GREAT PAGEANT IN LONDON

The Festival of Empire—Great Exhibition at Crystal Palace From May to October—Overseas Dominions Represented.

UNDOUBTEDLY the greatest event of the coronation year of King George V. will be the Festival of Empire, with its Imperial Exhibition and Pageant of London, which is to be held at the Crystal Palace, London, from May to October next, under the patronage and receiving the active support of his Majesty's Government. The festival, which was originally arranged for last year, was abandoned in consequence of the death of King Edward VII., but the reconstructed programme far and away outshadows the original arrangements, and will now be run on lines of broad, comprehensive, national, and imperial magnificence. It is important to bear in mind that the Festival of Empire is not a commercial scheme for private gain—the entire profits will be devoted to King Edward VII.'s hospital fund.

It would be futile to give here any comprehensive idea of all the features that will be introduced into this epoch-making festival. Suffice it to say that even down to the smallest item in the long list of arrangements for the entertainment and amusement of the visitors to London for the coronation, everything possible is being done to insure the success of the undertaking.

The festival will be arranged and conducted on a scale of magnificence never before attempted in the history of London, and the festival will, at the same time, serve as a meeting-place and an "At Home" for the people of the metropolis of the empire to the peoples from overseas during the coronation of the King.

With such eminent men as are members of the council, the festival is already an assured success. Men famed in politics, in the administration of the affairs of this vast empire, in finance, science, drama and the fine arts, captains of industry, premiers, and ex-premiers, cabinet ministers, viceroys, and the governors-general of all the overseas dominions, all have accepted office, either as active members of the council, or as vice-presidents. And every one of them doing his utmost to insure the complete success of this scheme, which will go down to history as one of the greatest imperial events of our times.

With this object in view the governments of the various dominions of the empire are co-operating with the council, and representative buildings which contain a comprehensive exhibition of the life history of each country are now being completed or are in course of construction. Here will be shown the resources and industrial and social development of the respective dominions, together with possibilities of expansion and cohesion with the mother country, on a scale never yet attempted.

For the visitor from beyond the seas who has never yet been to London and is not familiar with its huge Crystal Palace, with its many broad acres of beautifully laid out grounds and sloping terraces, which will be utilized in their entirety for the requirements of the festival, it is difficult for him to conceive the magnitude and magnificence of the whole undertaking.

As an instance, on the fine slopes beyond the grand terrace, the various colonial governments will be represented by three-quarter size exact replicas of their parliament buildings, in which will be exhibited examples of the productive and industrial wealth of the different dependencies.

The necessary colonial atmosphere will be provided by scenic artists and mechanical experts. Painted screens will surround the colonial courts, portraying typical landscapes with workmen at their daily avocations—extracting gold from the earth or gleaning golden grain to fill the granaries of the empire. Thus will the stay-at-home Briton be able to learn much that is interesting and instructive, and at the same time be able to realize the significance of our great self-governing dominions.

In addition to the respective colonial sections there will be an all-British exhibition, which will be held in the existing buildings of the palace. Here the industrial, commercial and productive resources of the empire will be fully displayed.

Undoubtedly one of the most interesting features of the festival will be the pageant, to be held under the direct patronage of her Royal Highness Princess Louise, where historical scenes of the empire's history will be enacted. A committee of leading historians will show the main current of the empire's unparalleled history. The arrangements and production will be under the personal direction of Mr. Frank Lascelles, who is famed the world over for the magnificence of his pageants. Mr. Frank Lascelles is already well known in the colonies as a master of pageantry, for it will be remembered that he was responsible for the production of the tercentenary festival at Quebec a couple of years ago, which was undoubtedly one of the greatest historical pageants ever witnessed; and also he was the producer of the festival held at Cape Town to commemorate the opening of the Union of South Africa Parliament by H. R. H. the Duke of Connaught last year. In this no fewer than 15,000 performers will take part, and there will be altogether 24 scenes, eight of which will be represented daily in the magnificent open-air amphitheatre, designed by Sir Aston Webb, R. A.

In order to conceive a better idea of the significance and splendor of the pageant, it might be interesting to note that for the past eighteen months a large staff of specially selected artists has been engaged at the various museums and private country-houses in making copies of various characters from old paintings and tapestries for the purpose of having exact replicas made of the costumes, and to insure the dresses being complete in every little detail of the mode of the period.

From these colored drawings, the costumes and dresses have been designed. Of the ten thousand costumes required for the pageant, over six thousand have already been completed; while a special armory was established at the Crystal Palace many months ago where all the mail armor is being turned out.

The materials used in the dresses are of the finest texture, and the principal characters will be robed mostly in silk, satin and velvet. The costumes alone will form no small item of the expenditure, for some of the dresses are of an expensive character. Indeed one outfit—Queen Elizabeth's—cost just a tride over thirty guineas.

Besides the two principal features of the festival—the Imperial Exhibition and the Pageant—there will be innumerable other attractions, such as empire concerts, in which vocalists and musicians from all parts of the empire will take part, carnivals, battles of flowers, military tattoos, naval and military tournaments, flying demonstrations, and theatrical and musical entertainments.

SERMON FROM SHAKESPEARE

Teach thy necessity to reason thus;
There is no virtue like necessity.
Richard II., Act. I., Sc. 3.

RICHARD II. had just condemned Bolingbroke to banishment. The condemned man was overcome by the thought of having to remain for six long years absent from the "sweet soil" of England. His father, John of Gaunt, with the wisdom of years, was endeavoring to comfort him. His philosophy was: Look on the bright side of things; let not misfortune sap your strength; it is an ill wind that blows no one good; shake off your depression; there is no place or circumstance in life that cannot be turned to good purpose by the man possessed of strength of will and courage:

"All places that the eye of heaven visits
Are to a wise man ports and happy havens.
Teach thy necessity to reason thus;
There is no virtue like necessity."

But Bolingbroke was inconsolable. To him the memory of his England would but make his exile more wretched, more unbearable. However, this was but temporary depression caused by the unexpected severity of his unjust sentence. In his exile he made a virtue of necessity, and planned and plotted till the time was ripe for his return to England. The injustice done him roused the sympathy of the powerful nobles of his country and they rallied to his standard. He had, even before leaving England, by his own confession, set his eyes on the crown, and while abroad he studied with fixed purpose how to win it. Had he remained at home the jealousy of the contending factions would doubtless have prevented the attainment of his desires. Through making a "virtue of necessity," and using his exile and the confiscation of his estates as a means of rousing sympathy Bolingbroke won the peerless prize, a seat on the throne.

Shakespeare is not afraid to repeat himself. The same idea expressed in very much the same words will be found in a number of his plays. In "Two Gentlemen of Verona" when Valentine was captured by brigands he was found to be scholarly, brave and of such goodly bearing that the Robin Hoods of the Italian forest urged him to become their leader. They offered him the generalship of their band, or, if he refused it, death.

"Are you content," they said, "to be our general,
To make a virtue of necessity,
And live, as we do, in this wilderness?"

Valentine made a virtue of necessity, and so wrought with the rough material over which he had command that when he returned to civilized life he was able to say for his men:

"Let them be recalled from their exile!
They are reformed, civil, full of good,
And fit for great employment."

There are excellent lessons to be learned from both of these situations. When the shadows fall blackest it may be but the lowering clouds that herald the rain that is to bless and fructify the earth. Of the crudest, roughest, most uncivilized material it is possible to mold and fashion things beautiful. Delicate perfume has been extracted from coal tar. By making a virtue of necessity Valentine was able to turn the brutal outlaws into worthy citizens.

Shakespeare was not the only man or the first to use the expression "make a virtue of necessity." It was an ancient proverb. The Latins used it, and probably, if we could call back the civilization of the Aryans, we might find it among them. Chaucer, the father of modern English, used it, too, and Shakespeare no doubt found it a common aphorism in his own time. He indorsed it, however, and anything that Shakespeare indorses the bank of humanity has been in the habit of accepting as his.

The same thought appears in its most familiar form in George Farquhar's "The Twin Rivals," as, "Necessity, the mother of invention." Primitive man found himself when he awoke to self-consciousness, in an antagonistic world. The progress of the race can be traced in its weapons, from the rude stone axe of the paleolithic age to the machine guns, the Dreadnoughts and the airships of the twentieth century. England was of necessity, by her island character, shut out from the rest of the world. She made a virtue out of her necessity, and by her industry and mastery of the sea rose to the premier place among the powers. The ocean that isolated her from other European countries she made her chief means of defence.

Necessity has been the "argument of tyrants" and the "creed of slaves," according to Pitt. Church and state have excused their barbarous deeds, claiming necessity as their reason. Slaves and dullards have patiently borne the yoke, feeling themselves fated to their lot. In these instances instead of making a virtue of necessity, it is made a vice.

Pope has said: "Whatever is, is right." At any rate whatever is may be made right. No matter in what position a man may be placed in life he can, if he has the will, make good out of ill, as did Valentine; turn loss into gain, as did Bolingbroke.

To a Shiftless Young Man

Herbert Kaufman, in Chicago Record-Herald

YOU ARE now at the age of irresolution. You have not as yet condescended to outline your future plans. You are plutocratic with years; so rich in youth that you see no necessity to count the coins in the purse of Time.

You can afford to squander your hours; you can hit-and-miss for a decade—try your hand in this direction and that—there is no need to hurry—all of your life is ahead—you carry a colossal balance of Tomorrows.

You aren't burdened with a family's responsibilities. You are free—an independent lance—at liberty to indulge in any caprice that pleases your fancy—accountable to no one but yourself.

You are the sole dancer to the music, and the fiddler knows where to send his bill.

You are as cocky as an Irish terrier in a kennel of poodles.

You sneer at the greybeard and the baldhead who advise you against careless days and reckless nights.

If your work doesn't suit, what of it? You know that you can always get another job. So why permit duty to interfere with your pleasures? You mean to have your fun in a lump, and then after it is all out of your system, soberly apply yourself to painstaking industry, and show these old fogies—these has-beens—that it wasn't because you couldn't do better, but simply that you hadn't begun—you'll buckle down, put your heart and soul into your ambitions, and zip! you'll go whizzing by 'e mall with open throttle and fourth speed——

BUT——

My dear, long-eared, warped friend, that's when you'll bump yourself awake. You won't be able to fulfill your aspirations—you won't be trained for the job—you'll be past the sapling age—your present bent will have its influence upon your final form—you'll have to keep on the way you began to grow.

You quite forget that this is your springtime, and the habits which you acquire now will be fixed in your grain and your brain. There are only four human seasons—the calendar of man does not repeat itself in the same lifetime.

You can't change your roots. They'll be fixed hard and fast in carelessness and incapability. You're planting your energy in the barren soil of pleasure, and later on, when you try to be a producer, you'll find your efforts sterile.

That's when Old Soberface, the Plugger, will have his inning. He's a mighty poor sport—saves his earnings and his vitality—he's up when the first alarm clock begins to crow, and he's in the Land of Nod when you're just starting out to gather night roses in the gardens where the highballs tinkle. He's enduring a little healthy restraint and self-denial now—investing his splendid, eager forces so sensibly that he can live on the interest of his principles when he has attained the age which discloses the only worth-while interests of existence.

You're selling your birthright for fool's gold.

He's turning his mind into a mine, and he'll have you toiling for him on a weekly wage when he's ready to smelt his ore.

Redmond Reassures Ulster

No Danger to the Minority in Home Rule—Ulster Casts a Home Rule Majority—Tribute to Protestant Patriots.

IN AN ARTICLE in Redmond's Weekly, John Redmond, the leader of the Irish Nationalists, successfully combats the assertion that Ulster is solidly Protestant, and anti-home rule. He quotes the last census as showing that in the nine counties and one borough (Belfast), constituting the Province of Ulster, the Protestants number 883,624, and the Catholics 699,202, the latter being 44.1 per cent of the whole. Then as to the voting power. The Home Rulers cast 42,901 votes, against the Unionists' 41,693, a majority of 1,298 for home rule, notwithstanding that the Unionists hold one more seat than the Home Rulers. He says:

"But the idea that Protestant Ulster and Unionist Ulster are synonymous terms is a mistaken one. Of the 19,000 votes polled for Liberal candidates in the Ulster counties at the recent election, a very large proportion were Protestant, and every Liberal candidate was either a declared Home Ruler or a Home Ruler perforce. Mr. Devlin, in West Belfast, and Mr. W. Archer Redmond, in East Tyrone, must have polled a large Protestant vote. The Ulster Liberals were appealed to to support home rule in a stirring manifesto signed by Irish Protestants of such wealth and commercial and social standing as Lord Pirrie (head of the great shipbuilding firm of Harland & Wolff, of Belfast), and Sir Hugh Mack, of Belfast; Mr. Edward Archdale, Castle Archdale, Fermanagh; Mr. Joseph Carr, of Killyleagh, County Down; Mr. S. R. Kneightley, of Lisburn, and Mr. Thos. Shillington, of Portadown. And what was the pith of the manifesto? That they have perfect confidence in their Catholic fellow-countrymen; that it is only in Protestant Ulster that bigotry and intolerance have a vigorous growth; that the Nationalists do not desire separation; and that only a large and generous measure of home government can make Ireland contented, pacified and prosperous. That is the true voice of Protestant Ulster on the question of home rule, and that voice is growing in volume day by day.

"It is to me a matter of deep regret that I should have to speak of Protestants and Catholics in this connection. Ours is not a sectarian, but a national movement. If home rule were granted, the Protestant minority would have equal rights and liberties with their Catholic fellow-countrymen, who entertain feelings of deep respect and affection for them. The national movements of Ireland for generations have been led by Protestants. A Protestant Parliament—Grattan's Parliament—in 1793 struck the first blow at the penal code and commenced the work of Catholic emancipation. Protestant patriots shed their blood on the scaffold and in the field in defence of the liberties of their Catholic countrymen; and there is not a single one of the Catholic leaders of the people today who would not reject with scorn and derision any settlement of the Nationalist question which did not secure for the Protestants of Ireland full civil and religious liberty."

THE TEN BEST HYMNS

A Methodist Congregation Polled—"Nearer My God to Thee" Leads the List.

RELIGIOUS journals often print articles on "how to improve the music in our churches." Such efforts sometimes represent the minister's point of view; oftener the organist's or choir-master's. Seldom do we get an expression from the pew. One such has been obtained by the Rev. Frank B. Upham, who tried to find out what, in the judgment of "nearly two hundred people in a church of an average spiritual fervor," were the "ten best hymns." The church, it may be said, was a Methodist church, and the choice was made from the hymnal of that denomination, yet most of the "favorites" are to be found in common usage throughout the other churches, and this list will therefore have a widespread interest. Organists may be asked whether it represents "improved" music. In the Christian Advocate (New York), Mr. Upham reports on the experiment:

"Their decision was guided—possibly misguided in certain instances by the pastor, who presented to each one a list of fifty hymns, 'the fifty in our hymnal that he would retain most heartily if compelled to part with the others.' Each member who cared to do so was asked to select from this list the ten which were 'dearest' to him. In the pastor's larger list were included a few hymns that seem to be necessary on certain great occasions, for example, 'My Country, 'Tis of Thee,' also in his list were three gospel hymns. Each one of these gospel hymns promptly found a way into the list of ten chosen by the church!

"'Nearer, My God, to Thee' led the popular vote. There were 112 votes cast for this hymn out of a total of 185. 'Abide With Me' came second with 107 votes; 'Jesus, Lover of My Soul' third with 92 votes. Strange to say—some of us think it to be strange—'I Love to Tell the Story' came fourth (89 votes). Close after this came 'Lead, Kindly Light' (84 votes). The others chosen were: 'Rescue the Perishing' (80 votes); 'Rock of Ages' (75 votes); 'Onward, Christian Soldiers' (67 votes); and 'What a Friend We Have in Jesus' (61 votes). Four great hymns just failed to get into the list, each of them receiving more than 50 votes: 'Love Divine, All Loves Excelling,' 'Just as I Am Without One Plea,' 'Faith of Our Fathers! Living Still,' and 'In the Cross of Christ I Glory.'"

The voting furnished an interesting diversion for the church members, we are told. Lists of the fifty hymns were taken home, where they were talked over, the ten chosen and revised, and finally brought to church. We read on:

"It was no easy task to choose among so many favorites, yet many were glad to attempt it. A large proportion of the answers were given by men who supposedly are not deeply interested in the music of our services. The place of the gospel song, the song with a chorus, is higher in the estimation of our people than many of us have believed; indeed, than many would have it hold. Three of the ten chosen are relegated by many of us to the prayer-meeting or to the more fervid and informal after-service during the season of revival. The people would have them in their most dignified hour of praise. The people prefer to sing, for example, 'I Love to Tell the Story,' rather than 'O For a Thousand Tongues to Sing'; at least this vote would so indicate. Wesley's great hymn that is ever to begin our hymnal, ever to be the first hymn in all Methodist collections of sacred song, had only sixteen votes, while its humbler contestant had 89. 'Rescue the Perishing' had more votes than 'Rock of Ages,' and twice as many votes as "All Hail the Power of Jesus' Name?" This fact may be accounted for, very probably, by the personal interest felt in Miss Fannie Crosby, who captivated the church while this vote was being taken by the story of some of her songs. Undoubtedly many voted for her hymn because of love for the writer of it."

An analysis of the type of hymns chosen shows certain facts worth noting:

"Prayer is the attitude of the soul in the first five hymns chosen—petition, not praise, nor personal appeal. Seven of the ten have the first personal pronoun in the first line. 'Nearer, My God, to Thee' is the first hymn chosen, 'What a Friend We Have in Jesus' the last one. What would have been the order had the last hymn had the line 'What a Friend I Have in Jesus?' Oliver Wendell Holmes says somewhere that Dr. Smith showed his genius in writing 'My Country, 'Tis of Thee,' not 'Our Country.' The power of the humble poet, 'whose songs gushed from his heart,' is strikingly emphasized. Henry Francis Lyte leads Charles Wesley and Miss Katherine Hankey leads Cardinal Newman. Mrs. Sarah Flower Adams leads all of them. There is a refreshing catholicity. A Methodist church chooses as its dearest hymn one written by a Unitarian! A Methodist church chooses only one of the hymns of the Wesleys to remain in its list of ten! A Methodist church puts a Roman Catholic hymn well up toward the top among its favorites! 'The Son of God Goes Forth to War' had a very respectable vote (21), and 'O Love That Wilt Not Let Me Go' one equally respectable (20 votes). When we consider that twenty people think that these hymns are the dearest they know, we may be well assured that our people are singing with the 'understanding' as well as with the spirit."

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