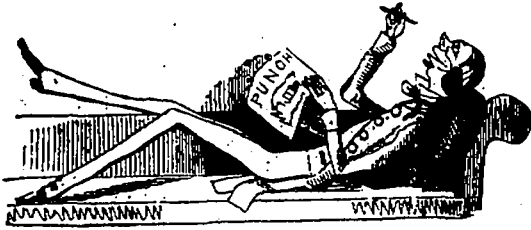


## THE COMIC EUCLID.

## DEFINITIONS.

A Point hath position, especially when made by a person of position—but hath not magnitude, even when traced to a great man.

A Line is



LENGTH WITHOUT BREADTH.

The extremities of a line are points. This is proved by a full stop being always at the end of a sentence. The same truth is evident, both in points of honor and points of umbrellas.

A Plane Angle is the inclination of two lines to one another, and is evident in angling with the rod and line. The Angle is always called plane, though the Angler be a beauty.

Angles or Anglers are either acute or obtuse; or they may be all right.

An Acute Angle, or, as it is sometimes called for the sake of euphony, 'cute, is formed when the rod is moved "particular" sharp. Accordingly, when the sport is "particular" good, the man is said to be 'cute. A Pennsylvanian is also called 'cute, owing to the sharpness of the turn he made from the celebrated line, "I promise to pay."

An Obtuse Angle means not acute, because acute means sharp. Thus we say a man is obtuse, according to the ratio in which he becomes a flat.

A Triangle is a musical instrument, beaten by a military bondsman. It is also an instrument at which the military bondsman is beaten—in which case the music is made by the latter. It is called right-angled, when the military bondsman has been served right. Occasionally he is a little obtuse on this subject, and then, of course, he is called obtuse.

A Square is a four-sided figure. The French discovered this at Waterloo. It is considered equal to anything, when the coefficient is the British bayonet. We have heard it asserted that, steel to steel, cavalry will break the square. If such were the case, it would be extracting the square-root with a vengeance.



A Circle is a Plane Figure, contained by one Line. A great many have discovered this to be a mournful truth—in the shape of a wedding-ring.

Parallel Lines are those that do not meet. Thus, a man and wife, "doing the fashionable," may be said to be parallels, as they never meet except at meat; and then they are opposite to each other. Shabby-genteels do not come under this category. This, however, must be proved by the higher mathematics—by the law of attraction—which acts in the ratio of the respective masses; that is to say, according to their magnitudes. Thus, the great man attracts the shabby-genteel, who, being the less, is always striving to meet him—and hence, is not a parallel. But it must be recollected that the shabby-genteel may have, and consequently hath, many parallels.

## POSTULATES.

Let it be granted—

That a straight line may be drawn from any point to any other point. This is evident; for every body tries to make the two ends meet; although, we must admit, that at present, it is rather hard to do so.

Any circle may be described at any distance. As a wedding-ring is a circle, (Def. 10), that necessary appendage to the left hand can be described, with any amount of animation, as radius to whoever will listen. But the animation is often on one side, and consequently, ladies sometimes say "no," and what is more, may mean it—in which case, although the ring be bought, the man is said to be sold.

## AXIOMS.

Things which are equal to the same thing, are equal to one another. This is best proved by the converse of it. For, although nothing is equal to Punch, it cannot be said that Punch is equal to nothing. For Punch is equal to anything; and if equal to anything, must be equal to everything and everybody.

Equals from equals leave equals.

Thus, Punch and threepence half-penny are equal to *quinze sous*. This is the fundamental principle we advise everybody to study—without it, they never can be geom-eters or any other eaters. Punch, before dinner, is a *coup d'appetit*; and he beats Holloway hollow, as a cure for everything.

Such are the primary principles we have drawn up, for the especial benefit of the Board of Examiners appointed under the new Surveyors' Act—and to which learned body we accordingly do ourselves the honor of dedicating them.

## FRAGMENTARY TRIBUTE TO THE SAX HORNS.

BY DESMOND O'SHAUGNESSY.

Miss M. O'Connor! 'pon my word of honor,  
You made me screech with joy for Erin's Isle,  
In "Va Pensiero"—may I be there, O!  
When next you sing it with your own sweet smile.  
And Miss Louisa, isn't she a teaser,  
Meandering through the "Song of a Summer day!"  
I'm safe to venture a double X debenture,  
You'll not find their ayquals this side of the say.

With tones much sharper than the famous Harper,  
Ringing so sweetly that each soul was fired,  
Did ould Mr. Distin on the *cornet—a-piston*,  
Or trumpet rather, play "The Soldier tired."  
And then the brothers! whose tone above all others  
Rises so firm and strong—so sweetly sinks—  
While from the pianner, in his peculiar manner,  
Their music Willy twines with silver links!

## LOYALTY AND ELECTRICITY.

There must be some great and mysterious connection between loyalty and electricity; a perceptible deficiency of both, being just now the cause of much moral and physical debility. The *Montreal Gazette*, in noticing the entertainment given by the Messrs. Distin, says,—“also the grand finale of God save the Queen, which some loyal gentlemen wished to have repeated.” Was the editor of the *Gazette* one of the "loyal gentlemen," who wished for a repetition of the National Anthem, or is his remark meant for a fine-drawn sarcasm, aimed at the good old feeling of allegiance, which it is now the affectation of a certain party to turn into contempt? If the sneer was meant—and Punch thinks it was—let the Editor of the *Gazette* lose no time in getting himself charged with electricity; and let him, herewith, consider himself morally "bounnetted" by Punch, for refusing to take of his hat to the noble strain of "God save the Queen."