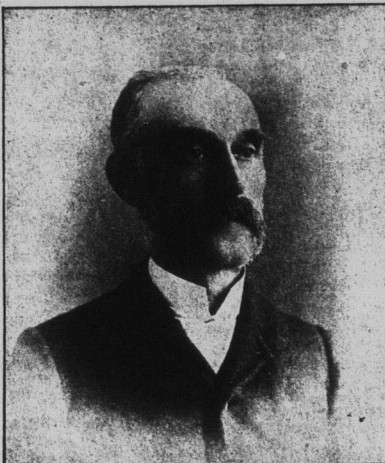


A FIRM AMONG FIRMS.

THE BUSINESS OF AN ENTERPRISING AMHERST GENTLEMAN.

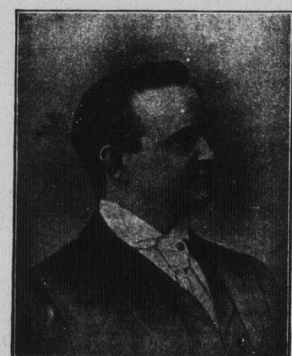
Messrs. Dunlap, Cooke & Co., the Head of Which is Connected With Some Large Business Enterprises—A Brief But Comprehensive Sketch.

The county of Cumberland is recognized as one of the most productive agricultural sections in Nova Scotia. The energetic farmer finds nature at her best in the soil which she gives him. Being centrally located as a distributing point and surrounded as it is with an element so necessary for the success of large manufacturing...



THOMAS DUNLOP.

When Thomas Dunlap, the subject of this sketch, arrived in Amherst in 1866, the place was then known as "the corner" with but few business places to distinguish it from the surrounding country; today its stores and business places are magnificent structures, superior in many instances to those in our larger cities. The four firms



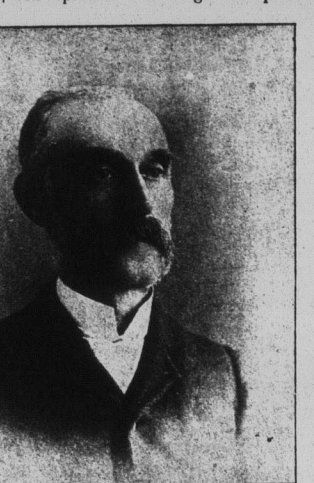
GEORGE W. COOKE.

which bear the names of Thomas Dunlap are of first importance in their respective localities and there is probably no man in Amherst so widely and favorably known throughout the provinces in connection with the rapid and healthy growth of his business, as Thomas Dunlap.

The firms of Dunlap Bros. & Co., and Dunlap, McKim & Co., of Walla, are engaged in a very large general business—the business of Dunlap, Cooke & Co., Amherst and Vancouver is devoted to mens furnishing goods ladies and mens fine tailoring—and the manufacture of fur goods.

Geo. W. Cooke, the managing partner of Dunlap Cooke & Co., Amherst, of which the Vancouver store is a branch has been connected with the business since 1884. For many years the firm has enjoyed the reputation of producing a grade of high class goods in the different departments that must ensure for them a liberal and influential patronage from all

parts of Nova Scotia, New Brunswick and British Columbia. Besides this very important industry in connection with Dunlap, Cooke & Co.'s Amherst business, the firm's fur department, which has been added to the business since Mr. Cooke assumed the management, yearly grows in importance. Everything in both ladies and men's fur and fur lined garments is made to special order. Garments from the rare and costly sea otter as well as seal and seal dyed otter, chinchilla and other variety of fine furs as well as less expensive kinds are to be had from Dunlap Cooke & Co.'s valuable and well kept stock while the garments produced



THOMAS DUNLOP.

are of superior design and quality. Since the addition of the firm's fur department there has been a gradual demand for ladies tailor made dresses and jackets. In order to more fully meet the demands of this department, Dunlap, Cooke & Co., have this season made special arrangements for the extension of this important branch. A magnificent line of ladies tailor made dresses and skirts will be carried by the firm, together with a superior line of ladies silk waists. In order to more fully meet the increasing demands of the business Dunlap Cooke & Co., have added to their present extensive premises a magnificent saleroom, 24x65 with 14 feet ceiling and a handsome plate glass front which will enable them to meet every possible requirement of their patrons and the general public.

Mr. Dunlap the head of these different progressive businesses continues to take an active interest in everything that effects the welfare of the town. When Amherst was incorporated he was chosen mayor and for



THE AMHERST ESTABLISHMENTS.

three years gave the newly incorporated town the benefit of his long business experience. He was also one of the first to take an active part in procuring the removal of the car works from St. John to Amherst.

SOME FAMOUS PLAGIARISMS.

Clergymen and Authors Who Have Used Material Not Their Own.

A German satirist has said that there is no eighth commandment in art, and that the poet and man of letters may help himself whenever he finds material suited to him; that he may even appropriate entire columns with their carved capitals, if the temple he thus supports be beautiful and artistic. This seems to be the ethics of plagiarism enunciated by Sheridan, who in his "Critic" makes one of his characters say:

"Steal! To be sure they may, and, egad—serve your best thoughts as gypsies do stolen children—disfigure them to make 'em pass for their own."

There have been some notable instances of wholesale plagiarism which have far exceeded the limits of even Sheridan's ethics. A tragic poet, addicted to plagiarism, read a work to Alexis Piron, in which he had introduced several borrowed verses. While the poet was reading Piron frequently took off his hat and made a low bow.

"What is the reason," said the pillering poet, "of your singular behavior in lifting and bowing so frequently?"

"My conduct," replied Piron, "is not singular, for it is always my custom to make a bow whenever I meet any of my old acquaintances."

Alexander Pope published the first edition of his "Essay on Man" anonymously, and the authorship was immediately claimed by a certain scribe of Gray street. The audacious claimant met Pope one day and asked:

"How do like that last poem of mine in my 'Essay on Man? Don't you think it

pretty fair, considering that it was written one afternoon while I was skulking from the bailiff?"

"Pon my honor," replied Pope. "I think it a first-rate performance, and intend to claim it as my own at some fitting opportunity."

A similar story is related regarding the first production of George Eliot. The possessor of this pseudonym was not recognized at first. In the mean time a clergyman in the neighborhood of Leamington allowed himself to be credited with the authorship.

Dr. Richard Holt, who after losing his place in the excise by joining the rebel army in 1745, lived for some time in Ireland and eventually became a great writer, once got an early copy of Akenside's "Pleasures of the Imagination" and published it as his own. The Rev. Mr. Inn published a similar thing with Dr. Campbell's "Authenticity of Gospel History," but in this instance the reverend thief was rewarded with a fat living as a token of gratitude from a patron who read the book before the robbery was discovered.

There have been some curious instances of clerical plagiarism. Dean Swift, in the course of one of those journeys to Holyhead, which it is well known he performed several times on foot, was travelling through the little town of Church Stretton, in Shropshire, and put up at the Crown Inn. Finding the landlord genial and communicative, he inquired if there was any agreeable person in the town whom he might invite to partake of dinner. The innkeeper replied that the curate of the parish, the Rev. Mr. Jones, was a very agreeable and companionable man, and would not, he supposed, have any objection to spend a few hours with a gentleman of the Dean's appearance. Dean Swift directed him to wait on Mr. Jones with his compliments, and say that a traveller would be glad to be favored with his company

at the Crown, if it were agreeable. When Mr. Jones and the Dean had dined the former made an apology for leaving, saying that at 3 o'clock he had to read prayers and preach at the church. The Dean replied that he would also attend prayers. The service being ended, and the two gentlemen having resumed their social intercourse at the Crown, the Dean began to compliment Mr. Jones on his delivery of a very appropriate sermon, and remarked that it must have cost him (Mr. Jones) some time and labor to compose such a good sermon. The curate observed that his duties were rather laborious, as he served another parish church at a distance, and that he had not much time at his disposal for the composition of sermons. In fact he could only devote a few evenings to that purpose.

"Well," said the Dean, "it is well for you to have such a talent. For my part, the very sermon you preached this afternoon cost me a very considerable time in composing."

Mr. Jones looked somewhat alarmed, and then recognized his companion, the eminent Dean, whose sermon he had stolen.

"Don't be alarmed," rejoined the Dean, "you have such an excellent delivery that I honestly declare that you have done more honor to my sermon this day than I could do myself. You gave it altogether fresh force and power."

Mr. Disraeli, in his "Curiosities of Literature," mentions that the Rev. John Trusler, LL.D., a well-known bookseller and compiler who flourished in London at the close of the last and the beginning of the present century, was the first to print manuscript sermons and to sell them to the clergy for mission sermons. These sermons were plagiarized from existing publications. But more recently there has been a system widely prevalent in England of obtaining original sermons, written by invalid clergy and sometimes by ladies, and lithographed, so as to have the appearance of manuscript sermons. These sermons had a large circulation and are often purchased by men who have not either the leisure or the brain to produce their own compositions. The following incident took place in a cathedral city in the south of England. In this cathedral city there resided a Canon Brown, connected with the cathedral chapter, and a Mr. Brown, a Methodist minister, who thought that he had a perfect right to prefix the title "Rev." to his name. It ought perhaps to be explained that until a decision taken in the English courts about twenty-five years ago there was an impression that the title "Rev." was the sole prerogative of the State clergy. It happened that the Rev. Mr. Brown opened by mistake a number of letters intended for the Rev. Canon Brown, and he sent them to the cathedral dignitary with an apology. The Canon acknowledged the receipt in the following caustic terms: "The Reverend Canon Brown presents his compliments to Mr. Brown and accepts his apology, but he would remind him that if he would not say claim to a title to which he had no legal right such mistakes as these could not occur."

Some months afterward a packet of lithographed manuscript sermons came addressed to the Rev. Mr. Brown and was delivered at the house of the Methodist minister, who opened it. Mr. Brown immediately sent the packet to the cathedral Canon with this note:

Mr. Brown, Methodist minister, regrets that he has opened the packet of lithographed sermons by mistake; but the Reverend Canon Brown would not be so kind as to exercise an office for which he has no musical qualification such mistakes as these could not occur.

A clergyman once preached a sermon at Great St. Mary's, Cambridge, England, which was a plagiarism, but which one of his auditors commented:

"Yes," said the gentleman to whom it was mentioned, "it was a good sermon, but he stole it."

This was told to the preacher, who resented it, and called on the gentleman to retract what he had said.

"I am not," replied the aggressor, "very apt to retract my words, but in this instance I will do so. I said that you had stolen that sermon. I find that I was wrong, for on returning home and referring to the book whence I thought it was taken, I found it there still!"

A correspondent of the Athenaeum some time ago discovered a far greater piece of Paley's Natural Theology, which appeared about the end of the seveneenth century in the Leipsic Transactions, by a Dutch philosopher named Nienwenydt. It is extraordinary that this discovery was not made before, seeing that the papers, after being published at Amsterdam about the year 1700, were afterward translated into English by Mr. Cham Erlypne, and published by Longman & Co. in 1818, about fifteen years after "Paley's Natural Theology" appeared. As Paley quotes Nienwenydt from the Leipsic Transactions, he, of course, must have known and reused them. Paralleled passages are printed side by side in the Athenaeum.

It has been said that nearly all the leading incidents in Christian's journey in Bunyan's "Pilgrim's Progress" are taken from a book written in the fourteenth century by De Guilleville, a work which had great popularity and was translated into English early in the sixteenth century. It is probable that this captivating story impressed John Bunyan when a youth, and that it occurred to him in his solitary moments in Bedford jail.

Moore once observing Lord Byron with a book full of paper marks asked him what it was.

"Only a book," he answered, "from which I am trying to crib, as I do whenever I can, and that is the way I get the character of being an original poet."

In Moore's diary, Mr. Hallam is reported to have said that one of his friends exclaimed:

"I don't know how it is, a thing that falls flat from me seems quite an excellent joke when served up by Sheridan. I never like my own bon mots until he adopts them."

Ruskin has said that all men who have sense and feeling are being continually helped. They are taught by every person they meet, and enriched by everything that falls in their way. The greatest is he who has been ottestest aided. Originality is the observing eye. It is in connection with this thought that Mr. Emerson, in writing of Shakespeare, has said:

"It has come to be practically a sort of rule in literature that a man, having once shown himself capable of original writing, is entitled thenceforth to steal from the writings of others at discretion. Thought

is the property of him who can entertain it, and of him who can adequately place it. A certain awkwardness marks the use of borrowed thoughts but as soon as we have learned what to do with them they become our own."

Voltaire says somewhat indulgently that of all thefts plagiarism is the least dangerous to society. And Andrew Lang, in remarking upon this saying adds that of all forms of consolation, to about "plagiarism" is the most comforting to authors who have failed or amateurs who have never had the pluck to try. And it is for this reason, probably, that a new play seldom succeeds on the stage but some unlucky amateur produces his battered and cut-rejected manuscript and declares that the fortunate author has stolen from him, who hath fortune for his foe. Indeed, without this resource it is not known how unaccepted theatrical writers would endure their lot in life.

Isaac Disraeli tells of a certain man named Richesource who called himself "Moderator of the Academy of Philosophical Orators," who published a work under the title of "The Mask Orators," in which he endeavored to teach the way of disguising all kinds of composition—briefs, sermons, panegyrics, funeral orations, dedications, and speeches. This skillful writer says that all who apply themselves to polite literature do not always find from their own funds a sufficient supply to insure success, and that it is for such that this book is intended. He teaches them to gather in the gardens of others those fruits of which their own sterile grounds are destitute. And he shows them how to place these gathered flowers that the public shall not be able to perceive the theft. Richesource dignifies this fine art by the title of plagiarism, and thus explains it:

"The plagiarism of orators is the art or an ingenious and easy mode which some adroitly employ to change or disguise all sorts of speeches of their own composition, or that of other authors, for their pleasure or their utility, in such a manner that it becomes impossible even for the author himself to recognize his own work, his own genius, and his own style, so skillfully shall the whole be disguised."

Mr. Hardy, in an article in the Saturday Review on "The Ethics of Plagiarism," remarks that such ethics ought not to be very hard to fix, and he ventures to propose three lenient rules which he thinks may clear many great men, now falsely accused, of plagiarism. First, he would permit any great modern writers to recast and set anew the literary gems of classic times and of the middle ages.

Thus Virgil had a right to all he conveys from Homer and Apollonius. Nor can Lucretius be blamed for his adaptation of the beautiful passage about the homes of the gods. Plantus and Terence, in the same way, might blamelessly adapt ideas from Menander. Mr. Hardy's second rule would be that all authors have an equal right to the stock situations which are the common stores of humanity. For example, no one thinks the worse of "Called Back" because the idea had been used by Xavier de Montepin in "Le Medecin des Folles," and, to a certain extent, by Lord Lytton in the "Strange Story." And in the third place, Mr. Hardy thinks that an author has a perfect right to buy or borrow with the permission of the original author, and to publish it as his own. This rule would justify a clergyman preaching a sermon as his own provided he has obtained the writer's permission.—New York Sun.

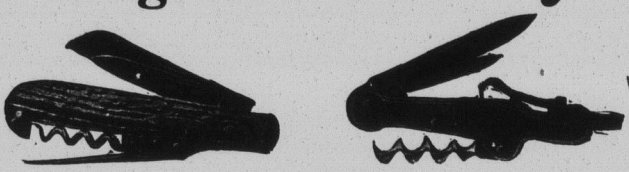
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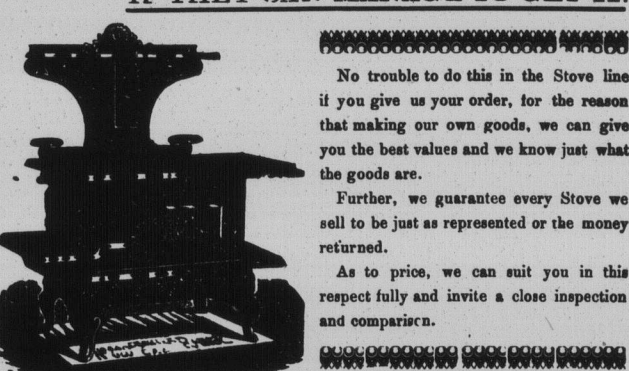
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