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## EDITORIAL SECTION

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### "GO, GET A REPUTATION"

Onlookers, by-standers, observers and such like must be inclined to think that the attitude of the Ross party—there appears to be a consensus of opinion that the names Liberal and Reformers should be dropped in their case—is very much like that assumed by champion prize fighters when they do not care to meet a challenger. "Go, get a reputation and I will talk to you!" was the constant reply of one John L. Sullivan to men of lesser might who were willing to take several punches from his huge fist providing several hundreds of dollars accompanied them. So it is with the Rossites, who more than ever since the Ross mayor succeeded with his charge against an opponent that he lacked experience, have rung the changes on the old saying about the devil you do know and the devil you don't. They seemingly forget that they were once in the same identical position as the Whitneyites, at Ottawa, Toronto and in other places where politics have their centre. They also conveniently forget the "speak-now" incident which proved the existence of a conspiracy, as well as contemplated treachery and which was ultimately put into force. There are, indeed, many things that they would deposit under the seven seas, but they are bogies that refuse to subside tho the premier vociferate periodically until the crack of dawn. They are spectres that will not down any more than did those of humped-back Richard, when on Bosworth Field the ghosts of his various victims addressed him. It is not difficult to imagine the several ghosts of sundry violated Reform principles delivering themselves thus to the chief big game of the tribe in Queen's Park:

Let me sit heavy on thy soul on Wedn'sday!  
Think, how thou stabb'dst me in my vital parts  
At the Soo; despair, therefore, and die.

Or

When I appeared strong, my sacred body  
By thee was punched full of deadly holes.  
Think on West Elgin and me; despair and die.

And to J. P. Whitney,  
Be cheerful, Whitney; for the wronged souls  
Of butcher'd principles fight in thy behalf.

Or

Awake and think, our wrongs in Ross' bosom  
Will conquer him! Awake, and win the day!

Reputation and experience are both desirable qualities, but right and truth are greater. Allegations of lack of experience and that the temptations to do as has been done will prove too strong cannot in this case be accepted as exculpatory pleas. The damning list of offences is too great and the confirmatory proof too strong to be brushed aside even by the Mayor of Toronto or the Chancellor of Victoria College, both of whom have duties to perform in the interests of all parties and who hardly set a praiseworthy example by strenuously advocating the claims of one and denouncing another. However, neither Thomas Urquhart nor the Reverend Chancellor Burwash by stepping into the breach can repair the dark staring gaps in the ramparts of the Ross Government. Nor will the pugilistic slogan of "Go, get a reputation" avail them aught.

### MODERATION OF THE JAPS.

The modest character of Japanese hopes and aims is remarkable. They took up arms, first, to secure the position in Korea, which geographical proximity, their long historical connection with the country, and their extensive commercial interests there fully entitle them to claim; and, secondly, to prevent Russia acquiring a hold on Manchuria, which would endanger not only their interests in Korea, but also the integrity of the whole of Northern

### A DISCOURAGED CHANTICLEER



THE GRAND OLD ROOSTER: There's not much heat in crowing about daybreak, when a feller's got his comb froze and is locked out of his coop.

China. And the settlement they desire is merely one which will secure these objects, not only for the time being, but also, as far as possible, for the future. The last will be from a simple task. It may not be difficult to loosen the Russian hold on Manchuria; it will be very difficult to provide against an attempt to reverse at a more convenient time the results of a Japanese victory in the present war, to re-establish Russian prestige, and to regain the long coveted land which will give Russia a sweep of territory extending from the Urals to the ice-free waters of the Pacific.

Considering the enormous risks incurred, and the extent of effort and sacrifice required to expel the Russians from Manchuria, the terms of the settlement generally desired appear exceedingly moderate. The Japanese mean, of course, to establish a firm control over Korea, and they desire a complete evacuation of Manchuria by the Russians, after which the province will be handed back to China. But without certain conditions such a surrender would be an invitation to Russia to return to the attack. The surrender of the province to China will probably be made conditional on a thorough reform of the Chinese administrative system, and on the establishment of a firm and orderly government; while for military security there would be established a garrison of a strong force of the best Chinese troops, possibly officered by Japanese; the well-disciplined army of General Ma; now on the Manchurian frontier, would probably be the force employed. It is also thought that a body of Japanese troops should be maintained in Manchuria at China's expense, to serve as a backbone of military strength. But, except for these measures of precaution, Manchuria will be absolutely under Chinese control, and as open to the commerce of the world as any part of China to which traders are now admitted. Further, it is considered that the permanent occupation of Port Ar-

thur by Japan is a necessity that will admit of no argument. As Port Arthur had become a Russian possession, its occupation will be no loss to China, while it will provide a secure base in the event of any necessary action by Japan in China, which future disturbances may demand. But it will be also necessary to provide against danger from the northeast. As long as the Russians possess Vladivostok and the territory around, there will inevitably be a strong temptation to use this possession for an attack on Korea, or on the northern island of Japan, to which the fortress of Vladivostok is a continual menace. Very justly, therefore, the Japanese consider that Vladivostok must be dismantled and cease to be the strong military port and arsenal that it is at present. If possible the Japanese would like to force the Russians back to the line of the Amur, compelling them to evacuate all the territory extorted from China in 1860; but such a concession, no matter how long the war threatens to continue, will hardly ever be made by Russia.

As Russia will hardly be willing to pay an indemnity in the event of a final defeat, two other demands will probably be made as a fair recompense for the risks and expenses of the war. These are: the cession of Saghalien Is and to Japan; and the control by Japan of the section of the Siberian Railway running thru Manchuria, with its two branches to Port Arthur and Vladivostok. Originally a possession of Japan, Saghalien was seized by Russia without show of right about 30 years ago. Its mineral wealth is considerable, and as a fishing ground for cod, seal and whale it is of the highest importance. The Russians at present draw a large revenue from the dues paid by fishermen of foreign countries, and especially Japanese fishermen. If Japan acquired the island it would be invaluable, not only for its fisheries, but as a training ground for seamen. With regard to the Siberian railway,

the only possible arrangement, if the Russians are expelled from Manchuria, is for the Japanese to control the railway; and whatever benefit they derive will assuredly be a most moderate return for the expense and dangers of the war.

### THE FUTURE OF THE STAGE.

The calamity howlers and fault-finders who are continually and persistently deprecating the drama from the pulpit and thru the columns of the newspapers, claiming the degeneration of the stage, are much like our ancient friends who tell us of the old-fashioned winters they used to have and of the snowstorms of their boyhood days. True, thru the present vogue of musical comedy and the humorless, humorous productions, if we may express them as such, the drama or stage in general has suffered a severe relapse, but from which it shows signs of recovery, thanks to Viola Allen and Ada Rehan's Shakespeare's undertakings and the more pretentious dramas essayed by Sir Henry Irving, Richard Mansfield and a few others. The fault-finders ask time and again, "Whom have we to succeed Irving and Mansfield should anything rob us of their personality?" The same cry was raised when Garrick, McCready, Edmund Kean, Edwin Forrest, Edwin Booth and other foremost actors of their time were taken from us. But the stage survived and survives.

Perhaps the public have gone to musical comedy and its contemporary amusement as a relief, after the memory of the great artists of the past had been forgotten. The same as we remember the pies that mother used to make, we recollect our first "Hamlet" or our first "Richard III," and how when we were young our parents took us to see one of the great masters of the stage, and we felt that it was a great treat; not that we thought so, or not that it was, nor in any way to minimize the artists' ability, but many

have seen the day when they saw a performance and personally did not think much of it, but yet, rather than be the exception, they moved with the opinion of the multitude. In other words, they pronounced the thing grand, when down in their hearts they thought it only mediocre or fair.

It is not, however, with the stage at large that we in Canada are so much concerned. The lay of our land makes exceedingly small that etao tannunuu us dependent upon the United States for things theatrical; and, therefore, when we ask who is to succeed the leading actors of the day, we naturally turn thence, and we point to Thomas E. Shea, Creston Clarke, Otis Skinner, J. K. Hackett and perhaps Corse Payton. Of this quintet, neither Payton nor Clarke has assumed the height of perfection of Hackett, Shea or Skinner. In fact one adheres to the melodrama and the other is quite content to remain leading man with a prominent familiar star. Not so, however, with Mr. Shea, who, altho retaining his friends of the melo-drama, with such plays as "Man o'Warman," "Pledge of Honor," "The Voice of Nature," "Banished by the King," etc., has won a host of others by presenting plays of his dramatic art and has risen many rounds on the ladder of fame by capably presenting and credibly acting such standards works as "Richelleu," "A Lady of Lyons," "A Fool's Revenge" and "Othello," not to mention "The Bells" and a version of "Dr. Jekyll and Mr. Hyde," in which, with all respect to others who have attempted these most difficult roles, he stands in the foremost place, and is noted throught the east and the west as among the first of the exponents of Stevenson's works. To the delectors of the stage it is possible to point with pride to the men of this calibre and to remark that the present run of musical nothingness is on the wane. Good books, good plays and good actors will again be in demand and the management of the great theatrical enterprises the public look for the restoration.

### THE MUSIC OF TO-DAY.

A deplorable absence of melody is a prominent characteristic of most modern music, remarked a leading musician the other day. It is not fashionable to state this fact in an age in which the man who confesses that he is not what is described colloquially as "up-to-date" earns for himself the contempt of the crowd. This fact renders all the more commendable the courage of the speakers at the conference of the Incorporated Society of Musicians, recently held in Manchester, who, regardless of consequences, boldly criticized the tendency of the times as exhibited in the sphere of musical composition, and denounced that perpetual straining after new effects which has resulted in producing a vast amount of noise and in robbing music of its charms under the false pretext of advancing musical art. Innumerable are the grumblings against art, which have been committed in the name of art, and, with regard to music, the sacrifice of melody has been the chief offence. Professor Prout is entitled to the credit of having put his views on this subject more plainly, more unequivocally and more forcibly than any of the other speakers who discussed the matter. The decay of melody he accounts for by the fact that everybody wants to do something which has never been done by anyone else. Young musicians speak disparagingly of old music; the three chords, the tonic, dominant and sub-dominant, do not suffice for them; he wishes that young composers would only be content to write more naturally, instead of writing stuff which is enough to make the dead masters turn round in their graves, it is so horrible. People are, however, afraid to be natural for fear of being commonplace. The situation is so plain that none will question it. Duncan Hume of Fournemouth, in covering a portion of the ground which the professor of music in Trinity College had traversed, found fault with many modern musicians for over-scoring their compositions. Beauty, he pointed out, is lots sight of in seeking for intricacy, and young composers are too apt to think that if they can score on forty or fifty lines their composition is a great work.

Efforts such as these described by Mr. Hume enable us to enter into the spirit of Dr. Johnson, who, when asked

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