

of self that Ego is developed into his strongest and often his most despicable characteristics.

"Is he educated?" Yes, but not within the high scholastic meaning of the term (there are of course notable exceptions), but he is glazed over with a pretty coating of stage erudition, which answers every purpose of his calling. The theatre is the actor's alma mater, and as a finishing school it has no superior. Ease, grace, elegance of speech and manner are embraced in the curriculum of a stage education, and when the college graduate enters for dramatic honors, he finds that he has much to learn from the less erudite but more finished man of the theatre.

"Is he refined?" On the stage, yes. The atmosphere of poetry, romance and music which surrounds him should exert a refining influence upon his mind, and, indeed, his face and manner bear their imprint and, while in the glare of the footlights, he is all that he appears to be; but when the play is over, and he retires to his dressing room, he is very apt to discard his refinement along with his dressed garments, and the elegant Sir Percy of an hour ago degenerates into the commonplace and, sometimes, the vulgar Tim Jones.

The greater portion of his existence is a fiction, wherein light, color, harmony, excitement, and—that which is prized more than all—applause exalt him to the highest heaven only to drop him to prosaic earth again with the fall of the last curtain, and he realizes then that he is merely a lump of common clay, with all the desires and appetites of the animal. All the fictitious elegance of his surroundings, the mockery of champagne and ambrosia, have aroused his appetite for beer and sandwiches. But if he makes a hit—*magna caput*—then comes the inflation, and away he floats upon the air till the gaseous vapor of his vanity finds outlet through his proclamation of the great I am.

This, of course, applies only to the juniors: the reserved seniors are immune, having had, but outlived, the young actor's most grievous malady.

"Is he true to his friends?" Temporarily. His itinerant mode of life precludes the formation of lasting friendship. His associates to-day are forgotten to-morrow, but he is capable of strong attachments and intense dislikes. He will share his last dollar with an impecunious companion, and expends the full force of a very profane vocabulary upon the critic who has given him a well deserved "roast." Praise him, and he is happy. He accepts flattery as his just due, and never for a moment doubts his own worthiness.

"Is he courageous?" Yes: often to heroism, as exemplified by his conduct during the destruction of many theatres by fire. He has saved the lives of others, and endangered and lost his own life on many such occasions.

"Is he charitable?" The answer to that is echoed round the world. There was never a time

when he failed to respond to the appeal of the suffering or distressed. He was never known to refuse his services for the amelioration of the condition of the poor. Charity is pre-eminently the actor's most conspicuous virtue; were he deficient in every other noble quality (which he is not) the possession of this, the divinest of all attributes of the human heart, would cancel every fault, supply every deficiency, and leave a balance of blessings to his everlasting credit. His faults, follies, vanities, idiosyncrasies are all forgotten and forgiven in the contemplation of his big, generous heart, wherein the white winged angel has ever found a sympathetic lodgment. Yes, the gay, flippant and frivolous, and sometimes thoughtless, actor is always charitable.

To sum up. The peculiarities of the actor are not the outgrowth of association or environment, but they are the innate and essential qualities of mind and temperament that fit him for the histrionic profession. Did he not believe that he was especially created to outshine every star in the theatrical firmament, if Ego was not so largely developed, if he was devoid of vanity and conceit, in short, had he not a fictitious and imaginative nature, he could never become an actor. The qualities may not appear admirable, but they are the necessary mental equipment to the artistic temperament, and if a touch of genius be added thereto, they are apt to evolve into greatness. Painters, sculptors and creative musicians are given to the same self-inflation, and they never seem to notice the enormous developments of their heads. Well, they are all dear, good fellows, who add more than their share to the pleasures of life, and the world is better because they have lived in it, and with all their foibles they have many virtues, and we'll continue to love and bless them for the pleasures they give us.

WINSTON CHURCHILL.

Mr. Winston Churchill has not set the St. Lawrence on fire. Describing the famous war correspondent's first lecture in Montreal, a local journal says: "Most of those present went away pleased, but disappointed. This was a tribute to Mr. Churchill's ability as an entertaining speaker rather than to his so-called lecture, which at best was nothing more than a breezy talk principally about himself, illustrated by a few very ordinary limelight views. Nor can it be said that the man who won a seat in the British House of Commons through the reputation gained as a war correspondent for the London Morning Post has a pleasing personality. His stage appearance was distinctly disappointing, as he slouched on to the stage in a manner strangely incompatible with the gallant bearing of a hero. His voice, though well modulated, was rendered a little indistinct by a lisp and a rather pronounced English accent. But he lacked nothing in assurance, and easily caught the interest of his audience almost at the beginning by his easy, facile manner and the ability with which he played with his subject." Incidentally Mr. Churchill paid a high tribute to the soldierly qualities of the Canadians, and said there was not a regiment in the British service which was not proud to serve side by side with the men from Canada.

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