

relation with your neighbours. Are you beloved in your home? Can you control your temper? Do you talk scandal? Are you familiar with the condition of the poor? What are your methods of relieving it? Can you happily give disagreeable service to the sick? On what social theory do you invite guests to your house? What proportion of your income do you give to the needs of others? What is your idea of a Christ-like life?"

I am afraid this high ideal is beyond us all. The consistent democrat—the sanctified socialist—the consecrated agitator—He has no successor in these modern days. Caste and social rank, money and influence are still paramount, yet they had no attraction for Him. He denounced the fashionable shams of His day with the "nonchalance of an emperor and the intelligence of an artisan. His social theories held the relentlessness of love."

### CORRESPONDENCE.

#### THE BALANCE OF TRADE.—A REPLY.

To the Editor of THE WEEK:

SIR,—Our friend in New Westminster who signs himself with the last letter of the alphabet has fallen upon an old artifice of the Controversialists in setting up a man of straw in order to knock him over, but this is a poor way of discussing an economical question. If he will read again the letter he is commenting upon, it will be plain to him that the banker never told his client that an excess of imports directly indicated a losing trade. Every trade transaction conducted in fairness, consisting of buying and selling, is expected to bring a gain to both the parties concerned in it. If such outcome were not calculated for, the act of traffic would not be effected by men with their eyes open. The individual importer or exporter looks for a personal gain so long as he carries on a legitimate trade and is free from the hamper of accidents. The nation's trading, generally profitable, will be largely dependent for its success upon the good intelligence, the industry and the sobriety of its traders and those they employ. The point that the banker took some pains to assert was, that, other things being equal, there would be deficiency of specie at the end of a given term to the country that had imported goods in excess of its exports, and that such loss or deficiency of specie might, notwithstanding the calculated profits of the trading, be very inconvenient, and even, if persisted in, lead to a stoppage of its outside trade. That is a plain proposition, and there is no need to depart from the record until it has been mutually agreed to. But he went on to say that such deficiency of specie could only be compensated, and its effects prevented, by monetary transactions that would rank under the heads neither of imports nor exports.

"Z" says "gold is always included as an article of export or import." If he will turn to the "Trade and Navigation Returns," published annually by the Federal Government at Ottawa, he will find that gold and silver coin are never so included, and, indeed, could not be. The use of coin or specie is to serve not only as a standard but also as an adjuster of values between traders when settlements are required. Bullion imported or exported for consumption in manufactories follows a different rule, and, while allowed to pass free of customs duty, has its value included in the year's lists of exports or imports. Let us be clear about our facts and we shall be less likely to confuse the issue.

But the banker stated, also, that a country having incurred an adverse balance of trade in the aggregate business done with the nations it had traded with, and more emphatically when such adverse balances had been repeated or become chronic, would have to provide the needful gold coin to adjust such adverse balance—adverse in the gold sense, be it understood—from other sources than the mutual traffic of imports and exports. Time did not allow him to particularize the sources of gold supply that might become available. Let us understand, to begin with, that a certain quantity of coin is required to be kept on hand, as the ordinary medium of exchange in the home trade, and a certain further quantity for the foreign trade—for the particular contingency of the balance in the aggregate being against us. The proof of this has already been given, and I need not repeat it here.

If the balances of the outside trade of our country had been always in our favour, the gold would flow into us from beyond our borders for payment of any future balances that might be adverse to us on a year's showing, and we should probably find enough specie for home trading likewise. But supposing the case of our gold or specie running short, from whatever causes that might operate and take it out of the country, it would be possible to get our gold supply replenished in one or more of the following ways, always supposing we had the methods within our own power, which might be but very partially true of some of them:—

(1) By the more or less permanent borrowing on long-term debentures of the Federal, Provincial, Municipal and Company authorities of the country, involving annual interest-payments on our part, and the burden of future liquidation upon ourselves or our posterity.

(2) By gold mining and mintage within our own territory.

(3) By the interest or profits on outside investments, if we should happen to possess them.

(4) By outside trading of the sort "Z" describes in his supposed ventures between the West Indies and the Baltic—which are neither Canadian imports nor exports. (By putting this transaction in the wrong list, as he has done, we should import confusion—nothing more.)

(5) By the ready-money expenditures of tourists and visitors to our country; also the money in possession of immigrants or settlers on their arrival.

(6) By the gold earned by ocean freightage in Canadian vessels received from the natives of other countries.

(7) By the gifts and bequests of friends and relatives of our people in older or connected countries.

(8) By the gold investments in Canadian industries of those living outside of our territorial limits, whether they might intend in person to follow their money or not.

Of course, there will be corresponding loss or deduction of our gold supplies when it is our own country that has to make the remittances from any of the above causes, but such are some of the chief means through which gold is made to flow into the coffers of a country sufficient to sustain the nimbus of credit by which money capital is enveloped. To take an extreme case, in opposition, a nation has only to part with all its stores of gold through some continuous drain, and adopt the plan of the *Assignats* of a century since, to bring itself gradually into a monetary state which will be something more than deplorable—ruinous is the only word.

In general, a losing trade is one thing—a monetary inconvenience to be mainly remedied by the extra indebtedness of posterity is another.

So far from insisting upon the need of a plethora of gold, our banker would freely admit that it would, if it existed, become the source of inconvenience to the community, if only by the way it would enhance prices, to the detriment of those who lived by fixed incomes.

There is little more to be said on the topic at present. "Z" has only to take up his Euclid to see that it is not customary to prove one proposition by discussing a different one, and that corollaries and deductions are usually taken up after the main thesis has been satisfactorily settled.

Literary and Historical Society,  
Quebec, Oct. 17, 1891.

POSTSCRIPT.—There was one surprising statement in "Z's" letter that was overlooked by me, as that imaginative effort happened not to be before me at the time of writing. It is as follows: "A nation's imports are the pay it receives for its exports, and, in a profitable international trade, should always exceed its exports." (!) Let us only imagine one of the parties to this conceived arrangement avoiding to meet some part of its drafts for goods imported, with gold payment as they fell due, upon the plea that these "imports are the pay it receives for its exports." We should then know, by the results to the said traders, how much profit would inhere in a mere excess of imports. All this is too absurd for discussion!

Y.

### "ALL HANDS ON DECK!"

When clouds brood on the sullen main,  
Black with the portents of a storm;  
When growls the furious hurricane,  
Hoarse cries the watch below alarm,  
And flights of slumber rudely check:  
"Ahoy, below! all hands on deck!"

Inured to aught, at duty's call,  
In haste they man the tilting yards,  
To furl the canvas ere the squall  
That oft disastrous task retards.  
When hailed, they comfort little reck:  
"Ahoy, below! all hands on deck!"

From dreams of dear domestic joys,  
These words have roused reluctant men  
To dreadful scenes, whence they, like toys,  
Were swept away,—and then—ah! then,  
Weep, orphans, on your mother's neck!  
"Ahoy, below! all hands on deck!"

The hulks submerged in every deep,  
Whose timbers sailors' bones bestrew,  
From centuries of halcyon sleep,  
Shall muster each its gruesome crew,  
When summoned from the foundered wreck:  
"Ahoy, below! all hands on deck!"

WILLIAM T. JAMES.

GOOD teachers! Here is the supreme difficulty. Not only is the salary of the public school teacher small, his work monotonous and his place in society of little account, but his tenure of office is insecure, and he is often so hampered by multiplied and ever-changing regulations that he is not so much a free being as a cog in a vast machine that counts only by statistics. In these circumstances the influence of teachers on scholars, so far as character-building is concerned, is reduced to a minimum; for the influence of one soul on another is a very subtle thing, and the atmosphere of freedom is essential to the importation of it to a class or school.—*Principal Grant.*

### ART NOTES.

MRS. W. E. ROWLEY, of Glassonby, Cumberland, England, a daughter of the Hon. A. N. Richards, of Victoria, B.C., has taken the silver medal for an oil painting at the Kendal, England, Exhibition. It is with very much pleasure that we note Mrs. Rowley's achievement.

Neither in France nor in England—or, to speak more correctly, neither at the Salon of the Champs Élysées, the Exhibition of the Champ de Mars, nor at Burlington House—have the sculptors now most prominently before the public brought forth this year anything of memorable excellence—that is, combining with brilliancy of technique absolute newness and felicity of conception. The reason for this apparent halt in inventiveness and productive power is not so much any real falling-off in the quality of the work executed by the protagonists of the plastic art, as the accidental circumstance that the best sculpture of the year has not in either country found its way into the exhibitions. At home neither Mr. Gilbert nor Mr. Onslow Ford has been able to finish the important works which they had promised to the New Gallery, while Mr. Harry Bates contributes to the Royal Academy a group already seen there in a preliminary stage, and Mr. Hamo Thornycroft does not put forth his full powers. In Paris M. Dalou, though he is admirably well represented at the Champ de Mars, has put his finest work into the magnificent monument to Delacroix, now in the Luxembourg garden; M. Injalbert has nothing at the younger Parisian institution as important as his design for a monument to Mirabeau, destined to be placed in the Panthéon; while M. Rodin still broods, in his studio in the Rue de l'Université, over the great bronze gates inspired by Dante's "Inferno." M. Paul Dubois is represented at the Salon only as a painter, and not at all in his chief *emploi* of sculptor, and M. Frémiet only by an unimportant statuette; M. Antonin Mercié sends no work of first-rate importance, while neither of the performances issuing from the studio of the late M. Chapu is quite worthy to stand on a level with his finest productions. Perhaps nothing in any of the three exhibitions is worthy to take equal rank with the magnificent portrait-medals of M. Chaplain—a modern Pisanello—while, for skill of execution and exquisiteness of finish, the medals and plaquettes of M. Roty take a very high position by the side of those of his *chef d'école*.—*Claude Phillips, in the Magazine of Art for November.*

### MUSIC AND THE DRAMA.

#### THE GRAND.

THE latest production of the Waltz-King, Strauss, "A Night in Venice," was presented here for the first time by the Tillotson Comic Opera Co., in which Miss Lamont displayed her charm of person, and a flexible, light soprano voice, to good advantage; more especially in the duet with Mr. Perse in the first act; this gentleman is winning public favour rapidly by an easy, natural deportment, and an improving vocal technique, which should ere long place our fellow-townsmen in the front rank of English operatic artists. A little more chest voice and considerably more throat expansion will aid him thenceward. The remaining members of this bright company, including the young and fresh-voiced chorus, aided and abetted the principals in their well-conceived designs upon public applause. The concerted numbers, more especially the quintette in the balcony scene, were musically effective and were redemanded.

This Thursday, Friday, Saturday and matinée, the distinguished tragic actress, Rhéa, is presenting a new historical drama, "La Czarina," in which Mlle. Rhéa will assume the character of *Catharine I., Empress of Russia*. The play opens in the last year of the reign of Peter the Great and closes with his death. Mr. Wm. Harris, an old favourite, appears as *Peter*. Mlle. Rhéa is well supported by a strong company of well-tried assisting artists, and wears the most gorgeous costumes, so it is claimed, ever donned by any *artiste* in this country. This will afford the opportunity for the ladies to compare the Bernhardt and Rhéa respective idealistic costume poems. The Polish beauty who is enslaved as the wife of Peter the Great, but whom she in turn ruled—yet loving Count Sapieha—pours a picture of love for love's sake, yet fear for its discovery and punishment; all these situations give every opportunity for the display of Mlle. Rhéa's great histrionic ability and skill as an actress of the first rank in her profession. Following, next week the local amateur histrionic talent will present "Ben Hur," in splendid style, the proceeds for the week to go towards augmenting the funds of the Infants' Home, a most worthy charity; that of itself should appeal to the sympathies of everyone.

#### THE TORONTO.

THIS house has been favoured with the presence of two live kings this week, one a "Mountain King" and the second a "Bandit King," both holding court, in the midst of numerous lieges. Next week that clever little musical soubrette, Corinne, is at last to appear in "Carmen up to Date," a cleverly written burlesque, with clever music, interpreted by a clever company.

#### THE ACADEMY.

As predicted, the announcement that the greatest living French tragedian would appear in "La Tosca" filled