



The Morning Guardian, AUGUST 7, 1891.

Neglecting their Business

An admirer of "the majority" in the City Council writes anonymously to the evening papers complaining that the GUARDIAN has resorted to extremes in order to injure said majority. We had stated that the Water Commissioners had been compelled to discharge the men employed laying pipes, not being able to issue debentures to pay them, because of the neglect of the Council to meet and attend to their business. The statement is perfectly correct. A quorum did not assemble and hence there was no meeting. And the whole blame rests with the Anti-reformers, alias the Ram Party in the Council. The other side had been insulted and spurned from the Board. They were told in effect that they were not wanted, and their counsels had been set at naught. C. W. Beer had been appointed in that solitary "lucid interval" which came to the water party, to look after the water cur and he did it so well that in their jealousy, when they next met, the majority compelled him to resign his charge to the disgust of the whole city. What can our friends in the council do when confronted by such "dogs in a manger"? How could they be present at a council meeting to be insulted and ignored, unless the mayor was present to see that they were accorded fair play and even a hearing. This condition has the civic institution been brought in Ch'town, and it will never be any better until the civic business is removed from the hands of the ram party to those of the citizens themselves.

To-night's Meeting

A public meeting of the ratepayers of this city has been called by the mayor for this evening at the market hall, at 8 o'clock, to consider the proposed change in the civic constitution. Civic meetings in Charlottetown as a rule are a farce. It is to be hoped that to-night will be an exception, and that the new bill will be discussed as it should.

The Late Admiral Orlebar

St Paul's Church magazine for August contains a the following interesting notice respecting the late Admiral Orlebar who died a short time ago. There are few men to whom the Church of England in this island was more indebted during a period of about twenty years (his time of residence here) than the late Admiral Orlebar. To St Paul's Church, Charlottetown, he was especially devoted, from his first arrival here to his retirement from the navy in October, 1864. His ministrations and valuable services were at all times ready to be called for the best interests of his Clergy and Congregation. He was chiefly instrumental in procuring the appointment of the Rev. Doctor Fitz-Gerald, over forty years ago, first as Curate and afterwards Rector of St. Paul's, contributing largely to his expenses and salary. The Admiral was a man much devoted to Sunday School work, and chief through his exertions an Infant School was established in connection with St. Paul's. Mr. and Mrs. Hubbard, two excellent teachers being procured from England, devoted much of their time to this school. The Y. M. C. Association of Charlottetown, then in its infancy, and in fact all other benevolent undertakings, including temperance organizations, found a warm friend in Capt. Orlebar. The Colonial and Continental Church Society also had his hearty support, he being one of those who established the West End School which still does such good work under Miss Harris as teacher. As a man of a 100 school having been taught by her.

The late Admiral was always, after serving in England, attached to H. M. Surveying Service in North America, first under the late Admiral Byfield and in retirement of the latter he took full charge of the survey. Associated with him was the late Captain Hornock, R. N., a man equally devoted to all Church and benevolent works, and sterling character and ability.

The little Surveying Steamer "Gulnare," chartered to the British Admiralty by its owners here, in which these men and other officers worked every summer in the lower part of the Gulf of St. Lawrence and Coasts of Nova Scotia and Newfoundland, was looked upon as a little Bethel and a model ship. There was always Morning and Evening Prayer on deck daily, and full service with sermon on Sun day, excepting when Church Services were so peculiar, which was attended by all on board. The Steamer was generally crowded at Sunday Services, by people from the shore and fishermen who came in medicine, and while medicine to the souls of those departed of the mission of Grace was supplied, medicine for the body freely dispensed from the Ship's supplies to all who needed it. The Admiral kept up correspondence with some of his old island friends; his last letter is dated 6th March, 1891, not very long before he entered into the rest that remains for the people of God. He leaves surviving him his widow, a native of Quebec, and five children born here. Two of his sons are in the Ministry of the Episcopal Church of England.

LITERATURE

Canadian Drama

Drama originated only some six hundred years before Christ, but after a few years it only had twenty-five hundred years of it, and it is an infant in age in comparison with epic and lyric. We owe it, like many other intellectual things, to the Greeks, and indeed it is doubtful if the drama has ever since attained the grandeur and dignity of expression by which the three great Greek tragedians delighted the audiences in the theatre of Athens. Roman taste preferred comedy broad and loose. No disrespect to religion is insinuated by saying that dramatic art was heavily sat upon by Christianity. The Church never approved of it, but, at the same time, stole its accessories and used them in miracle plays, which had a very deteriorating effect on religion, inasmuch as they materialized to the common mind personalities and principles that could not be embodied without a species of egotism. And here we would say that all religious drama is hostile to belief, and has the effect of demeaning instead of spiritualizing holy things. So imperishable and yet so unconsciously logical is the mind that it mixes the actor with the personality acted, and does not get beyond the actors. This is declared to have been the effect on themselves by those who have seen the celebrated passion play at Omergau, in Switzerland, representing the crucifixion with a fidelity exceeding that of the miracle plays of the middle ages. Tourists who made the Swiss tour expressly to see this sight say they could not help bringing away reminiscences of having seen the worthy carpenter who represented the Saviour shooting the hen out of his workshop and the Holy mother in short petticoats, retching butternut or scrubbing the floor over her mountain cottage. It is the same with religious drama from our most cultured pens. Take for example Mrs. Browning's "Seraphim," wherein the heavenly beings introduced as characters fall greatly in elaborating the simple but august narrative of the holy book. It remains to see much of Shelley's "Prometheus." A like resemblance is found between that pagan poem of Shelley and Milton's "Samson Agonistes." Goethe's "Faust" and Byron's "Marrion" are not religious but irreligious dramas, yet the impression left is of materializing what ought to remain vague. To the subtle genius of the Italians we owe the revival of drama but not until after sixteen centuries of night. Spain, that land of mingled superstitious and romance, developed a dual dramatic literature of high gallant adventure and of heavy religious dialogue. The brilliant period of the dramatic art in Spain was in the first half of the seventeenth century when Calderon, Lope de Vega and lesser lights established the Spanish school of gay romantic adventure, well suited to the taste of the age, although the same writers equally produced religious dramas to the Church's order. The light and airy works of these grave-dramatists are still very readable. Germany in due time set the slow current of teutonic thought in dramatic flow. Lessing, Goethe and Schiller are the chief names, all modern, and their taste is for historic representation.

So-called historical drama where incidents taken from printed books are dramatized is the easiest of all compositions to produce by the yard. It is not drama, it is scenery. At best it can be but an object lesson and at worst is a dreary, the legitimate intention of dramatizing is to uncover the hidden springs that lead up to and produce any potent act, and to do this in a natural manner by tracing effects from causes requires the ability of an order higher than most writers possess. The qualities required are keen critical insight into the motives of men, and next, the power of setting those motives in train to bring about an end without violating probability. To accomplish this a lively fancy is as necessary as critical acumen. Shakespeare's historical plays, which the great Duke of Marlborough said were the only history he had ever read, are splendid examples of these combined powers. Scott's historical novels illustrate the same in prose. No one incident in either is narrated exactly as "dry-as-dust" historians tell it, yet how infinitely more vivid the picture. It is lack of strength in the matter of fancy through which ninety-nine in a hundred dramatists of historical incident fail to interest. Alford who names were altogether historic and written with an end to rouse his countrymen would have been less wearying and more generally popular had he introduced a little light, comediatic to help his plots. German historical plays are always heavy from the same want. Tragedy requires accompanying comedy to relieve its shadows.

A broad line of distinction is popularly drawn between tragedy and comedy, but in reality this is a distinction of literature and not of life. True drama recognizes no such line. As the rest of human life is woven by a warp and woof of joy and sorrow, smiles and tears, the mission of true drama is to set in action the main springs of both. The skill to do this naturally is the acme of dramatic art. Even in the melancholy play of "Hamlet," Shakespeare's tragedies, the grave-diggers, with other weird touches of fun. As to most of the modern plays put on the stage to teach history, they contain as a general rule very little history and a good deal of doublet and boots. The costume designer, the dramatist. Perhaps however, it is better than Gargery playing Richard III in a powdered wig and pigtail, or that heaped murderer Macbeth appearing in a blue coat with brass buttons. As to the writing of drama it may be set down as a rule that no one can excel as a dramatist, except he has a large acquaintance with the world and with different grades of society in it, as well as of the causes that govern men's actions. Every cause has its own coloring of expression in relating the same thing, and men's views of every different cause would be acted on differently by the same event. This is the point that most writers fail in. There is a sameness in the tone of their characters that is not found in real life. Dialogue betrays this fault more readily than simple narrative. No event, except natural phenomena, takes place within the range of human experience without dialogue, but dialogue is not drama. Question and reply leading up to the plot is merely conversation, and this is an error that some of our Canadian dramatic sketches who, when made a vehicle for sparkling flashes of wit is undeniable, but mere talk is a bore. The first test of the quality of dramatic dialogue is that it should have the same power of exciting the thoughts when read from the book as when represented with all the accessories of the theatre, and the next is that from some slight turn of words it should be possible to read the thoughts of the speaker and predicate what he would do. This alone is true drama. The French drama both in its classical

and national efforts has been badly hampered by the pedantic rules laid down by Boileau and the Academy. The effect was that for a long time it was at once wooden and wordy. Voltaire could not shake the incubus off. Victor Hugo in his dramatic pieces shows the pressure, but Dumas and his school have in a considerable degree escaped the woodenness. It is in the light comedy that the French excel. Their brilliant little pieces scintillate with badinage although not always inculcating the precepts of the moral law. These peculiarly French conceptions are to be delicately put together for translators to handle, consequently adaptations for the British stage are in general flat like champagne lost in water. Comedy however is not at all the same thing as farce, especially British farce, which is altogether too coarse and broad for French Spiritualists, and the Gallic wrath at hearing Moliere spoken of as a farceur is to be wondered at. The best and best taste of John Bull better appreciated broad farce representations, not so much in the variety of incident as in the absurdity of the situations if broad enough to produce guffaws from the galleries. The comedies of the Elizabethan were had much of the French in general but with although their scenes were more than the Punch men, the late Mark Lanou, Shirley Brooke and the rest found, as the whole host of comic in drama find, their account in dashing off semi-vulgarity for the stage such as they might put into the mouth of a clown at a circus and end man in a nigger show. This is not drama. The present sketch speaks of drama in the abstract. The aim of that form of poetry is to exalt and intensify the sentiments that lie dormant in the breast and to exalt them for a time above the prosaic level of ordinary life. Hence the characters in a drama of high class do not speak in the language of everyday hour's. Their language is that of a higher plane and the sentiments, the words in which they are clothed and the actions brought about are all sublimated and refined. This is true dramatic art and its true aim to be accomplished by the skilful yet natural weaving together of sentiment and mirth. It will readily be understood that this can only be done successfully by a mind with fine perceptive qualities cultured by observation. Very few of our Canadian dramatic sketches writers have possessed, or at least exhibited, these high powers. The first dramatic effort in our province in England was "Roister Doister," a comedy, about A. D. 1550, wherein the supposed fun turns upon misplaced punctuation. A few lines from the letter that bring on the catastrophe will show its quality.

If ye mind to be my wife I will keep ye right well from good raiment and fare, Ye shall not be kept but in sorrow and care, Do and say what ye will ye will never please: But when ye are merry I will be all glad, When ye are sorry I will be very glad, &c. If ye mind to be my wife I will keep ye right well, from good raiment and fare Ye shall not be kept, but in sorrow and care Do and say what you will, ye will never please: But when ye are merry, I will be all glad When ye are sorry

We need not trace the progress of English drama to the time when the genius of Shakespeare stamped its impress for all time on dramatic writing. Passing by Lyly, Peele, Greene, Marlow, and other predecessors, we come to the honorable name of dramatists, his contemporaries and some of his successors, as Ben Jonson, Beaumont and Fletcher, Chapman, Dekker, Webster, Middleton, Marston, Massinger, Ford, were fitting stars in the brilliant dramatic galaxy of the Elizabethan era. Devereux, Drayton, Otway and others wrote the dramas of the Charles' times. Excepting the works of Congreve, Vanburgh and Farquhar, some pieces by players, the dramas of William of Orange and dull Queen Anne's reigns were not so good as those of the Elizabethan era. Addison's "Cato" of this era was but a philosophic dialogue. Nothing intellectual flourished under the two first Georges. Colman, Cumberland, Garrick and Foote were the playwrights, with Oliver Goldsmith as author of "She Stoops to Conquer." George III was a greater George IV, "the first gentleman in Europe," a block-head, so that culture of intellect received little encouragement from them, nevertheless their reigns produced Sheridan, with a good many writers of fair ability. It is not too much to say that the Victorian era has been singularly barren of dramatic genius. Not of play-writers, for Dick the London publisher advertises between one and two thousand modern English plays at a penny apiece. In fact most men in the past fifty years who have distinguished themselves as letters have at some time in their career written plays, generally without marked success. Dickens wrote for the stage and took no fame from it. Bulwer showed the universality of his genius by producing several dramas that still keep their place in the U. S., as elsewhere, drama, as distinguished from stage spectacle, is the rarest department of literature. John Howard Payne wrote the first American tragedy, "Brutus, or the fall of Bassani," which still keeps the stage. An American writer very truly says that "the U. S. are much richer in play-writers than in plays, and there is a vast accumulation in the green room, crudely patched up by the players themselves or by third-rate writers who make plays to order as shoemakers make shoes." There are also many spectacular plays of the gory tomahawk type got up under the idea that it is "native." To write a drama to be read in the closet and not acted on the boards is rare even in the U. S. Line.

As yet from many dramatic sketches showing more or less local Canadian possession a few dramas proper, of which we shall only at present mention Charles Healey's "Saul," Charles Mar's "Tecumseh," Mrs. Curzon's "Lura Secord" and two written by Hunter Duvar of this island. The dramatic form of writing is more effected by French than by English Canadian literatures. The writer of a historic-religious drama, in other words, dramatising a portion of the sacred scriptures, has to overcome the difficulty of exciting interest without irreverence, but it has been fairly met by a drama produced in Canada by whom Canada claims. In our next article we shall therefore notice the dramatic work of most power that has appeared on this side of the Atlantic, namely, Healey's "Saul."

Real Estate For Sale. THE Subscriber offers for sale the following very valuable and eligibly situated property. That two tenement house situated on the corner of Grafton and Weymouth Streets; also two houses, one double and one single tenement, adjoining each other, situated on Prince Street, next to the residence of the late John Yeo. Terms on application to the undersigned at his place of business. GEO. H. COOK, acting executor to the estate of the late Thomas Cook. Ch'town July 8th and w if

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Provincial Exhibition, '91 Refreshments, Amusement, etc.

PERSONS wishing to cater for visitors, furnish refreshments, or provide amusements during the Exhibition this fall, are requested to apply to the undersigned not later than the 1st of September, stating what space (whether the whole or part) in the Restaurant they wish to obtain, or the grounds they require for amusements; and also the price they are willing to pay for such space. The Directors do not bind themselves to accept any offer, or to limit the rights to any one person. Under no circumstances will Lager Beer or any intoxicating liquor be allowed to be sold on the grounds. A. B. WARBURTON, Secretary Driving Park and Prov. Ex. Ass'n.

FOR St. John's Newfoundland S. S. Bonavista. FOR ST. JOHN'S NEWFOUNDLAND will be due at Charlottetown Monday Morning the 10th inst and will carry Cattle & Sheep on deck. For freight or passage apply to PEAKE BROS & CO Agents Aug 7-31

DESIABLE RESIDENCE TO LET THAT beautifully situated House and Premises, fronting on the North River, within ten minutes walk of the city, at present occupied by Hon. Fleck Peters, will be let for a term of years. The House is rated throughout with hot water, and has been lately painted and tinted inside. Rent moderate. For terms apply at the office of PETERS & PETERS, Ch'town Aug 7 1891

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TELEPHONE STOCK.

PURSUANT to a Resolution of the Shareholders of the Telephone Company of P. E. I., the Directors offer for subscription Stock of the Company not exceeding \$12,000 in the aggregate, for the purpose of the contemplated extension of the Company's lines mentioned in the Act of Assembly passed at the last Session of the Legislature. Subscription Books will be found at Bank of Nova Scotia, Summerside, Bank of Nova Scotia, Charlottetown, and at Messrs. A. Macdonald & Bros., Georgetown, and will be open until the 14th day of August, at noon, on the terms and subject to the conditions mentioned in the Subscription Books. B. ROGERS, Secretary July 31-22w

NOTICE TO SHIPPERS British & Foreign Marine Insurance Co. of Great Britain. Capital Twelve Million Dollars. Cargoes and Freight covered at lowest rates. Sterling Certificates issued. Payable in any of the principal cities in Europe. FRED. W. HYNDMAN, Agent. Ch'town, June 1- and Im

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