

HON. T. W. ANGLIN,

SPEAKER OF THE HOUSE OF COMMONS.

The portrait of this gentleman which we insert to-day in our National Gallery will be received with much interest, owing to the commotion with which Mr. Anglin's right to his seat has been contested through alleged violation of the Independence of Parliament Act.

Timothy Warren Anglin was born in Ireland and educated there. He came to St. John, N.B., in 1818, and married Miss McTavish, a native of that city. He soon entered the career of journalism, founding the *Morning Freeman*, of which he has ever since continued to be editor and proprietor, and through which he has exerted considerable influence over the Province of his adoption. He sat for St. John County, in the New Brunswick Assembly, from 1861 to 1866, when he was defeated on the issue of Confederation to which he was opposed. In a few months before his defeat, however, he occupied the position of member of the Executive Council in the Smith Administration. In 1867 he presented himself for Gloucester in the House of Commons, and was elected. At the last general elections he was returned for the same constituency by acclamation. On the 26th of March, 1874, he was chosen Speaker of the House of Commons—a post which he has filled with marked ability, high distinction of manner, and strict impartiality.

INFECTION BY POST.—It is little use incurring the cost and trouble of large measures for the isolation of contagious disease, if those lesser precautions which, in fact, make up the sum of safety, are overlooked or disregarded. For example (remarks the *Lancet*), what particular advantage is likely to ensue from removing the unaffected members of a family in which small-pox or scarlet fever has obtained a footing, if they are daily apprised of the state of affairs in the sick chamber by means of letters elaborated at the bedside, and, for the evasion of prying eyes, carefully wrapped in blotting-paper under thin envelopes? It is not necessary to make any sensational statement as to the manner in which diseases, of this class at least, are propagated. If the atmosphere surrounding the patient is laden with germinal particles capable of inoculating a healthy subject, it is obvious the remedy may be transmitted in an envelope with the aid of thick blotting-paper, or without that accessory. The matter may be a small one, but it is sufficiently important to make precaution expedient. It would be well if the domestic quarantine could be more rigidly carried out,

OUR CANADIAN PORTRAIT GALLERY, No. 295.



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FROM A PHOTOGRAPH BY TOPLEY, OTTAWA.

and the very natural desire of excluded friends to be kept informed as to the progress of a case of infectious disease gratified in a way less likely to defeat the purpose of separation.

SHAKESPEARE'S LITERARY PARTNERSHIPS.—Under this title a lecture was delivered at the London Institution last week by Mr. F. J. Furnivall, before a considerable audience. The question was one of details, requiring attentive study of different specimens from those who shared work with Shakespeare. It was necessary to analyse these specimens to see whether the writing was that of Marlowe, Greene, Wilkins, Rowley, or was it that of Shakespeare. *Pericles*, *Cymbeline*, *Henry VIII.* were obviously to some extent the work of other writers. *Titus Andronicus*, marked by scenes of blood and thunder, was altogether at variance with the higher mind of Shakespeare, and seemed itself to say that it was not his. In the first of *Henry VI.* Mr. Furnivall traced the hand of Marlowe, whom he compared, in his earlier writings, with Mr. Swinburne, both poets being distinguished by a maximum of sound and a minimum of sense. Quoting several distinctively bombastic specimens, he maintained that these were contrary to the instincts and genius of Shakespeare, and were in all probability the work of Marlowe, Greene, or some other of the same school. *Romeo and Juliet* and *The Two Gentlemen of Verona* were supposed to be touched by some other hand; besides, having consideration to the romantic notions of the time, especially in Italy, he did not agree that even the conduct of Valentine in giving up his sweetheart to the base Proteus was altogether inconsistent with the earlier and more passionate period of Shakespeare's life. In the entrance of the drunken porter after the murder in *Macbeth*, regarded by many as unworthy of Shakespeare, the lecturer held that the relief afforded to the highly-wrought feelings of the audience was perfectly natural, and was far superior to anything that Myddleton could have done. In *Timon* no doubt a good deal was found that was not Shakespeare's. *Pericles*, too, was a play partly written by Shakespeare and put into some other person's hands. Specimens of widely contrasting style and power were read in illustration of this contention, as of the several other arguments advanced in the course of the lecture. *Cymbeline* contained several weak scenes that were not Shakespeare's. So, too, in *Henry VI.*, was found much of the weaker kind of Fletcher's work. In concluding, the lecturer recommended the student to confine himself in the first instance to the genuine plays of Shakespeare before venturing on those which were partially spurious.



MONTREAL.—SCENE AT THE BONAVENTURE STATION ON THE DEPARTURE OF THE IRISH PILGRIMS FOR ROME.—FROM A SKETCH BY OUR SPECIAL ARTIST.