

father, and tickling them with a straw, His Excellency pleases them with the following titles of MAYOR and ALDERMAN, and tickles them with the prospect of a large but expensive article, in the shape of a MAXTON HOUSE or GOLD-ROCK!

His Excellency's speech being chiefly made up of flattery, which will do but little good to the people—let us endeavour to get to the root of the matter, and ascertain the whole which properly belongs to them. His Excellency, then, thinks or is of opinion, whether privately or officially we cannot understand.

That there are certain rates and duties which ought to be exacted to the Corporation.

That with respect to the payment of Police, the Corporation should have assistance from the Government.

That the police revenue of Sydney—the fines and fees amounting to £1000 should be given to the Corporation.

That half the expenses of Police might be borne by Government.

That people who enjoy the Gas lamps should pay for them.

That there is no great hardship in making people pay for their own streets.

That he did not say that no assistance should be afforded from the Government funds.

That as Sydney Gas is also the goal for the whole Colony, it will only be fair that assistance towards its support should be given out of the public Revenue—and so on.

Now these thoughts of His Excellency are very good thoughts, but we ask are they to be found expressed in the Bill? Does the GOVERNOR, or does any independent Member of Council, speaking on the Governor's hint, intend to propose, on the 31st instant, that a Clause be added to the Bill, to the effect, that a half of the Police expenses of Sydney be defrayed out of the general revenue of the Colony? Are any of Sir George's thoughts to be carried out practically? If not, they are of no value at all—for we have already said, the promises or declared intentions of Sir George's Deputy, whatever they be, can in no way bind his successor. And who is it that says for how long Sir George is to remain with us? TAXATION, under the Bill is specified enough, when one it passes—while the statements of Sir George are vague and unmeaning, and, in our opinion, are in no respect to be depended upon.

After this vague and unmeaning talk, His Excellency said "I have no doubt that there is a great deal to be done for the Corporation from the general revenue, but for that aid the Corporation must first be made to be a Corporation." He then asked whether a Representative Legislature would deal more liberally with them, but he was quite confident that with good management the rates and taxes of the Corporation need be by no means exorbitant.

It is a singular circumstance, that of all men in the Colony—the GOVERNOR should be the man to discover the wonderful competency of the Legislative Council, in respect of its inclination to deal liberally with the Corporation. This conveys the implied insinuation that His Excellency really does not think we want a House of Assembly. His Excellency appears to be of opinion that we want a House of Assembly only to deal liberally with the Corporation, and that the present mockery of a representative house is inclined to do this, and he does not therefore see what we require beyond it. It is as well to enlighten the Government upon the point, and let him understand that we want a Representative Legislature, in the first instance, by whom, and by whom only, we would have the Corporation Bill passed into law. We want a House of Assembly, the members of which, are not to be INDUCED by His Excellency, the then GOVERNOR, to pass whatever Bill for purposes of taxation, His Excellency may please. We want a House of Assembly in which will not be necessary for His Excellency to think for honourable gentlemen—but in which honourable gentlemen will sometimes think for themselves, in opposition to His Excellency. We want a House of Assembly which shall represent the landed property of the Country, and which will suffer no measures to pass which have in view the relief of a Government from its embarrassments, without the slightest consideration for the distressed state of the Colonists, who are to suffer still farther, that the Government may recover itself. With such a House, there would be no need of dealing liberally with the Corporation, for as the landlords of Sydney would be represented in the House, they would take especial care that no measure taxing them to an incredible extent should pass, without investing the Corporation with a grant of town lands, for the purpose of forming the nucleus of a town fund. We want a House of Assembly for the best of all reasons, that it would positively reject the bill which His Excellency, at the command of his late superior, is to INDUCE the Legislative Council to pass, without the slightest enquiry as to the arbitrary nature of so grievous an infliction.

Will the public remain in a state of delusion, as to the real views and intentions of Sir GEORGE GIPPS? With what plausibility does His Excellency appear to explain away what he puts forth as the real objections to his favorite Bill? The Government, if we may trust to his declarations, will do a great many things—will share this expense, and assist a little in another quarter; but His Excellency still adheres to his bill. Promises are equally made and cost nothing—but then there is the bill—flat "adieu" to it. His Excellency will do every thing but give up his bill. It is, in fact, a thing of his own creating, and he regards it with truly paternal solicitude. It promises, too, to be of use to him—but alas! for the public, when its provisions once come into operation, and they certainly will come into operation the moment the Bill passes. For His Excellency says that—"until the decision of the Council had been had upon these Bills he could not form the estimates for 1843. He did not mean that, if the Bills were not passed

the Government could provide the necessary funds, for, without assistance, he must stop the public works, and reduce the police one-half." This language is surely significant enough. Pass the Bill, and you will see of what a load the estimates for 1843 will be lightened,—that load being transferred forth with to the shoulders of the good people of Sydney. What are our LANDLORDS doing [they will be the sufferers] that they do not at once act upon this sensible and judicious advice of Mr. JONES, and position the Council forthwith.

ON THE PART OF OF JESSEPHINE AND BOMBARDE.

He stood—the warrior and the king, A monarch—not the least a strain, Oh! why dost thou, my lord, give, As if to mock the power she gave, A light of all the noble part, That lingers in the human heart.

Not least—the ruthless boy, Who, once the spot, and pale as the lince, And dazed with blood-empurpled hand, To pluck the stainless flower of France, He stepped into a vacant throne, And crown and sceptre were his own.

Yet what avail his conquering words, With royal pomp and power allied— No faith his barren couch affords— The husband of a most happy wife— Unless with such, Napoleon's way, Must with his founder pass away.

Full was the measure of his power, The sceptre of the Garter in his hand, The motto on his breast—'Dieu et mon droit'— A son to all the father's throne— But what if Heaven the boon denied? The wife must be the sacrifice.

The land—ever doomed to roam, The exile forced to roam— The exile forced to roam— The exile forced to roam— The exile forced to roam—

Which hollow trees and rocks supply, The fallen-fall some faithful hearts— But from his wife—the monarch parts, And she—the victim—at the shrine Of sacred Amalthea bending low, Says, 'What is this?—the heart's true love?— But what if Heaven the boon denied? The wife must be the sacrifice.'

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whole from which is impossible to subtract a single individual part. Even the inferior personages—if by this unworthy name we may call such creations as *Cassio* and *Roderigo*—are absolutely necessary to the unity of what we contend. *Othello*, so far from being the master-spirit, like *Richard*, is the blind instrument, in the hands of another, for his own unhappy fate. He walks abroad with his tempter, in the shape of his bad angel, constantly at his side. He is, in a certain sense, a subordinate character—*Iago* being the mover, and *Othello* the agent, by which his diabolical plans are carried into effect. Throughout the piece, the influence of *Othello* is visible; with him originate the doubts which lead *Othello* by natural transitions through paroxysms of jealousy, rage, anguish, despair,—and which terminate in death. *Othello*, with all his nobleness of soul, is subordinate to *Iago*, just as *Demetrius* and *Emilia* and *Cassio* and *Roderigo*, are subordinate to both collectively. *Iago* originates the mischief; *Demetrius* is necessary to his purposes, as the means by and through which to produce a certain end; *Othello* is partially the agent, at the same time that he is the object of *Iago*'s villainy; *Emilia*—*Cassio*—*Roderigo*—are accessories to the main features of the plot. Together they form a perfect whole—each individual portrait distinct with life and vigour, yet incapable of being separated from the group in which the hand of the mighty magician has irrevocably placed them.

Bearing in mind the distinguishing points of difference between the plays, as well as between the characters of *Richard* and *Othello*, it will now be seen, with what justice we rank Mr. NESBITT's personation of the Moor, among the less felicitous of his efforts. His performance, if admitted to be good in itself, is not the *Othello* of SHAKESPEARE, for the simple reason, that the remaining characters are not supported with the necessary degree of comparative excellence. Mr. NESBITT's acting, taken abstractly, and by itself, may be good acting—but it is the characteristic of *Othello*, that the personation of such a character cannot be taken abstractly, and apart from its contingents. The doctrine is capable of logical proof. *Iago* is cause, and *Othello* is effect. Without cause, effect cannot be. In other words, without a first-rate representation of *Iago*, it is impossible to understand the character of *Othello*, as drawn by SHAKESPEARE—or even as performed by Mr. NESBITT. Here we have passion in its wild and most exaggerated shape, and no apparent reason for it. Take for instance the scene in which *Iago* excites the jealousy of *Othello*, and what is presented to the audience? *Othello* in a violent paroxysm of rage, grief, and despair, and *Iago*—the man whose language—voice—look—and manner are the means of inducing this *Iago*, forthwith, to what shall we liken him?—it is told in a word—*Iago* shines forth in Mr. SPENCER! Here then is effect without cause—the rage—the grief—the despair, without a single apparent reason for their manifestation. The same unfortunate defect is visible throughout the whole performance. *Othello* is well enough sustained by Mr. NESBITT, as a mere piece of acting, but it wants *realism*—*realism*—*realism*, *Othello*, in the written play, is dependent upon certain contingents, which are wanting in the actor play. Mr. NESBITT is a good actor, but he is not *Othello*, without his *Iago*, and neither is a correct personation of the respective characters without *Demetrius*, *Cassio*, *Emilia*, and *Roderigo*, as we have them in the original drama.

Having shown how it is, that Mr. NESBITT's personation of *Othello*, is an inferior performance to his *Richard*, not so much on the ground of defects in his style of acting, but for the reason that the actor's conception of *Othello* can, under no circumstances, be viewed abstractly from certain other characters in the play,—we have now some remarks to make upon the general merits and defects of his performance; not, indeed, regarding it as a conception of SHAKESPEARE, for in this respect it will not bear criticism, but regarding it merely as a specimen of Mr. NESBITT's capabilities in the higher departments of the tragic drama—*Richard* we are opposed, *Ino celo*, to the critical judgment which, in other quarters, has already gone forth to the world. Nevertheless, with all deference, we would remark that such a judgment appears to be founded upon a misapprehension of the respective characters, no less than upon a want of discrimination, as to the real merits and demerits of the respective performances. It is not to be wondered at in respect of his fellow-performers, that whether the play be *Richard* or *Othello*, the entire weight of the piece is made to rest upon the form of his individual performance. In *Richard*, indeed, this is comparatively little concerned, because the interest of the piece is mainly connected with the character which Mr. NESBITT personates. *Richard*, in fact, is the prominent person throughout. He is the master-spirit which controls all things to its own absolute will,—and so strongly are the forensic determination of his character set forth, that the minor personages fade into comparative insignificance. Even the murder of *Henry*—and the tragical fate of *Edward*'s children fall to interest the auditor, whose faculties are bound up in the rise and fall of a bold, bad man. Hence it is that in Mr. NESBITT's personation of the character, drawn by the poet with wonderful fire and distinctness—we can abstract his individual performance from the mass of wretched acting with which it is encompassed. No doubt the want of proper support is hurtful to a certain extent, inasmuch as it destroys the harmony of the piece; but, with all this, we can detach Mr. NESBITT's individual performance from that of the surrounding mass—just as we select a finely drawn and prominent figure, from the inferior group, with which the painter fills up the remaining portion of his canvas. We cannot altogether overlook the obvious want of keeping in the production, but the main figure stands forth, notwithstanding, in all the beauty of proportion, and rich in the graces of expression, colour, and form.

Not thus, however, is it with *Othello*. Here indeed the Moor, and *Iago*, and *Emilia*, and the gentle *Desdemona*—most unfortunate of women—are bound up inseparably together. They form an entire

personation as had never before been carried to a Colonial audience. And all that we contend for now is, that Mr. NESBITT's *Othello* is not so good a performance as his *Richard*, because a more difficult character, and because much less dependent for its successful personation on the individual merits of the performer. Let it be remembered that the man who attempts SHAKESPEARE invites critical remark. And we hold it as an incontrovertible doctrine, that if an actor's personation of the character does not satisfy the judgment of the private reader, he has no claim whatever to be considered as a personation of SHAKESPEARE.

Mr. NESBITT's action, by which we mean his gesture and attitude—are in our opinion superior to his delivery of the dialogue. These are admirably conceived. He falls chiefly in the scenes which call forth the tenderness of *Othello*. And in the situations which demand the abrupt and broken language of passion, he is grievously at fault. His acting is very good indeed, when those extremes are not required. The delivery of the passage "Most potent, grave and reverend Signors, and hereinafter throughout this scene, differing materially from our conception, founded upon a careful study of the author; while his personation of the character throughout the whole of Acts IV. and V. we cannot but acknowledge as good acting—but, as a failure, if meant to be the *Othello* of SHAKESPEARE. This doctrine we put forth as the declaration of our private judgment. Mr. NESBITT, at all events, will take our criticism in good part, and we think he can afford to do so, as long as his acting continues to attract an overflowing house. If the judgement of the public, be against the judgement of the critic, Mr. NESBITT may well forgive the proverbial irritability of the race.

(Why does Mr. NESBITT convert *Othello* into an African negro? Of all misconceptions in the world, this is one of the greatest. As a descendant of the Arabs—the Moor may lay claim to a certain amount of African blood, certainly a less complexion is more in accordance with the man as he is by nature, and as he is represented by the poet than the woolly hair—the black skin—and the monstrous eyes which Mr. NESBITT thinks proper to exhibit. *Emilia* knew the last great personation of *Othello*, managed this part of the business with becoming taste, and represented the Moor, with an orange or rather with a dark copper-coloured complexion. There is reason in this, for who can imagine the gentle *Desdemona* to be in love with a negro? It is a sin against SHAKESPEARE, and against Nature. The contrast between Mr. NESBITT's eye, and his dark skin, and his artificial complexion is in itself, and his appearance can only be regarded as a very slight improvement upon the hideous aspect of the man who "jumps Jim Crow.")

MUTUAL INSURANCE ASSOCIATION.—A general meeting of the shareholders of the above association, took place at the Mechanics' School of Arts, yesterday, for the purposes detailed in previous advertisements. There was a good attendance of proprietors, and Mr. Hutchison was in the chair. Mr. Henry M. DERMOT proposed the first resolution, which was seconded by Mr. Jenkins—"That the Directors be requested to move the officers from their present situation to a more central and convenient one, and that the amount of the last dividend be reduced to £101, but an amendment was moved by Mr. McDermott, that it be fixed at £150, which was carried *non voce*, and the meeting dispersed.

Mr. Hunt moved an amendment, "that the officers remain in their present situation," which was seconded by Mr. O'Meara, and carried. Mr. Welsh then moved, that the salary of the Secretary should be reduced to £25 per annum, from the last September next, which after a lengthy discussion was carried. The salary of the Secretary was then reduced to £101, but an amendment was moved by Mr. McDermott, that it be fixed at £150, which was carried *non voce*, and the meeting dispersed.

NEWS OF THE DAY.—The fourth annual meeting of the Australian Club was held on Wednesday last. The Chair having been taken by Alexander McLeay, Esq., the report from the Committee was read, and the Treasurer's account for the past year audited. It appeared that the liabilities of the Club had increased by the sum of £412 18s. 4d., and that the assets exceeded the liabilities by £4,201 16s. 8d. The second instalment for the purchase of the new Club-house had been paid. Mr. Moore Dillon, Mr. Hastings Elyan, and Mr. Thomas Kelly, were then elected members of the Committee in the room of three members retiring by rotation. On Thursday, the 23rd inst., the Executive Committee of the Victoria Mauritius O'Connell, Commander of the Forces, met at the residence of the Hon. the Colonial Secretary, for the purpose of discussing the proposed alterations to the Criminal Code. The meeting was held at the residence of the Hon. the Colonial Secretary, for the purpose of discussing the proposed alterations to the Criminal Code. The meeting was held at the residence of the Hon. the Colonial Secretary, for the purpose of discussing the proposed alterations to the Criminal Code.

It is not contrary to nature, that the language of despair and heart-rending passion should be delivered with a slow and measured enunciation? Violent emotion—and where shall we find more violent emotion than that which we have in *Othello*—is not accustomed to express itself after such a fashion. This is Mr. NESBITT's greatest defect—and if it be apparent in his *Richard*—how much more so is it here? *Othello*, above all other of SHAKESPEARE's characters, exhibits variety and intensity of passion. Desperate and all-absorbing love—jealousy—rage—anguish—and despair. We go in him to the extremes of the tenderest affection, and the most profound hate—each operating in turn, and colouring his language, and influencing his acts. Yet all these varied expressions of feeling are confounded by Mr. NESBITT in one single piece of monotonous declamation. He delivers the words of his author with a terribly distinct enunciation. He measures out passion by the yard—giving us full measure, and no lack of quantity. We miss the broken and discordant tones—the abrupt yet natural transitions from love to hate which we meet before as *Othello* in the matchless generosity, and *Othello* the victim to the arts of a most insidious tempter. Mr. NESBITT's physical capabilities are inadequate to the personation of this character. His eye, face, and features are unequal to the task. He wants the divine afflatus. He gives us the madman, without the inspiration.

Let us not be deemed unduly harsh or severe upon Mr. NESBITT's performance. He is a good actor, under any circumstances—and compared with his contemporaries, he is the best actor in the Colony. We still think him, 'a bright particular star.' But we have all along contended that he cannot act SHAKESPEARE. In noticing his *Richard*, and our remarks upon his performance were so flattering as actor could desire—we do not think that the *Richard* of SHAKESPEARE—although it was such a

stealing, which has lately been carried on, in that district, to a great extent.—The Campbelltown Races will come off early in September. Fraudulent Importations.—William Pullin, formerly of the "Broad Eagle," Castle-street, was committed on Wednesday last, on a charge of fraudulent importation, and was admitted to bail, himself in £200, and two sureties in £100 each. Edward Chester, of George-street, was also committed for similar offence, but he has been allowed bail, himself in £10, and two sureties in £50 each.

Capital and Profits of the Colonial Bank of New South Wales. (General Abstract of the Return rendered pursuant to the Act of Council, No. 13, of the Average Assets and Liabilities, and of the Capital and Profits of the unincorporated Banks of the Colony of New South Wales, for the Quarter ended 31st March, 1842.)

Table with columns: CAPITAL AND PROFITS, ASSETS, LIABILITIES, BANKS. Rows include New South Wales, Australia, New Zealand, Victoria, Tasmania, and various banks like Bank of New South Wales, Bank of Australia, etc.

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stealing, which has lately been carried on, in that district, to a great extent.—The Campbelltown Races will come off early in September. Fraudulent Importations.—William Pullin, formerly of the "Broad Eagle," Castle-street, was committed on Wednesday last, on a charge of fraudulent importation, and was admitted to bail, himself in £200, and two sureties in £100 each. Edward Chester, of George-street, was also committed for similar offence, but he has been allowed bail, himself in £10, and two sureties in £50 each.

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Table with columns: CAPITAL AND PROFITS, ASSETS, LIABILITIES, BANKS. Rows include New South Wales, Australia, New Zealand, Victoria, Tasmania, and various banks like Bank of New South Wales, Bank of Australia, etc.

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