## ON DRAMATIC ART. Rev. Dr. Talmage Gives His Views of the Theatre.

WASHINGTON, March 18.-At a time when the whole country is in controversy as never before concerning the theatre, and some plays are being arrested by the police, and others are patronized by Christian people, this sermon of Dr. Talmage is of much interest. The text is 1 Corinthians vil. 31. "They that use this world as not abusing it."

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My reason for preaching this discourse is that I have been kindly invited by two of the leading newspapers of this country to inspect and report on two of the popular plays of the day -to go some weeks ago to Chicago and see the drama "Quo Vadis" and criucise it with respect to its moral effect and to go to New York and see the drama "Ben-Hur" and write my opinion of it for public use. Instead of doing that I propose in a sermon to discuss what we shall do with the dramatic element which God has implanted in many of our natures, not in 10 cr. 100 or 1,000, but in the vast majority of the human race. Some people speak of the drama as though it were something built up outside of ourselves the Congreves and the Goldsmiths and the Shakespeares and the Sheridans of literature and that then we attune. our tastes to correspond with human inventions. Not at all. The dr. ma is an echo from the feeling which God has implanted in our immortal so uls. It is seen first in the domestic, circ te among the children three or four years of age playing with their dolls and their cradles and their carts, seen ten years after in the playhouses of wood, ten years after in the parlor charades, after that in the elaborate impersonations in the academics of music. Thicepla and Aeschylus and Sophooles and Euripides merely dramatized what was in the Greek heart. Terence and Plautus and Seneca mercly dramatized what was in the Roman heart. Congreve and Forquhar merely dramatized what was in the English heart. Racine, Cornell's and Alfleri culy dramatized what was In the French and Italian heart. Shukespeare only dramatized what was in the great world's heart. The dithyrambic and classic drama, the sentimental drama, the romatic drama, were merely echoes of the human soul.

I do not speak of the drama on the poetic shelf, nor of the drama in the playhouse, but I speak of the dramatic element in your soul and mine. We make men responsible for it. They are not responsible. They are responsible for the perversion of it, but not for the original implantation. God did that work, and I suppose he knew what he was about when he made us. We are nearly all moved by the spectacular. When on Thanksgiving day we decorate our churches with the cotton and the rice and the apples and the wheat

coronets, one vial poured out incarnadining the waters, cavalrymen of fneaven galloping on white horses, na-tions in doxology, hallefulahs to the right of them, hallefulahs to the left of them. As the Bible opens with the drama of the first paradise, so it choses with the drama of the second paradise. ANTIQUITY OF THE DRAMA.

Mind you, when I say drama, I do ot mean myth or fable, for my theokogy is of the oldest type-500 years old. thousands of years old, as old as the Bible When I speak of the drama at the beginning and the close of the Bible, I do not mean an allegory, but I mean the truth so stated that in grouping and in startling effect it is a God given world resounding, heaven echoing drama. Now, if God implanted this dramatic element in our natures, and if he has cultivated and developed it in the Scriptures. I demand that you recognize it.

Because the drama has again and again been degraded and employed for destructive purposes is nothing against the drama, any more than music ought to be accursed because it has been taken again and again into the saturnalian wassails of 4,000 years. Will you refuse to enthrone music on the church organ because the art has been trampled again and again under the feet of the lascivious dance? It is nothing against painting and sculpture that in Corinth and Herculaneum they were demonstrative of vulgarity and turpitude. The dread-I museum at Pompeii shall throw no

dis credit on Powers' "Greek Slave," or Chu vch's "Heart of the Andes," or Rube ns' "Descent From the Cross," or Angels's "Last Judgment." The very fact that again and again the drama has been' dragged through the sewers of frighty is the reason why we should snatch it up and start it out on a grand and a hoi. this point in my sermon Let me say a will never be bifted to that the drama will never be lifted to hy those people who its rightful sphere have not sense enoug. to distinguish between the drama and the playhouse. The drama is no more the th. stre than a hymn boook is a church. I m not speaking in regard to the theatre at all. The drama is a literary express-

in of that feeling which God implanted in the human soul. Neither will the drama ever be lifted to sts proper sphere by wholesale denunciation of all dramatists. If you have not known men and women connected with the drama who are pure in heart and pure in speech and pure in life, it is because you have not had very wide acquaintat ce.

Some one will say to me, "Did you not some years ago preach a sermon in wholesale denunciation of all dramatists? I reply that that sermion which was printed in the secular paper, then copied in many religious ! papers, was written by a literary wit who had never seen, me, who found out what the text was from some one who han been present and then composed the whole thing on his own desk -the whole thing a varicature representing me as hostile to zoological gardens and as considering it a great sin to look at an elephant or a crocodile. Mr. Davenport, no wonder, at the close of a play a few nights after that in the Chestnut street theatre, Philadelphia, stepped before the curtain and denounced that sermon. He could not have hated it more more than did. Wholesale denunciation of all drama. tists will never elevate the drama. Yonder stands a church and a theatre on opposite sides of the street. The church shouts over to the theatre, "You are all scoundrels." The theatre shouts back, "You are all hyprocrites," and they, both faisify. Dropping all indiscriminate jeremlads egainst dramatists and realizing that the drama is not necessarily connected with this institution or with that, I want to show you how the dramatin element in our natures may be harnessed to the chariot of civilization and Christianity.

nen, is to get our sermons and our extion and our prayers out of the old rut. The old haskneyed religious brases that come snoring down mough the centuries will never arrest he masses. What we want to-day, you in your sphere and I in my sphere, is to freshen up. People do not want in their sermons the sham flowers bought at the millinery shop, but the ponicas wet with the morning dew; not the heavy bones of extinct mega-berium of past ages, but the living reindeer caught last August at the edge of Schroon lake. We want to drive out the drowsy, and the prosaic, and the tedious, and the humdrum, and introduce the brightness, and the vivseity, and the holy sarcasm, and the sanctified wit, and the epigrammatic power, and the blood red earnestness and the fire of religious zeal, and I do not know of any way of doing it as vell as through the dramatic.

PURPOSE OF THE DRAMA.

But now let us turn to the drama as in amusement and entertainment. Rev. Dr. Bellows of New York many years ego, in a very brilliant but much criticised sermon, took the position that the theatre might be renovated and made auxiliary to the church. Many Christian people are of the same opinion. I do not agree with them. T have no idea that success is in that direction. What I have said heretofore on ahis subject, as far as I rember, is my sentiment now. today I take a step in advance of my former theory. Christianity is going to take full possession of this world and control its maxims its laws fts literature, its science' and its amusements. Shut out from the realm of Christianity anything and you give it up to sin and death.

If Christianity is mighty enough to manage everything but the amuse ments of the world, then it is a very defective Christianity. Is it capable of keeping account of the fears of the world and inconnetent to make record of its smiles? Is it good to follow the funeral, but dumb at the world's play? Can it control all the other elements our nature but the dramatic element? My idea of Christianity is that it can and will conquer everything. In the good time coming, which the world calls the golden age and the poet" the elysian age and the Christian the millennium, we have positive arrounce ment that the amusements of the world are to be under Christian sway 'Holiness shall be upon the bells of the horses" says one prophet. So, you see, it will control even the sleighrides. "The city shall be full of boys and girls playing in the streets theresays another prophet. So, you it is to control the hoop rolling and wite flying and the ball playing the what we want is to hasten that Now. time, how will it be done? By the church going over to the theatre? It will not go. By the theatre coming to the church? It will not come. What we want is a reformed amusement association in every city and town of the United States. Once announced and explained and illustrated, the Christian and philanthropic capitalist

ford that would offend you seated at your own fireside in your family circle will be prohibited from that platform. By what law of common sense or of morality does that which is not fit to be seen or i cord by five pecple become fit to be seen or heard by 1,500 people? On the platferm of that spectacular all the scenes of the drama will be as chaste as was ever a lecture by Edward Everett or a sermon by F. W. Robertson. On the platform shall come only such men and women as you would welcome to your homes. I di not make the requisition that they be professors of religion. There are professors of religion that I would not want in my parlor or kitchen or coal cellar. It is not what we profess, but what we are. All who come on that rlatform of the spectacular will be gentlemen and ladies in the ordinary acceptation of those terms, persons shom you would invite to sit at your table and whom you would introduce to your children and with whom you would not be compromised if you were seen passing down Pennsylvania evenue or Broadway with them. On that platform there shall be no carouser, no inebriate, no cyprian, no foe of good morals, masculine or feminine. It is often said we have no right to criticise the private morals of public entertainers. Well, do as you please with other institutions, on the platform of this new institution we

shall have only good men and good comen in the ordinary social sense of gi.pdr.css. Just as scon as the platform of the spectacular is fully and fairly established many a genius who hitherto has suppressed the dramatic element in his nature because he could not find the realm in which to exercise it will step over on the platform, and gaints of the drama, their name known the world over, who have been toiling for the elevation of the drama, wil step over on that platform-such wiman as Charlotte Cushman of the past, such men as Joseph Jefferson of the mesent. The platform of the new institution. of that expurgated drama, cocuried culy by these purest of men and women, will draw to itself millions of reople who have never been to see the drama more than once or twice in their lives, or never saw it at all. That institution will combine the best mu-

genius six nights the week on the side of intelligence and good morals. Do you tell me this plan is chimerical? I answer, it only requires one man son entere between here and San Francisco or between Bangor and Galveston to see it and appreciate it whe man of large individual means and great heart, and with \$100,000 he could do more good than all the Lenexes and the Lawrences and the Peabodys ever accomplished. He would settle for all nations and for all times the sturiendous question of amusement. which for centuries has been under angry and vituperative discussion, and which is no nearer being settled today, by fill appearances, then it was at the start. Such an institution would have to be supported at the start by a domation of capital, but very soon, in a

sic, the best architecture, the best

grave. The first uct, welcome. The last act, farewell. The intermediate acts, hanquet and hattle processions, bridal and funeral, songs and tears, aughter and groans.

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It was not original with Shakespeare when he said: "All the world's a stage and all the men and women merely players." He got it from St. Paul, who 15 centuries before that had written, "We are made a spe:ctacle unto the world and to angels and to men." A spectacle in a coliseum fighting with wild teasts in an amphitheatre, the galleries full, looking down, Here we destroy a lion. Here we grapple with a gladiator. When we fall, devils shout. When we rise, argels sing. A spectacle before, gallery above gallery, gallery above gallery. Gallery of our departed kindred locking down to see if we are feithful and worthy of our Christian ancestry, hoping for our victory, wanting to throw us a garland, glori-

fied children and parcents with cheer on cheer urging us on. Gallery of the martyrs looking down-the Polycarps and the Ridleys and the McKails and the Theban legion and the Soutch Covenenters and they of the Brussels market place and of Piedmont-crying down from the galleries, "God gave us the victory, and he will give it you." Gallery of angels looking down-cherubic, serapic, archangelic-clapping their wings at every advantage we gain. Gallery of the King from which there waves a scarred hand and from which there comes a sympathetic voice saying, "Be thou faithful unto death, and I will give thee a crown of life." Oh, the spectacle in which you and I are the actors! Oh, the iled up galleries looking down!

Scene: The last day. Stage: The recking earth. Enter: Dukes, lords, kings, beggars, clowns. No swords. No tinsel. No crown. For footlights: The kindling flames of a world. For orchestra: The trumpets that wake the dead. For applause: The clapping flouds of the sea. For curtain: The heavens rolled together as a scroll. For tragedy: "The Doom of the Profligate," For the last scene of the fifth act: The tramp of nations across the stage, some to the right, others to the left. Then the bell of the last thunder will ring, and the curtain will drop!

### MARRIAGES.

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Arrived. March 21--Str Pydna, 1,854, Crossler, from Las Palmas, Wm Thomson & Co, bai. Schobeslie, 330, Meriram, from Perth Am-toy, master, coal. Coastwise-Sches Abble Keast, 95, 5rb, from Aanspolie: Golden Rule, 49, Calder, from Campobello. March 22-Str Alcides, 2,181, Stift, from Glasgow, Schofeld and Co, general. Str Lake Megantic, 3,182, Taylor, from Liverpool via Halifax, Troop and Son, indse and passengers. Sch Alice Maud, 124, Whittaker, from New York, N C Scott, coal. Sch Alect, 24, Wormell, from Lubec, W. H Thorne and Co, scrap iroa: Sch Beaver, 192, Humiley, from New York, Elkin and Hafrield, coal. Coastwise-Sches Harry Morris, 98, Me-Lean, from Quaco; str. Beaver, 57, Potter, from Canning; barge No 2, 433, Salter, from Parrsboro. Farrshoro. Clearon.

SHIP NEWS

PORT OF ST. JOHN.

Arrived.

March 20-Str Daltonhall, Healey, in

London. Str Lake Huron, Thomas, for Liverpool via Halifax. Sch Laura C Hall, Rockwell, for Boston Coastwise Schs Nellie Watters, Bishop for Quacc; Hustler, Wadlin, for St Stephen Chieftain, Tufts, for Alma; Viola, Beards ley, for Windsor; str La Tour, Smith. 10

Campobello. March 21-Coastwise-Schs Jessie D. March 21-Coastwise-Schs Jessie D. Salt-er, for Parrsboro; Wanita, Healey, for An-napolis: W E Gladstone, Wilson, for Graud Harbor; sloop America, Ingalls, for Graud Harbor; sch Ida M, Tufts, for Quaco. March 22-Str Concordia, Abernethy, for Glasgow

Str Dunmore Head, Burns, for Belfast. Str St Croix, Pike, for Boston. Sch Rosa Mueller, McLean, for Vineyard

Haven f o. Haven f c. Ccastwine-Schs Fannie May, Cheney, for Grand Harbor; Fin Back, Ingersoll, for North Head; Harry Morris, McLean, for Guaco: Buda, Stuart, for Beaver Harbor, str Beaver, Potter, for Canning.

#### CANADIAN PORTS. Arrived.

Arrived. PARRSBORO, March 19—Ard, schs Ella May, Lleweiyn, from Calais; Hattie McKay, Benjamin, from St John; Gipsy, Ogilvie, from Hantsport; Sam Slick, Ogilvie, from Cheverie for Beston; Adelaide, Baird, from do for do St Anthony, Dexter, from Boston for Wolfville, in for harbor. Cld, schs Corinto, Salter, for St Stephen; HallFAX, NS, March 20—Ard, sch Pris-cilla, from Newark, NJ. Sld, strs Lake Megantic, for St Johns, NF; Delaware, for Philadelphia, having been repaired.

renaired.

# BRITISH PORTS

Feb 27, sch Delta, Smith,

and the rye and the oats, our gratitude to God is stirred. . When on Easter morning we see written in letters of flowers the inscription, "He Is Risen, our emotions are stirred. Every parent likes to go to the school exhibition with its recitations and its dialogues and its droll costumes. 'The torchlight procession of the political campaign is merely the dramatization of prindiples involved. No intelligent man can look in any secular or religious direction without finding this dramatic element revealing, unrolling, demonistrating itself. What shall we do with it? 

· CORRECT. DO NOT SUPPRESS.

Shall we suppress it? You can as easily suppress its Creator. You may direct it, you may educate it, you may purify it, you may harness it to multipotent usefulness, and that it is your duty to do. Just as we cultivate the taste for the beautiful and the sublime by bird haunted glen and roistering stream and cataracts let down in uproar over the mossed rocks, and the day lifting its banner of victory in the east, and then setting everything on fire as it retreats through the gates of the west, and the Austerbitz and Waterloo of an Argust thunderstorm blazing their batteries into a suitry afternoon, and the round, glittering tear of a world wet on the cheek of the night-as in this way we cultivate our taste for the beautiful and sublime, so in every lawful way we are to cultivate the dramatic element in our nature, by every staccato passage in literature, by antithesis and synthesis by every tragic passage in human life. Now, I have to tell you not only that God has implanted this dramatic element in our natures, but I have to tell you in the Scriptures he cultivates it. he appeals to it, he develops it. I do not care where you open the Bible, your eye will fall upon a drama. Here it is in the book of Judges, the fir tree the vine, the olive tree, the bramble they all make speeches. Then at the close of the scene there is a coronation, and the bramble is proclaimed king. Thiat is a policital drama. Here it is in the book of Job: Enter Eliphaz, Bildad, Zophar, Elihu and Job. The opening act of the drama, all darkness; the closing act of the drama, all sunshine. Magnificent drama is the book of Job!

Here it is in Solomon's Song: The region, an oriental region-vineyards, pomegranates, mountain of myrth flock of sheep, garden of spices, a wooing, a bride, a bridegroom, dialogue after dialogue-intense, gorgeous, all suggestive drama is the book of Solomon's Song. Here it is in the book of Luke: Costly mansion in the night! All the windows bright with illumina tion! The floor a-quake with the dance. Returned son in chetly gar-ments which do not vary well fit him perhaps, but he must swiftly leave off his old garb and prepare for this extemporized levee! Pouting son at the back door, too mad to go in, because they are making such a fuss! Tears of sympathy running down, the old man's cheek at the story of his son's wandering and suffering and tears of joy at his return! When you heard Murdock recite "The Prodigal Son" in one of his readings, you did not know whether to sob or shout. Revivals of religion have started just under the reading of that soul revolutionizing drama of "The Prodigal Son." Here it is in the book of Revelation:

Crystalline sea, pearly gate, opaline river, amethystine capstone, showering DRAMATIC ART 18 USEFUL.

Fifty essays about the sorrows of the oor could not affect me as a little drama of accident and suffering I saw one slippery morning in the streets of Philadelphia. Just ahead of me was a lad, wretched in apparel, his limb amputated at the knee; from the pallor of the boy's cheek, the amputation not long before. He had a package broken food under his arm-food he had begged, I suppose, at the doors, As he passed on over the shippery pavement, cautionsly and carefully, 1 steadied him until his crutch slipped and he fell. I helped him up as well as I could, gathered up the fragments of the package as well as I could, put them under one arm; and the crutch under the other arm. But when now the blood run down his pale cheek I burst into tears. Fifty essays about the sufferings of the poor could not touch one like that little drama of accident and suffering.

Oh, we want in all our different departments of usefulness more of the Iramatic element and less of the didactic. The tendency in this day is to drone religion, to whine religion, to cant religion, to moan religion, to croak religion, to sepulcharize religion, when we ought to present it in animated and spectacular manner.

Let me say to all young ministers of the gospel: If you will go home and look over the history of the church, you will find that those men have brought more souls to Chrust who have been dramatic. Howland Hill, drama-tic; Thomas Guthrile, dramatic; John Knox, dramatic; Robert McCheyne dramatic; Christmas Evans, dramatic; George Whitefield, dramatic; Robert Hall, inamatic; Robert South, dramatic: Boudraloue, dramattic; Fenelon, dramatic; John Mason, dramatic, When you get into the ministry, if you attempt to cultivate that element and try to wield it for God, you will meet with mighty rebuff and caricature, and ecclesiastical counsel will take your case in charge, and they will try

to put you down. But the God who starts you will help you through, great will be the eternal rewards for the assiduous and the plucky. What we want, ministers and lay-

there will be public spirited men everywhere who will do this work for the dramatic element of our natures. We need a new institution to meet and recognize and develop and defend the dramatic element of our nature. It needs to be distinct from everything that is or has been.

ill come

forward to establish it and

I would have this reformed amuse ment association having in charge this new institution of the spectacular take presession of some hall or academy. It might take a smaller building at the start: but it would soon need the largest hall, and even that would not hold the people; for he who opens hefore the dramatic element in human nature an opportunity of gratification without compromise and without danger does the mightiest thing of this century, and the tides of such an instatution would rise as the Atlantic rises at Liverpool docks.

THE SPECTACULAR.

There are tens of thousands of Christian homes where the sons and Wanghters are held back from dramatic untertainment for reasons which some of you would say are good reasons and others would say are poor reasons, but still held back. Fut on the establishment of such an institution they would feel the arrest of their anxielies and would say on the establishment of this new institution which I have called the spectacular, "Thank God, this is what we have all been weiting for."

Now, as I believe that I make suggestion of an institution which wiser men will develop, I want to give some characteristics of this new institution, this spectacular, if it is to be a grand

social and moral success. In the first place, its entertainment must be compressed within an hour and three-quar ters. What kills sermons, prayers and lectures and entertainments of all sorts is prolixity. At a reasonable hour every night every curtain of public entertainment ought to drop, every church service ought to cease, the instruments of orchestras ought to be unstrung. What comes more than this comes too late. On the platform of this new institution there will be a drama which before rendering has been read, expurgated, abbreviated and passed upon

by a board of trustees connected with this reformed amusement association If there be in a drama a sentence suggesting evil, it will be stricken out. If there be in a Shakespearean niav a word with two meanings, a good meaning and a bad meaning, another word will be substituted, an hones word looking only one way. The caterers to public taste will have learn that Shakespearean nastiness is no better than Congrevean mastinese You say, "Who will dare to change by expurgation or abbreviation a Shake spearean play?" I dare. The board of trustees of this reformed amuse ment essociation will dare. It is no depreciation of a drama, the abbrevia tion of it. I would like to hear 30 or 4) pages of Milton's "Paradise Lost" read at one time, but I should be very sorry to hear the whole book read at one sitting. Abbreviation is not depreciation.

PURIFICATION OF THE DRAMA. On the platform of this new institution this spectacular, under the car of the very best men and women in the community, there shall be nothing witnessed that would be unfit for a parler. Any attitude, any look, any

rear or two, it would become self-supporting, and the board of trustees of the reformed amusement association would find that the idea paid not only in morals and the elevation of the people, but in dividends and hard cash. PREDICTION OF THE FUTURE.

I would go to such an institution, such a spectacular. I should go once a week the rest of my life and take my family with me, and the majority of the families of the earth would go to such an institution. I expect the time will come when I can, without bringing upon myself criticism, without being an inconsistent Christian, when I, a minister of the good old Presbyterian church, will be able to go to some new institution like this, the spectacular and see "Hamlet" and "King Lear" and the "Merchant of Venice" and the "Hunchback" and "Joshua Whitcomb." Meanwhile many of us will have this dramatic element

SHO unmet and unregaled. For my love of pictures I can go to the art gallery, for my love of music I can go to the concert, for my love of literature I can go to the lyceum lecture, but for this dramatic element in my nature, as strong as any other passion of the soul, there is nothing but injunction and prohibition. Until, sirs, you can establish a spectacular or a similar institution, with as much purity and with as much entertainment as this one of which I speakuntil you can establish some such insiltution you may thunder away

against evil amusements until the last minute of the last hour of the last day of the world's existence and without avisil.

We want the institution independent of the church and independent of the theatre. The church tries to compromise this matter, and in many ohurches there are dramatic exhibitions. Sometimes they call them charades, sometimes they call them magic Jantern exhibitions-entertainments for which you pay 50 cents, the 50 cents to go for the support of some charitable institution. An extemporized stege is put up in the church or in the ecture room, and there you go and see David and the giant and Joseph sold into Egypt and little Samuel awake,

the chief difference between the exhibition in the church and the exhibition in the theatre being that the exhibition in the theatre is more skillful. Now let us have a new institution, with expurgated drama and with the surroundings I have spoken of-an institution v.t.ich we can without sophisery and without self-deception support and ratronize-an institution so

uncompromisingly good that we can attend it without any shock to our religious sensibilities, though the Sab bath before we gat at the holy sacranent. BEWARE OF CONTAMINATION.

The amusements of life are beautiful, and they are valuable, but they cannot pay you for the loss of your scul. I could not tell your character I could not tell your prospects for this world or the next by the particular church you attend, but if you will tell me where you were last night and

where you have been the nights of the last nenth. I think I could guess where As to the drama of your life and mine, it will soon end. There will be

a gradle, at the end of it will stand a

BRANCH-BRATSCH-On March 20th, at the residence of Angus Branch, by the Rov. W. Harrison, Stephen A. Branch to Miss Bella E. Branch, both of Bathurst, N. B. BUTTEMER-SCOTT-On March 20th, at the residence of the bride, by the Rev. W. Harrison, Almon J. Buttemer, Jas2 ville, N. B., to Miss Clouida Scott, Clif-ton N. B. At Port Spa

SCHUBBERT-MARSH-On March 19, at the residence of the bride's parents, by the Rev. W. Penna, Edward Schubbert of Lon-don, Ungland, to Eleanor Frances Marsh, eldest daughter 6: Samuel Marsh, King street, St. John West.

### DEATHS.

GALLAGHER-At Boston, Mass., March 18, Martha, beloved daughter of Daniel A. Martha, beloved daughter of Daniel A. and Mary Gallagher, aged 6 years 2 months 19 days. I. papers please copy.)

ALMER-At Central Hampstead, Queens Co., on Thursday morning, March 22nd, after a brief illness, Mrs. B. S. Palmer, PALMER IGEON-In this city, west, March 17, Frances L. Pigeon, relict of the late Chas. Pigeon, in her Sist year. aged 74 years. PICEON-In th

### MONTREAL.

Col. Percy S. N. Lake, May be Appointed to Command of Canadian Forces.

MONTREAL, March 21. Only 77 men out of the necessary 120 have so far been enlisted for the Halifax regi-ment. Forty-three men must be secured be-

so far been enlisted for the Haina regr ment. Forty-three men must be secured be-fore Monday. It is stated in the department at Ottawa, says the Millitary Gazette, that Col. Percy S. N. Lake has actually been appointed to command the Canadian forces. Col. Lake is at present at the war office in London, and a letter received from him by the Mill-tary Gazette might indicate his coming here in the near future, though there is no de-finite statement to that effect. Col. Lake is a splendid officer, and the only hope is that he will not be deterred from accepting the appointment by the treatment his prede-cessor received at our hands. According to the same paper, there is very little doubt that Lieut. Col. Vidal will be commanding cfficer of the provisional regiment at Hali-fax. Lt. Col. Vidal is in his fifty-eighth year.

year. The Star's London cable says: Hon. Clif-ford Sifton, Canadian minister of interior, with Mrs. Sifton, left London today for Vienna to consult a famous aurist there. Lord Strathcona gave a small dinner in his thonor last night. The Pacific cable board is holding frequent meetings and pushing forward its plans. No reply has yet been received from New South Wales or Victoria recarding Canada's protest against land line regarding Canada's protest against land line concessions, but the protest has at least de-layed the completion of the land line agree-ment with the Eastern Telegraph company. TAKEN LITERALLY.

It was only playfully that she referred to her husband as "a regular heathen." but it is always well to label such remarks when made in the

The little one who overheard this re mark trotted away to Sunday school immediately thereafter, and in some way the subject of attendance at church came up in the class that day. "My papa doesa't go," volunteere the little one. "No?" replied the teacher, inquir-

ingly. "Oh, no. He's a heathen, you know.'

NOT AT ALL.

are unhappy." "Unhappy? Bless you, no! Her husband is as mean and cross as a bear, but she doesn't mind it a particle."—Chicago Trib-

"That's Mrs. Gaboy we met just now, isn't it? I am told her domestic relations

GIBRALTAR, March 14-Sld, str Tuberg (from Cantania), for Halifax. LIVERPOOL, March 19-Sld, str Brats-berg, for Cape Breton. State and a Mana I . ŭ FOREIGN PORTS.

Arrived.

At New York, March 18, bark Calcium, Smith, from Colastine; brigt Acacia, Hart, from San Andreas. At Pascagoula, March 18, sch Lena Pick-up, Roup, from Havana.

At Nassau, NP, March 20, sch Bend How At Nassau, NP, March 20, sch R D Spear, Richardson, from Philadelphia. BOOTHBAY, Me, March 20-Ard, sch lieaver, from New York; Southern Cross,

from Portland.

12th

Vage, from Havana. At New York, March 19, bark St Paul, Strum, from Black River, Ja; sch Gold-seeker, McDonald, from Natal. At Guadelope, March 5, sch Avon, Bur-ley, from Demerara (for New York). At Havana, March 11, sch Walleda, Kemp, from New York. At Mobile, March 20, sch Arona, Dill, from Martinique.

Cleared.

PORTLAND, March 20-Sid, str Salacia, From Buencs Ayres, Feb 8, bark W W McLauchlan, Wells, for Colastina. From New York, March 19, ship Fred E Scammell, for Newport News. From Manila, Feb 9, bark Ancenis, Salter, From Manila, Feh 9, bark Ancenis, Salter, for Newcastle, NSW. From Pensacola, March 20, sch Beile Wooster, Sommerville, for Mantazas. From Savannah, March 20, sch Cor50, McKinnon, for Havana. From New York, March 20, ship F E Scammell, for Newport News; sch Annie M Allen, for Boston.

# MEMORANDA

Possed Highland Light, March 18, Sch Bta-ver, from New York for St John. KINSALE, March 20-Passed, str Cevic, from New York for Liverpool. PORTLAND BILL, March 20-Passed, str Maxby, from Philadelphia via Halifax for Rotterdam. In port at Pert Spain, March 1, bark ilob-art Ewing, Irving, from Apalachicola: sch3 ing, Irving, from Apalachicola: see, Brown; and Edna, Donovan, Canaria,

SPOKEN.

March 10, lat 44.45 N, lon 44.5 W, spoke four-masted ship Peter Rickmers, from Bremerhaven to New York-by str Lake Huron, at St John. March 12, lat 43.35 N, lon 53.50 W, passed atr Manchester Trader-by str Lake Huron, at St John. at St John.

NOTICE TO MARINERS.

PORTLAND, Me, March 19-(Little Har-bor, NH) Jerry's Ledge buoy, No 2, a ref spar, has gone adrift. It will be replaced as soon as practicable. PORTLAND, Me, March 20-(Machias Bay and River, Me)-Starboard Island Ledge buoy, a red and black horizontally striped buoy, a red and black horizontally striped buoy, a red and black horizontally striped spar, reported adrift March 6th, was re-loff Petit Manan, Me)—Southeast Rock buoy, a red and black horizontally striped second class can, reported adrift February 24, was replaced March 15 BOSTON, March 20—No 2 red spar buoy, on Jerrys Ledge, Little Harbor, NH, has gone adrift. It will be replaced as soon as practicable

Children Cry for



where you were the night before and

you will spend eternity. no enocre to bring us back. At the beginning of that drama of life stood

presence of children.

-Chicago Post.

# from Portland. Sld, sch Alice Maud, for St John. EASTPORT, Me, March 20-Ard, sch Mary F Pike, from New York. BOSTON, March 20-Ard, str Eva, from Louisburg, CB.

Louisburg, CB. Sld, strs Boston and Prince Arthur. for Yarmouth, NS: Turret Age, for Harrisburg, towing barge Shawmont. At Caleta Buenta, Feb 7, sch Americana, Perry, from Iquique (and was loading nitrate feb for Son Francisco)

2th for San Francisco). At Mobile, March 19, sch Iolanthe. Spurr.

from Cienfuegos. At Pensacola, March 19, sch Sierra. Sal-vage, from Havana.

WILMINGTON, NC, March 20-Cid, sch Wanola, for Haifax and St John, NE. At Savannah, March 19, sch Congo, Mc-Kinnon, for Havana. At New York, March 19, sch Lida D Yourg, for Elisabethport. At Mobile, March 20, sch Elma, Baker. for Port au Prince.

At New York, March 20, sch Wendell Bur-pee, Museberg, for St John.

Sailed.

