

The Planet.

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S. STEPHENSON - Proprietor.

DR. OSLER'S QUEER IDEA.

Although Dr. William Osler, at present of Baltimore, contends that he is in earnest and not joking in making a deliverance on the subject of age-values, it is hard not to suspect him of some humorous intent. "I have two fixed ideas well known to my friends," he said. "The first is the comparative usefulness of men above forty years of age. This may seem shocking, and yet, read aright, the world's history bears out the statement. Take the sum of human achievement in action, in science, in art, in literature, subtract the work of the men above forty, and while we should miss great treasures—even priceless treasures—we would be practically where we are to-day."

To begin with Dr. Osler himself—a Canadian and brother of Mr. E. B. Osler, M. P.—he acquired what fame has come to him since he passed his fortieth milestone, and even now, at 56, he is leaving Johns Hopkins University to go to Oxford University to become head of the latter's medical department. He is said to rank as one of the ten most celebrated physicians in the United States, but was almost unknown in the scientific world until he was 43 years old.

That Dr. Osler ought to add several years to his age limit of usefulness is evident from the following interesting compilation by our Hamilton namesake dealing with noted men and what they did after 40—men whose deeds have altered the course of history in various respects:

"Men of action—Caesar was about 40 when he began his conquest of Gaul and past 50 when he won his crowning victory at Pharsalia. Cromwell was 43 when he began his military career. Von Moltke was 70 when he directed the German armies that conquered France. Lee was in his 55th year when he took command of the armies of Confederacy. Marlborough, England's greatest general, was 52 before he had a chance to show what he could do in high command. Nelson was 47 when he fell at Trafalgar and Wellington was 46 and Blucher past 70 when they won at Waterloo. Admiral Farragut was 60 when he was called to the command of the United States navy at the beginning of the civil war. Sir Colin Campbell was 65 when he crushed the Indian mutiny. Still older was Lord Roberts when he took the chief command in South Africa after younger men had failed, and quickly turned the tide of war. The youngest of the Japanese generals of division is 47, and most of them are nearer 60 than 40.

Nogi, the man who directed the successful siege of Port Arthur, is a sexagenarian.

Statesmen—At 40, Gladstone had just begun the really great part of his political career, and at the same age his chief rival Disraeli, was a mere apprentice in politics. If the great Lord Palmerston had died at the age of 40, or even 50, he would scarcely be remembered now. Bismarck was past 50 when he entered upon that ten years of wonderful action—the period when "he humiliated the Austrian empire, destroyed the French empire, and established the German empire." Burke's greatest work in the House of Commons was as well as in literature was done after he was 60, and Chatham was nearly that age when he got his first chance to exercise his vast genius as a statesman. Washington was 45 when he took command of the continental forces, and 55 when he began his work as a statesman. Peel was 58 when he abolished the corn laws, and Earl Grey was verging on 70 when the government of which he was the head won the great victory of parliamentary reform and abolished slavery in the British empire. When Lincoln took up his herculean task in 1861 he had entered upon his fifty-third year. At Confederation the greatest period of Sir John A. Macdonald's career had just begun; but he was then 52. Sir Wilfrid Laurier was 55 when he obtained the premiership. Chamberlain did not enter the House of Commons until he was past 40. At 40, Sir Charles Tupper had hardly been heard of outside the boundaries of his little province; he succeeded 44 years of his life have been the years of his greatest achievement. And what shall be said of that consummate statesman and diplomat Leo XIII., who was 68 when he ascended the papal throne, and for a quarter of a century was one of the master-minds of Europe? If scriptural examples be admissible, there is Moses, whose real life-work began when he was eighty.

Great writers—It can be truly said of Shakespeare, Goethe, Milton, Carlyle, Dryden, Scott, Vol-

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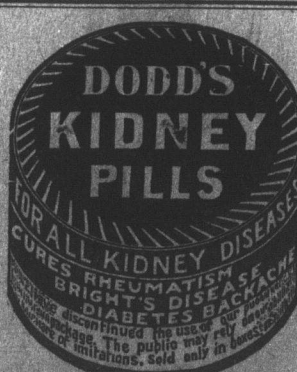
Chatham Table Supply Co.

taire, Flaubert, Cardinal, Newman, Macaulay, Hallam, and a host of others, that their best work was done after the age of 40. The greatest epic poem of modern times was not begun until Milton was past 50; and Richardson, one of the two great English novelists of the eighteenth century, only began to write novels at that age.

Artists—Michael Angelo, chief artist of all time, said himself that he was only a student at 45; he was 66 when he finished his greatest, painting, The Last Judgment, and over 70 when he planned St. Peter's. Watts, the best English artist of his time, who died recently at a great age, was almost 40 before he began to paint at all. The best of Titian's work was produced in the last 50 years of his life. Turner, the greatest of English landscape painters, was just learning his art at 40. Rodin, the first of living sculptors, is nearer 70 than 60, but he was comparatively unknown a dozen years ago. Handel's operas are forgotten; his fame rests wholly upon his oratorios, and he was 56 when he began to compose oratorios. Haydn's masterpieces, The Creation, was the work of a man over 60.

Men of Science—Newton was over 40 when he wrote his Principia, and so was Darwin when he wrote The Origin of Species. Most of Faraday's brilliant discoveries in electro-magnetism were made after he was 50. Dr. Jenner was nearly 50 when he made the experiments which established the truth of his vaccination theory. Lord Kelvin's best work has been done since he was 40. Columbus was 56 when he discovered America.

It might also be asked, what would medical science be to-day if such men as Koch, Pasteur, Leyden, Jenner, Simpson, J. Nathan Hutchinson and scores of others well known in scientific research had been declared "has-beens" at 40? In addition to the preservation of mental and physical vigor in high degree in a large proportion of mankind after 40, we all know that years bring experience, and that experience goes to ripen judgment and promote the acquisition of wisdom. Dr. Osler admits that men above 40 years of age have a greater "face to fill and are needed in the world, but he declares that the vitalizing, fundamental creations in science, literature, art and elsewhere are done by men under 40. This is the rule, which, he says, some exceptions only serve to accentuate. Dr. Osler's statement with an amendment of the age-limit might pass with little objection, but to place that at 40 is to slight a numerous proportion of humankind and to encourage a cruel tendency, that needs no stimulation, to refuse fair play in the trades, professions and most occupations to those whose hair has begun to whiten.



What we learn with pleasure we never forget.

POET OF THE HABITANT.

Ideal Phases of French-Canadian Peasant Life—Dr. Drummond Recently Delivered at Toronto University Audience.

Dr. Drummond, of Montreal, the poet of the habitant, what would be called in the theatrical world a fine stage presence, and the average student of human nature does not require to be told that he is an actor born, not made. His declamatory powers have a refreshing naturalness, and his almost every word is fitted with a gestulation which conveys well nigh as much meaning as his eloquent articulation itself, the whole leaving no doubt in the minds of the audience exactly what he intends to convey. What the stage may have lost is of no account when the gain to the medical profession and the adornment of the world of literature are taken into consideration. His eyes can sparkle with humor or look sad with pathos with equal facility, whilst his writings have a literary charm and fascination which have made his name famous throughout a large proportion of the civilized world. What Chatham has in his depiction of the life and character of his time, particularly in the number strata of the people, or what Bret Harte did in the delineation of the western Chinaman, to-day is Dr. Drummond, in his remarkable poetic portrayals of the life of the habitant, which, to the uninitiated, may be explained as life among our neighbors, the French-Canadian peasantry, whose interesting characteristics it is not necessary to extol here.

A Fine Foundation.

The casual observer would not think for a moment, on either reading his poems or hearing his recitals, of paying Dr. Drummond the compliment of being an Irishman, but as a matter of fact, it was on Erin's fair isle that he first opened his eyes, and, literally speaking, they have been very much open ever since. If anything pleasantly betrays his nationality it is the keen Irishman wit which is such a prominent factor, and sparkles so brilliantly in so many of his poetic works. But, then his Irish humor, his true sportive instinct—sports of the habitant, being largely dealt with by him—and his keen observance of the life and habits of our neighbors, the French-Canadian peasantry, on which is based the foundation on which is based the works which can fairly be said, not only to have immortalized himself, but those with whom he has dealt.

Searing the Devil.

Dr. Drummond opened his recent recital at Toronto by reading a fine new poem which he humorously said would no doubt be interesting, inasmuch as it showed how the devil was whacked by one of the habitants, the means to the end being the smoking of a pipe. The poem, by the free use of Canadian tobacco, it is an exquisite legendary poem which bids fair to rank high in the Doctor's notable collection. What may be called "The sticking poem" throws some of the lights on French-Canadian peasant life. The champion pig-sticker, who is adored for his prowess by the whole district, has a charming daughter Rosine, who has captivated the affections of a number of young men, and it becomes a difficult question as to who shall claim her. Eventually the point is to be decided if any of them can wrest the championship from the old man. With due regard for effect, one of the young men succeeds and claims Rosine, but the old habitant derives consolation from the fact that the championship still remains in the family. The story of the easy catching of "sweet barbettes" is told in fine language, and with beauty of expression, and having in mind the powerful fecundity of French-Canadians Dr. Drummond's poem, which contrasts them with the American woman whose hands cannot find a needle, is owing to her profusion, not of children, but of so-called society novels, was a source of great delight to the audience.

The Masterpiece.

The physical ailments of an old habitant, who at one time was noted for his great strength, but is now leered at by the boys, and who would not mind paying so much as two or three dollars to a doctor to regain his powers, are admirably depicted; and who can forget "May Be," or "Just take your chance and try your luck"? "Johnny Courteau" is universally recognized as the Doctor's masterpiece, was given by special request. Johnny was once "one of the boys," but the way he tamed down after his marriage was a marvel to them. They had reckoned without his good, strong-willed wife, who so tamed him down that in due course he would almost doze off himself in his efforts to keep the baby to sleep. Dr. Drummond's imitation of Johnny's lullaby was a clever musical effort, and the piece generally aroused great enthusiasm. Another great hit was the visit of the Chamberlain to Montreal to hear Madame Albani, who is naturally something of a goddess to the habitant. The great singer appears on the stage with a mere man to sing, of course, as item in the musical world which is unknown to peasants. The Chamberlain is shocked when the man is so rude as to start singing first, but she is delighted when Madame Albani begins, soon catches him up, and finishes just as quick as he did. There is some pathos admirably blended in the poem, and the Doctor's rendition was one of the best of his many fine efforts. De Bell St. Michel was a grand closing item, and given with a dramatic effect largely reminiscent of Sir Henry Irving in The Bells. An old habitant is in the United States, but the sound of the old bell haunts him, and finally he resolves to go and live only the within the reach of the original strains of his childhood days.

A Very Evident Truth, Old adages are often right. For instances, you will find The devil who dresses "out of sight," is also "out of mind."

A. A. JORDAN

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"A dog fed only on beef extract died of starvation. It is used in sickness as a conservator of energy, to keep up the vital forces until nature can repair the weaknesses. Bouillon is the clear soup made from beef extract, delicately seasoned. Brown soup is made from stock, which is two-thirds lean beef and one-third fat and bone. In the bone we find the gelatin and mineral matter.

"The best cut for stock is the mid-way cut of the shank, in which is found the round bone with the marrow. Brown soups are made of this stock clarified and seasoned with vegetables and herbs. White soups are made from stock of fish or chicken. Consomme is made from two or three meats and is clear. Mutton soup or broth is invaluable for invalids in convalescence, especially in fever cases, through its sustaining qualities. "The soups without stocks are the creams, bisque and puree. The last named is seasoned with vegetables or fish and pressed through the puree sieve, with tissues of the vegetables left in the soup. Bisque is made with shellfish or vegetables, with bits of the fish or dice of the vegetable left in." Indianapolis News.

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