

**MORAL INFLUENCE OF THE STAGE**

Views of an Evangelist and a Dramatic Critic—Two Kinds of Dangerous Plays, the Immoral and the Flippant.

Mr. William B. Sage, the able and clear-sighted dramatic critic of the Cleveland Leader, makes some wholesome and suggestive comments on the remarks of an English evangelist, the Rev. Dr. Reuben A. Torrey, on the moral influence of the stage. Dr. Torrey is at present conducting a revival in Philadelphia, and in an interview with a representative of the Evening Telegraph, of that city, he spoke of the theatre as follows:

"My position is that the theatre is a safe place for the Christian to stay away from. I do not speak from hearsay or from theory, but from knowledge. I formerly attended the theatre, and know it.

"I want to be understood as not for a moment declaring that all actors are impure and immoral, and I think that Clement Scott went too far. But take the life of most of them. They seem to think that they are exempt from all canons of morality, and put their belief into practice.

"Most plays are directed at the domestic relation, and are subversive of and invidiously attack the domestic state. Theoretically, the theatre can be made an educational influence and a force for good in the life of a people, but in practice it cannot.

"My observation is that the morals of the stage are worse now than they ever were, and I know what I speak of. I know a young woman, pure and good, who went on the stage. I went abroad, and when I returned I found that she was playing parts calling for men's attire.

"I have frequently received letters from actors drawing my attention to the many noble men and women of the stage, but in each instance these men and women were dead.

"Once in London I met the greatest actor in Europe, and we had a long talk upon this very question, and when we were finished I was more satisfied than ever of the impossibility of the stage.

"There is nothing for a Christian to do but to stay away from the theatre. Its atmosphere is bad, and it raises questions in the minds of young people that are unnecessarily dangerous. I believe in relaxation and amusement for people, but not those of the theatre. In my congregations I have had theatregoers and non-theatregoers, and the latter always enjoyed life more quietly and peaceably than the former."

Commenting upon Mr. Torrey's views, Mr. Sage says:

"There is food for thought in much that Dr. Torrey says. Indeed, if I am not much mistaken, much of the criticism he makes has been in our minds also, and no one can accuse us of antagonism to the stage. In fact, our love for it makes us its sternest critics at times.

"We can pass over without much comment his remarks upon the unwholesome atmosphere of the stage and its pernicious effect on the youthful mind. All it needs is the qualification 'sometimes.' . . .

"We can guard against these brazen, fleshly plays, however. The honest-minded writer about the stage will point out their dangers. The greater evil lies in the subtle undermining of character which follows upon laughing attacks made upon domestic life.

"If you have witnessed any of the farces that have been popular in the past score of years, you will recall that they have all been variants of one theme. And that was the hoodwinking of a wife by a lark husband.

"The changes that have been rung on this one idea show greater ingenuity than morality on the part of the dramatists. They have not only put the husband in a single situation—an entanglement, more or less serious, with a woman—but they have found a thousand and one ways of extricating him from it.

"The danger of such plays lies in the way that the audience receives it, quite as much as that in which they are presented. The complications are always so humorous that they convulse the auditor. And when you laugh at evil you condone it.

"I am not a prude, and I don't wish to be preacher, but there is a great danger here, and a growing one. The whole social situation doesn't make, as it should, for the sanctity of married life and its preservation. The follies of the world have too great a grip upon both husband and wife. They do not feel in double harness as smoothly as they did; they do not try to get

each other's gait, as was once the case. "Under such conditions it is a positive evil to have the stage make mock of marital misdemeanors with all of its misplaced eloquence and ingenuity. It is like touching a torch to tow in some cases. In all it is destructive.

"The danger, too, does not lie alone in the way the masculine mind grasps it. There is also a perverse feminine education. It teaches the wife that what is sauce for the goose is also sauce for the gander. And it puts before young girls who are contemplating marriage—which means them all, for there is none predestined to spinsterhood—a false and unwholesome idea of the world. It makes them suspicious. It breeds a distrust that may in turn breed something worse.

"Now the average woman doesn't believe in man. It is part of her creed to hold him as wicked or full of potential wickedness. If she is a domestic body, loyal to her own fireside, she will exclude her own male relatives. But the rest of the world is tarred with a big black stick. When the stage emphasizes this belief, or this unbelief, rather, when it shows man as errant in his love and chortling over it, then it demands the denunciation of the layman, and the scourging of the clergy far more than in its open, flagrant fleshliness."

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**AUTHOR and PLAYRIGHT.**

Joseph I. C. Clarke, president of the Friendly Sons of St. Patrick of New York, has dramatized the late General Lew Wallace's famous book, the "Prince of India," and is now in Chicago supervising its first production there. It is expected that the play will be the dramatic event of the year. Mr. Clarke wrote a play with Robert Emmet as its hero for the late Sir Henry Irving, but the English Government would not sanction its production in London.

Joseph Ignatius Constantine Clarke, editor and playwright, was born at Kingstown, July 31, 1846. At the age of twelve years he went to London with his family and in 1863 became a clerk in the Board of Trade. In 1868 as he was an ardent Fenian he resigned his position and went to Paris. Thence he came to the United States, where he has since resided. In 1873 he married Mary Agnes Cahill and has two sons. He served from 1868 to 1870 as assistant editor of the Irish Republic. In the latter year he joined the editorial staff of the New York Herald, and continued in its service until 1883, when he became managing editor of the New York Morning Journal, which position he held until 1895. From 1898 to 1900 he was editor of the Criterion. He then again joined the Herald's staff, and was until recently editor of its Sunday edition.

Mr. Clarke is the author of "Robert Emmet," a tragedy, "Malmor-da," a beautiful metrical romance, and of various plays. He is the author of the "Fighting Race," probably the best poem of the Spanish-American war, and a pronounced favorite of President Roosevelt, who also glories in a strain of Irish blood. "Rough Rider Bucky O'Neill," read at the last St. Patrick's day dinner of the Friendly Sons, sang of those of Gaelic birth or parentage, whose bravery, immortalized that regiment in the war with Spain.

**IGNORANCE IS BLISS.**

"Don't you think," asked Mrs. Oldcastle, "that everybody is affected more or less by environment?" "Yes," replied Mrs. Packenham, "if they're foolish enough to take such things, but I always turn down my glass and never touch it."

**The Art of Listening**

Criticism of opera, concert or drama has been confined hitherto to the character of the work, the quality of the performance, the accomplishments or lack of accomplishment of the artists. That some enlargement of this conventional field is possible and profitable is evidently the view of a writer in the Craftsman, who indulges in a lengthy criticism of the American opera audience. "The opera audience," she says (for it is a woman who writes), "is the least cultured musically of any American music-attending audience." Passing this by as an assertion difficult of proof even if true, there is little doubt that the ways and manners of audiences—not only in New York, but here and everywhere—often afford ample ground for criticism. Not because they are unmusical, as that is something they perhaps cannot help, but for various sins of omission and commission.

In analyzing the opera audience the Craftsman critic is undoubtedly right in assuming that "people go to the opera for many reasons besides love of music." They go because it is the fashion, to see one another, to gratify a curiosity, or, at the best, for the sake of a favorite singer. Others go as they would to a lecture, armed with books of "motives," scores and annotated programmes. Then there are those whose imaginations have become inflamed by the newspaper notoriety accorded to the principle singers, and who spend their time identifying and gossiping. It is charitable to assume that these people are enjoying the performance in their own way and do not realize that they are ruining the pleasure of others with different tastes. Finally, there is the frankly social element, which talks through the music and departs with silken rustle at the precise moment to spoil a climax.

All the sharp criticism directed against these things by the writer in the Craftsman is deserved, and might be applied with equal force to audiences other than those which attend the opera. There are unnecessary distractions at all musical gatherings. The art of listening stands in need of cultivation. Various writers have endeavored to tell us how to do this, but a more important matter still is how not to interfere with the listening of others. First, there are the tardy comers, most of whom would be just as many minutes late were the hour of beginning set at midnight instead of eight o'clock. Our ears are assailed by the general squeak of things—the door, the seat, the usher's shoes. There is the rustle of programmes, the dropping of umbrellas. The air of the concert room has a peculiarly stimulating effect upon the unfortunate afflicted with nasal and bronchial troubles. And the talker—or, rather, the growler—is in evidence at the symphony concert, the piano or the violin recital no less than at the opera, and with even more disturbing effect. Without specifying further, it is clear that anyone who goes to a concert and succeeds in hearing anything well must be a person of mental strength.

Then there is the matter of applause. Some music lovers maintain that all applause is to be condemned. They declare it to be a disturbing habit acquired by the unthoughtful from the antics of those who are naturally incapable of appreciation. Certain it is that under present conditions, applause is an utterly meaningless distraction. Like the gentle rain of heaven, it falls alike on the just and the unjust. It springs from the present-day habit of tenor and prima donna worship, the deification of the virtuoso, the exaltation of the interpreter above the composer. Does the spitting of gloves and pounding of feet betoken appreciation of artistic effort? Seldom, indeed, compared with the number of times it denotes the desire to force the artist to do more than he has agreed. Ill-timed, boisterous and often un-called-for applause is but another disturbing factor of the concert room. Let the Craftsman critic continue her good work. The field is a broad one. Reforms come slowly enough at the best, but without agitation they never come at all.

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**DAIRY PRODUCE.**

Receipts of butter during the week ending Friday, March 30, were 1402 packages, against 636 packages for the week previous, and 1240 packages for the corresponding week last year, and the exports for the past week were only 100 packages, from Portland.

Choice grades are still very scarce. New milk butter is coming in, and meeting with a good demand at 22½c to 23c. Full grades have to be very fine to bring over 21½c, some nice lots having been placed at 20c, with undergrades selling at 19c. Fresh-made separator butter, in small tubs, is in good demand at 21c to 22c; rolls are selling at 19c to 19½c; western dairy at 18c to 18½c, and Manitoba dairy at 15c to 16c. Quite a number of the factories in the Eastern Townships are opening up next week, and it is expected that the receipts from now on will increase, and in view of this, holders are anxious to work off their remaining holdings of last season's make.

The local market for cheese is quiet, and there are no further developments to note. Quotations are nominal at 18c to 18½c per pound.

**GRAIN MARKETS.**

The flour market is moderately active, and there is a better tone in evidence, though prices are kept steady.

Rolled oats are easy in tone, and trade is quiet on the local market. Prices are rather unsettled, and the tendency is to buy only for actual requirements. Quotations to-day range from \$1.90 to \$1.95 per bag for small orders, and \$1.85 for wholesale lots.

Cornmeal is quiet and steady at \$1.30 to \$1.40 per bag.

Oats maintained their firm position to-day in spite of a small enquiry and very light trading. No. 2 white, ex-store are offered at 39½c per bushel; No. 3 at 38½c, and No. 4 at 37½c.

The hay trade is quiet and prices are unchanged.

**VESTMENTS** Challenge Ciborium  
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At 62c—Black Paillette Silk, fine bright finish, special importation for ladies' dresses, 75c quality. Sale price ... 62c

At 54c—Fancy Louise Silk, in new Dresden designs and all the leading summer shades. Regular 75c. Sale price ..... 54c

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At 33c—French Tamaline Silk, extra fine chiffon finish. A very choice line for blouses. Regular 50c. Sale price ..... 33c

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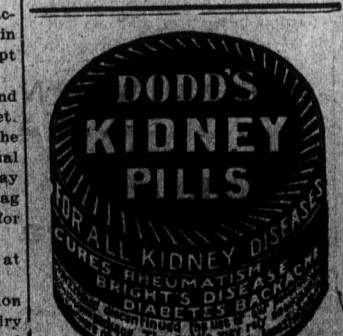
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**GIVING A WOMAN HER RIGHTS.**

The car was full and the night was wet. The bell rang, the car stopped, and a lady entered. As she looked tired a nice old gentleman in the corner rose and inquired in a kind voice, "Would you like to sit down, ma'am? Excuse me, though," he added, "I think you are Mrs. Sprouter, the advocate of woman's rights."

(Translated from the French)  
Freeman's Journal

For the first time since the election of the Pope, the people of France have been made to realize the heart of Catholicism to the press, which carries remotest hamlet the news affecting the national life, especially to the revival of religious sentiment due to viced methods of taking the inventories, there is no French territory where it is known to-day that the Pope the head of the Catholic and that with him alone decision whether the law per 9, 1905, will have the country are concerned. P course, on many occasions course of our history, in the racter of supreme head Church, have intervened in tical and religious affairs The election of Pepsin the coronation of Charlemagne pates with Philip the Fair cordat with Francis I., t agreements with Louis condemnation of the civlition of the clergy, and, f concordat with Napoleon, great events shed light on eign role enacted by the

But the people, the great citizens, the workmen in the peasants in their fields they ever had a clear perception of the authority so necessary Bishop of Rome? Have they realized the supreme position holds in our Catholic life the present for the great faithful the Pope has been living at a great distance from a foreigner whose residence late in the capital of Italy late clothed in white, were told in their catechism pastorals, of their Bishops the sermons of their parish holds on earth as head of the place of Jesus Christ. twice a year the priests mission for Peter's Pence. cases it was necessary to the Pope for dispensation This people knew little more about the exercise of the gious sovereignty of the R. The parish priests put them were named by the Bishop, according to the ne was appointed by the go The part enacted by the P never brought home to the The reading in the pulpit occasional Pontifical Encycl not give a clear, well-defin sion of the true position Church of him who is righ the Vicar of Christ. This ence of a Catholic people to the supreme pastor of t of Jesus Christ, the Son and the Redeemer of the W often for us a cause of sor sometimes of religious app

To-day in the tragic brought on by the enactm law of the 9th of December is in the forefront. All e fixed upon him. None c him. His unquestionable intervene and the need for no are acknowledged by all he alone who has nominat new bishops for the sees le by M. Combes. In every c as a matter of right and as a fact, possesses supren rity. He is placed over th as the bishops are over th

The people had heard the how at the birth of Christ this land the Bishops of R successors of St. Peter, th the Apostles, sent preache Gospel into Gaul to conver tion to the faith of Christ. This in the long vista of seemed like a legend or som tic story. Long ago the mission of the first Bishopp cient Gaul became for th merely a historical fact wi bearing on the present. Th