesday, July 31
Kingston.....	Thursday, August 1
Compton.....	Thursday, August 1
Lincoln.....	Friday, August 2
Sherbrooke.....	Friday, August 2
Hastings, N. R.....	Saturday, August 3
Ottawa County.....	Saturday, August 3
Essex.....	Monday, August 5
York, N. R.....	Monday, August 5
Carleton.....	Monday, August 5
Brockville.....	Monday, August 5
S. Leeds & Grenville.....	Monday, August 5
St. John, N. B.....	Wednesday, Aug 6
Quebec, East, Centre, and West.....	Monday, August 5

ART AND LITERATURE.

The new editor of *London Society* is Mrs. Ross Church, a daughter of Marryat the novelist.

The Government of British Columbia offers a premium of \$250 for an essay which shall be adjudged to set forth, in a clear, comprehensive, and compendious form, the capabilities and resources of the Province, and its advantages for settlement.

Geneva, a city already celebrated as the centre of several international associations which have for their objects the best interests of humanity, is in August next to be the scene of an international musical festival with competitions for bands and choral societies.

On Saturday week Miss Clara Louise Kellogg achieved a great success in London in the "Traviata," being recalled five times. The London journals unanimously concede her perfection in "Violetta." She has received the congratulations of the Prince and Princess of Wales.

SUCCESS OF THE CANADIAN PRIMA DONNA.—Mlle. Albani received a most overwhelming reception in "Mignon" in Florence. The following, from a letter in the New York *Evening Post*, will give an idea of the estimation she is held in that most æsthetic city of the world:—"To the artist are presented a beautiful wreath of gold and laurel, elegant jewellery, and floral offerings without number. In addition to many enormous bouquets, each several feet in diameter, and decorated with satin sashes very long and wide, there was presented a large, graceful tree, composed of the choicest flowers. At this point there descended a floral shower. Soon the entire stage was covered, and it was several minutes before the combined efforts of the prima donna, the tenor, and all the servants sufficed to clear it. As the curtain fell at the termination of the last act, the delight of the audience culminated in a climax of enthusiasm perfectly indescribable. Emma Albani was six times called to the honours of the proscenium. The beautiful young artist was, indeed, completely overcome with the violence of her emotions, and her countenance was bathed in tears."