

bird's ruffled feathers and decidedly warlike aspect as it glanced over a recently published Irish drama entitled "The Rebel of '98." This excellent addition to the already rich treasure of Celtic stage-compositions is from the stirring and patriotic pen of Mr. James Martin, a member of the St. Ann's Young Men's Society, Montreal, and was written specially for that organization. As its title indicates, the highly interesting play in question, commemorates the varied scenes of sorrow and joy, of cruelty and heroism, of treachery and devotedness, that, a century ago, agitated the fair land of Erin. It places before the public, in realistic form, a page from the bloodiest chapter of bigoted intolerance and hellish atrocity that ever disfigured the annals of any civilized nation.

The first act gives us a clear insight into the causes which led to the great rebellion. We see the bloodthirsty minions of cut-throat Castlereagh in eager readiness to obey the very wink of their villainous master; we see the inoffensive Irish peasantry driven to desperation by a heartless cruelty that almost baffles description; in fine, we see the despicable informer in a disguise that suits him well—the garb of the perfidious Jew. The next act represents the betrayal and arrest of Lord Edward Fitzgerald. It likewise makes us acquainted with two other distinguished United Irishmen, Arthur O'Connor and Michael Dwyer. In the third act we see the hunted Irish peasantry assisting at holy Mass. Suddenly the little church is surrounded by the hated Sassenach; then a sharp conflict ensues in which the British are defeated. In the last act two eminently distinctive characteristics of '98, the prison and the scaffold, with all their

attending horrors, are vividly portrayed. At the close, a touching act of reparation, followed by a happy death, leaves upon one's mind a truly ennobling impression.

This drama, which was presented originally with great success before a crowded audience in the Monument National, Montreal, last St. Patrick's Day, is full of moving and exciting incidents. The sunshine amid storms of the Irish character is faithfully delineated. There is no admixture of that vulgar thick-headedness which is so often made to represent an Irishman. Devoted love of country, strong filial and maternal affection, true religious sentiment, unexampled generosity even in dealing with avowed enemies, such are the Irish qualities represented in this play. The Montreal *True Witness* thus fittingly appreciates the drama: "It is cleverly written, full of dramatic movement from beginning to end, abounds in stirring—one feels tempted to say thrilling—scenes, and is characterized throughout by the graceful and melodious diction which might well be expected from Mr. Martin's facile pen." The play is admirably adapted for colleges and young men's societies. In its production Mr. Martin has proved himself a just interpreter of the Irish heart. He has correctly shown the dread injustice to which the Catholics of the Green Isle were subjected in "dark '98,"—injustice that made "rebels" of all true Irishmen, injustice of which the bare dramatized recital has almost made a "rebel" of the wise old *Owl*. Let us hope that as "The Rebel of '98" is not Mr. Martin's first effort, neither is it his last; that in the near future he will place in the dramatic treasury another gem destined to ornament the fair, sad, brow of Erin.