

The late Dr. W. B. Robertson, the famous Scottish divine, was once addressing a boys' meeting, and had held them spellbound with some of his racy anecdotes. As he drew to a close he said:—

"Now, I am going to point out the moral of all this."

"Never mind the moral," shouted a small boy, "gie's anither story."

The greatest trial of patience is a stammering barrister examining a stuttering witness in the presence of a deaf judge.

*Muggins.*—"Ha! ha! ha! My house was robbed last night. Ho! ho! ho!"

*Fuggins.*—"You seem tickled to death about it. Did they get away with anything?"

*Muggins.*—"Lots of stuff. Ha! ha!"

*Fuggins.*—"What are you laughing at?"

*Muggins.*—"My son is—ha! ha! ha! ha!—learning to play the cornet, and they—ho! ho! ho! ho!—stole it."

*Owner of Race horse* (looking closely at scales).—"Jifkins, you are a trifle over-weight. Can't you lighten yourself a little?"

*Jifkins* (the jockey).—"Got on my lightest suit, sir. Ain't ett a bite to day, and 'ave just trimmed my finger-nails."

*Owner.*—"Well, go and get shaved."

#### HE DIED BY DEGREES.

*McMulcahey.*—"Shure, docther, an' is it thure that little Jimmy O'Toole bit your termonty in two and swallowed the mercury?"

*Doctor.*—"Yes, it is, my dear madam; and the poor boy is dead."

*Mrs. M.*—"Shure, docther, an' it was a cold day for Jimmy, poor bye, whin the mercury wint down."

*Doctor.*—"Yes, madam; he died by degrees."

## Pelletier

Organist of St. James's Cathedral and Professor of the Piano and Organ

*Monsieur L. E. N. Pratte*

*Cher Monsieur*

*Les pianos droits de votre fabrique. — Si j'en juge par celui dont j'ai fait l'acquisition — réunissent toutes les qualités artistiques: timbre limpide, chantant et absolument pur de toutes résonnances harmoniques ou cavernueuses, si fréquentes dans les basses des pianos droits —; mécanique facile et tellement élastique qu'il répond à l'attaque — la plus énergique — comme à la pression la plus délicate, permettant ainsi un jeu et les nuances les plus diverses — Recevez mes félicitations pour ce beau travail.*

*Votre*  
*H. Oct. Pelletier*

*le 28 Nov. 1893*

#### TRANSLATION.

MONTREAL, 28th November, 1893.

MR. L. E. N. PRATTE, Montreal:

DEAR SIR.—The upright pianos of your make, if one may form a judgment from the one I have acquired—possess a combination of all the qualities esteemed by musicians: a liquid and singing quality of tone entirely free from all overtones and rumbling sounds so frequently found in upright pianos, a touch so light and elastic as to answer to the most vigorous attack and the lightest pressure,—in fact, capable of the most varied effects. Allow me to congratulate you on your good work.

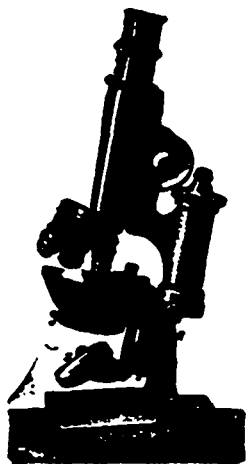
Yours, etc.

H. OCT. PELLETIER.

It is only necessary to know the delicate and conscientious artist who has written the above letter to form an idea of the high value of such an opinion. We have a large assortment of PRATTE Pianos, similar to Mr. Pelletier's, as we manufacture only one size and one quality.

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