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## NOTICE.

In order to prevent any delay in the delivery of the NEWS, or loss of numbers, those of our subscribers who change their place of residence will kindly advise us of the fact.

### TEMPERATURE,

as observed by HEARN & HARRISON, Thermometer and Barometer Makers, Notre Dame Street, Montreal.

#### THE WEEK ENDING

June 19th, 1880.			Corresponding week, 1879.		
Max.	Min.	Mean.	Max.	Min.	Mean.
Mon.. 72°	61°	66° 5	Mon.. 74°	64°	54°
Tues.. 71°	61°	66°	Tues.. 79°	55°	67°
Wed.. 75°	61°	68°	Wed.. 60°	53°	56° 5
Thur.. 77°	64°	70° 5	Thur.. 67°	51°	59°
Fri.. 79°	63°	71°	Fri.. 62°	49°	55° 5
Sat... 85°	64°	74° 5	Sat... 68°	50°	59°
Sun... 86°	65°	75° 5	Sun.. 71°	49°	60°

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## CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, June 26th, 1880.

### THE PASSION PLAY.

We present our readers to-day with a number of sketches illustrative of this remarkable dramatic performance which takes place decennially at Ober-Ammergau, in the Bavarian Alps. The theatre is a temporary structure of wood, 168 ft. long by 118 ft., and capable of holding six thousand persons. A third part only is under cover; so that the greater number of spectators sit practically in the open air, scented with the perfumes of wild flowers, of mountain heather, and fresh grass, but are also exposed to a burning sun or a drenching rain, as the case may be. The seats are arranged amphitheatrically, and every spectator, even on the remotest bench, easily commands the whole scene before him. The stage offers five distinct places for action; the front stage, a kind of neutral ground, on which not only the chorus, but also the actors, perform alternately; the two small houses with balconies, representing the residences of Pilate and Annas the high priest, and by the side of them two open arches, which afford a view into two streets of Jerusalem. Beyond the theatre the landscape background presents a beautiful view. To the right gentle hills, with green slopes and dark woods, rise behind the frontispiece of the middle stage. To the left rolling meadows expand, with here and there a shed, and cows grazing at a distance; the bright scenery framed in by the dark pine forests of the hills rising up majestically on all sides. Particularly striking in this enchanting picture is the contrast between the deep repose of the Bavarian Alps and the bustle on the stage. The Passion Play itself is divided into a prologue, three principal acts, and the final gathering, each division comprising a number of tableaux vivants, with explanatory chants by the chorus. The prologue verses are descriptive of the fall of man through the sin of Adam, and the redemption of the world

by the death of our Lord. The first act, embracing seven scenes, opens with Christ's entry into Jerusalem, and ends in his betrayal by Judas. Seven scenes are also given in the second act, which closes with the condemnation of Jesus. The third act comprises Christ's sufferings, emblematically represented in three principal tableaux—the journey to Golgotha, the crucifixion, and the resurrection.

The last scene of the play, and the most imposing in conception and execution, is intended to show the triumph of Christ over sin, death and hell, and the victory of Christianity over Paganism and Judaism. The entire space of the stage is occupied by believers in Christ, rejoicing and bearing branches of the palm tree. Christ, surrounded with a glory, stands, a majestic figure, in the midst of the worshipping people. Paganism and Judaism, Pilate and soldiers, priests and Jews, and all those that took part in the crucifixion, lie prostrate on the ground, overpowered by the light emanating from Christ. During this masterly representation the chorus raise their voices for the last time. The drama is performed about twenty times, extending over the months of May and September. It commences at eight in the morning and lasts until five, there being an hour's interval between twelve and one. At nine o'clock in the evening a signal of retreat calls all the people that have to take part in the drama next day home to rest. Soon after three o'clock on the next morning, reports of guns arouse the sleepers, and about four o'clock church service commences. At six o'clock mass is celebrated for the people engaged in the play, and at seven o'clock the theatre is open for admission. To prevent crowding in the theatre, tickets for such numbers only are issued, at each performance, as the space will conveniently hold; the prices for admission varying from 8d. to 8s. If a sufficient number of visitors cannot be accommodated with seats, the play is repeated on the day following. No tickets are issued to any save direct from the burgomaster's office, or on the application of one of the villagers who is authorized to let lodgings. Visitors, of course, expect the usual discomforts arising from overcrowding if they want to take up their abode at Ober-Ammergau; but accommodation can be found in the villages on the road thither.

The Passion Play is enacted at Ober-Ammergau, in commemoration of its delivery from the plague which raged most destructively amongst the inhabitants in 1633. Fidelity to this vow was the plea which led to a special exemption being made in favour of Ober-Ammergau by the Prince-Archbishop of Salzburg, when he prohibited Miracle Plays a hundred years ago, on the ground that they tended to bring sacred subjects into contempt. Since then clergymen of various creeds and nationalities have testified to the reverent manner in which the Bavarian peasants of Ober-Ammergau represent the solemn scenes in the play. The Rev. Dr. Bickau, for instance, expressed the following opinion of the play in a recent lecture given in Dresden on the subject. "Though," he said, "many of the Protestants who went to Ammergau did so with some misgivings, on a supposition that it would be impossible to represent the sacred persons worthily on the stage, still almost all returned enraptured with the grandeur, beauty, and truthfulness of the representation, and fully persuaded that no objection whatever can be raised against it. The representation, they said, was in every respect in keeping with the sublimity of the subject, and in some scenes produced an effect of grasping and irresistible power—an effect for which the spectator can never be prepared, and which completely overthrows his preconceived opinions and prejudices." The local committee also strongly repudiates every intention to bring their performance into the glare and publicity of fashionable sensationalism. From an artist's point of view, Edward Devrient's—the great German actor's—opinion may be quoted, who says: "There can never

be enough said and written about this highly remarkable popular drama, to direct universal attention towards it, and to spread a thorough knowledge and just appreciation of its beauty and sublimity." A special correspondent, too, who was present at the first representation of the Passion Play in May, states that, as for the acting of the drama itself, no one can question the earnestness of the actors or the purity of their intentions. Once upon the stage, their heart is in their work, and not the slightest trace of levity mars the excellence of their endeavours. In chronicling these opinions of the Passion Play at Ober-Ammergau, we have no intention to influence the special views of any of our readers on the subject. But, as the play is sure to attract crowds of tourists to the Bavarian Highlands, a summary description of it may be acceptable to many.

### HISTORICAL ACCURACY.

It is not surprising that there should be a good deal of scepticism regarding the statements of historians on the subject of events which have occurred a century or two ago when we find so much prevalent misconception regarding those that have taken place within the memory of persons now living, and the truth or falsehood of which could be established by reference to documents easily accessible to the public. There has never been a Canadian history published that has not had many errors, but the events connected with the rebellion of 1837 have been particularly fruitful in them. By way of illustration reference may be made to the account very generally given by Canadian historians of the mission of Messrs. ROBERT BALDWIN and ROLPH to the insurgents on the 5th December, 1837, under a flag of truce. Tuttle, one of our latest historians, has given an account of this mission at complete variance with Mr. BALDWIN's own statement in his place in Parliament, which is given in the sketch of his life by Mr. FENNINGS TAYLOR in the "Portraits of British Americans," with the observation that "it set the question for ever at rest."

In a leading article in a Toronto evening journal, published within the last few days, there is a statement made regarding the late MARSHAL SPRING BIDWELL, which is altogether erroneous and which is that SIR FRANCIS HEAD, when in New York, after his recall sent for Mr. BIDWELL "and confessed that his refusal to obey the mandate of the Imperial Government to elevate Mr. BIDWELL to the Bench was the cause of his being recalled from the Government of Upper Canada." This statement is given without the citation of any authority, and is certainly entirely without foundation in truth, as can be ascertained by reference to the published despatches of SECRETARY LORD GLENELG and SIR FRANCIS HEAD. SIR FRANCIS HEAD tendered his resignation on the occasion of his positive refusal to reinstate Mr. GEORGE RIDOUT as Judge of the Niagara District Court, he having previously refused to acquaint Mr. RIDOUT with the cause of his dismissal. The circumstances are substantially as follows: SIR FRANCIS HEAD dismissed Mr. RIDOUT from his office as Judge, the only ground assigned being, that he appeared to be a member of a society called the Alliance Society, whereas Mr. RIDOUT furnished evidence to prove that he had never been a member of that society. Mr. RIDOUT appealed to the Secretary of State, who according to SIR FRANCIS HEAD's own theory was responsible for all the acts of the Upper Canada Government. There was a correspondence on the subject ending with an instruction from LORD GLENELG to SIR FRANCIS HEAD to reinstate Mr. GEORGE RIDOUT in the office from which he had removed him, and the latter accompanied his positive refusal to obey his official superior with a tender of his resignation, which was accepted. It is not pretended that the foregoing statement is strictly accurate in its details, but the main fact is susceptible of easy proof. That fact

is that SIR FRANCIS HEAD's resignation was caused by his refusal to obey the Secretary of State's instructions with reference to the case of Mr. GEORGE RIDOUT, Judge of the Niagara District Court, and not with regard to Mr. BIDWELL.

### ECHOES FROM LONDON.

THE Duke of Argyll is said to be considerably annoyed at the slur cast upon his importance by the attack made upon the office of Privy Seal, and it is probable no long period will elapse before some post of more apparent importance, if not of more exalted dignity, will be found for him.

If every seat upon the floor of the House were filled only 306 members could be accommodated, leaving some 350 members to take their chance of getting into the galleries or to wander about in the lobbies. In no other country in the world would it be tolerated that more than one-half of the Legislature should be excluded by physical restrictions from the opportunity of taking part in the debates.

DURING the Empress Eugenie's stay at Natal she was presented with a memento. Shortly after the funeral service held over the body of the Prince Imperial, at Pietermaritzburg, a small piece of lead was detached from the coffin, and this has since been worked up into the shape of a cross and mounted in Transvaal gold. On her Majesty being informed of the nature of the presentation she was much affected.

THE French plays are in full swing at the Gaiety, but they are causing by no means so great a sensation as when Sarah Bernhardt and her colleagues were over here last year. The pedestrian in the Strand, about eleven o'clock, misses the long line of carriages and the powdered "Jeameses." But for all that, the business is excellent, and that shrewdest of managers, Mr. Hollingshead, is pretty sure to make a handsome profit out of his enterprise. Very little interest seems to attach to the forthcoming visit of the troupe of Dutch players to the Imperial Theatre.

LORD BEACONSFIELD intended, if he had remained in office, to submit a great many names to the Queen for recognition in the Birthday Gazette; but nearly all of them were withdrawn at the last moment, except the names of the Colonial Governors and statesmen who were marked out for the Order of St. Michael and St. George, and the hand of Lord Beaconsfield is seen in the distribution of this Order by the way in which the value of the Order itself has been raised by placing the name of Prince Leopold at the head of the list. Practically, the Order was extinct till Lord Beaconsfield took it in hand, and it is now one of the most distinguished of the series by which the Queen rewards the services of public men.

AMONG the distinguished visitors to the House of Lords recently was Madam Sarah Bernhardt. She was introduced by Mr. Evelyn Ashley (son of the Earl of Shaftesbury), member for the Isle of Wight, and one of the new Under Secretaries of State. Sarah was greatly pleased with the attention paid her and with Mr. Ashley's conversation, carried on as it was in excellent French. She was subsequently introduced to Baron de Worms, the new member for Greenwich. On leaving the House she observed in her best English, to a friend who accompanied her—"I like Mr. Evelyn Ashley, he is one very agreeable shentleman; and for Baron de Worms I have seldom met shentlemans like him so agreeable before!" Sarah is evidently getting on with our language.

THE Queen never loses an opportunity to be gracious to Americans. A current incident, by way of example, has been mentioned recently. Mrs. Osgood has received the royal command to sing at the next State concert. Now this lady has a delicate organ, and she never runs the risk of appearing in a low-necked dress. It was therefore, to her, a matter of much personal anxiety when she was requested to sing at the Royal concert. But in the midst of her many engagements the chance of taking cold impelled her to have her case mentioned to the Queen, about whose insistence upon strict court dress a good deal has been written of late. The Queen returned the answer one might have expected from so genuine a woman and so great a Queen: "Let Mrs. Osgood come in the dress that will be most agreeable to her."

We present to-day the portrait of Mr. L. H. FRÉCHETTE, a French Canadian poet, who has the exceptional honour of having been crowned by the French Academy. The portrait is surrounded by a number of sketches of two dramatic pieces which Mr. Fréchet produced with great success in this city last week. But for that circumstance we should have delayed the portrait till next week to accompany a review of the poet's works which we are preparing but could not finish in time from lack of necessary material.