



THE MONTREAL STREET RAILWAY (FUNERAL) SERVICE.

A United States Senator, visiting Canada's commercial metropolis, being shown what means have at last been resorted to by its citizens, to pass the time while waiting for the cars.

POINTS.

BY ACUS.

To point a moral and adorn a tale!
—Johnson: *Vanity of Human Wishes.*

Blessed is that nation whose God is the Lord. It is something to be known as a Christian nation; it is better in addition, to be known as a really religious nation. Strangers visiting Canada are struck with the largeness of the congregations which throng our churches; and especially visitors from the neighbouring Republic cannot fail to contrast our church attendance with that of the Western States especially, and even in the Eastern States many of the churches have to close altogether during the summer holidays. Canada's growing reputation as a moral and religious country cannot fail to prove of inestimable advantage to her. Even now young men seeking situations in other countries find that the reputation of their own country is there before them to give them a not unworthy introduction.

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It may not be generally known that among the old historic customs and usages transplanted upon American soil by the early pilgrims, was the ringing of the curfew. In the city of New Bedford, Mass., where the custom has prevailed to this day, an interesting discussion has arisen relative to the advisability of discontinuing it. Considerable feeling seems to be manifested in the matter, and the pros and cons are energetically set forth. On behalf of the custom it is argued that while, perhaps, it may be rather out of date, still the historic associations are worth preserving; that it adds to the home sentiment, if I may so express it,

one gentleman stating that in his travels abroad he missed nothing more than the familiar curfew, and that on returning home no sound was more welcome than that of the bell; sailors also say that when steering their barques into port at night no sound could be sweeter to their ears than the home-like sound of the curfew bell; and it is maintained that the custom induces early retiring, and that being held in high esteem, especially by the older members of the community, to discontinue it would be to act contrary to the spirit of the commandment to honour thy father and thy mother that thy days may be long in the land. Against all this it is urged that historic associations are very good in their way, but they come too high at \$300 per year, that being the salary of the "ringer;" and it is said that the bell is so loud as to be heard at a distance of five or six miles, and that it disturbs concerts and other entertainments; in short, that it is a nuisance. Thus the war wages over the time-honoured but well-nigh obsolete curfew-bell. The indications are that they who favour continuing the custom will carry their point, and that the curfew will continue to "toll the knell of parting day."

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Music having already considerably more signs than the Zodiac, perhaps one sign more or less would not make much difference. How would it do to add a sort of musical quotation-mark, so that a composer, if he so desired, might insert here and there in his own work passages by other authors, due credit being given. No doubt it would be difficult, if not impossible, to indicate the quotations to audiences, but the written score at least would be honest. These reflections are suggested by certain recent music which appears to contain passages of manifest plagiarism.

The strong tendency of music to remain in the memory renders one extremely liable to be guilty in this particular. Indeed, I myself was once inclined to lay the flattering unction to my soul that I had succeeded in composing a little piece of music, but my friends shattered my hopes into a thousand fragments by declaring that they had "heard it before." So, perhaps, musical writers may crib from other composers unconsciously; but should they deliberately desire to do so, why should they not be permitted provided they use some mark to indicate it?

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Experts in chirography assure us that they can determine one's character by his handwriting. This contention seems hardly reasonable, because a man who writes a good hand when young may write a very bad one when older, for no other reason than that in the latter case he has to write so much that he really has not time to write well. His character, therefore, remains unchanged, but his writing changes of necessity. But should there be anything in the contention in question, how strongly many of us must resemble one another in disposition, taking the handwriting as a criterion. I have heard it said that all ladies who have ever attended a certain school in Toronto, write identically the same hand. And scores of gentlemen write what might be called a business-college hand, the copy-book style plus flourishes. Many Americans follow the copy-book style of writing, and their characters (written and otherwise), may be presumed to have been formed upon those highly moral precepts for which copy-books are famous. In the cases referred to, however, I think the expert in chirography would find some difficulty.