

WORDS.

By the words of malice spoken,
Half in earnest, half in jest,
Loving hearts are daily broken,
Hearts the purest and the best.
Listen, brothers, be discreet,
Words of malice ne'er repeat;
Loving hearts are tender things,
Words of malice deadly stings.

By the words of love when spoken
To the lowly and oppress'd,
Loving hearts, tho' almost broken,
Feel as if forever bless'd.
Sisters, brothers, comfort, cheer,
Banish thus the silent tear,
Words of love you may be sure,
Wounded hearts can quickly cure.

Words of truth when boldly spoken,
Faithfully reproving sin,
Ever is the surest token
Of a spirit pure within.
Sisters, brothers, guard the tongue,
Utter not a word that's wrong,
Boldly speak the words of truth,
Thus become the guide of youth.

Chatham, Ont. A. MACFIE.

MUSICAL.

The concert season of the Philharmonic Society terminated on May 27th, at the Victoria Rink, under the distinguished patronage of H. R. H. the Princess Louise, Prince Leopold, His Excellency the Governor-General and suite, consisting of Lady Pelly, the Hon. Mrs. Langham and Mrs. Russell Stephenson, ladies-in-waiting; Lord Archibald Campbell, Lord Elphinstone, Colonel McNeill, V. C., C. B.; Lieut.-Col. DeWinton, the Hon. Captain Harbord, Capt. Chater, Capt Collins, Dr. Royle, and Mr. Russell Stephenson.

The distinguished guests arrived at ten minutes past eight, and were received by Mr. Gilbert Scott, President of the Society, Miss Scott and Mr. A. M. Perkins, Hon. Secretary, who conducted the party to a gayly-decorated reception room.

At twenty-two minutes past eight a herald announced the entrance of the party, led by Mr. Scott and Mr. Perkins; His Excellency the Governor-General, with Miss Scott, Prince Leopold, with Princess Louise and suite.

The audience remained standing until the Vice-Regal party had taken their seats, which were erected in the centre, between the ranks of M. and U., and the concert opened with the Canadian National Anthem, written by His Excellency the Governor-General, which was set to music by Arthur Sullivan, of sacred music and "Pinafore" fame. Though the rendition of this new anthem was superb, especially as the first verse was sung in chorus, the second by sopranos and contraltos in unison, the third by men's voices, which was followed by the chorus again—the air lacks all that is essential to becoming popular. Arthur Sullivan has succeeded in many compositions, still, if this Canadian Anthem is to supplant the sweet little tune which is sung throughout the British and German Empires, the United States, and, in fact, all over the great universe, then we pronounce it a failure.

Ch. Gounod's Second Mass, "Des Orpheonistes," arranged for mixed choir by Mr. Lucy-Barnes, followed the Canadian National Anthem. The singing of "Kyrie, Credo, O Salutaris," and "Agnus Dei," were particularly pleasing to the musical ear, while the parts of "Gloria" and "Domine Salvum Fac," added greatly to the effect of their precedents; but we cannot refrain from saying at once that the voices were not so evenly balanced as they ought to have been, as it was clearly noticeable that the sopranos frequently drowned the contraltos and all the men's voices. There existed a practice in Italy and Germany, which, in order to have harmony in the voices, necessitated a private performance in as large a hall as the concert had to take place in, at which professionals were the audience, who stopped the proceedings at once if such an unpleasantness as mentioned above came to their notice, for, practising in small halls and performing in large ones, before large audiences, are two different things.

"Hear, ye Israel," from Elijah, by Mendelssohn, was next sung by Mrs. Lucy-Barnes, who, at the beginning, betrayed a little nervousness, but soon became self-possessed again, and sang her parts admirably, which piece concluded with the fine chorus, "Be Not Afraid." The Messiah's "Hallelujah Chorus," by Handel, brought the whole audience to their feet, a practice invariably found throughout the United Kingdom, though no one seems to be able to account for it. This beautiful piece of music is generally listened to with the greatest attention, and the audience expressed their appreciation, with which the first part of the concert came to an end, followed by an interval of fifteen minutes.

The second part opened with the overture of Weber's "Freischutz," in which all instruments had their important parts, and the players acquitted themselves to the great satisfaction of every one. In fact, the leadership and the *tout ensemble* in general, would have been a credit even to the Dresden or Munich *Hoftheater*.

The Society deserves great praise for having brought—at an expense of three hundred and twenty-five dollars—two Bassoon and three French Horn players for this concert from New York, and though many hearers were somewhat disappointed at the entire absence of foreign vocalists, compared with the last concert of 1879, it is gratifying to know that the management had no selfish motives, but made great outlays in another direction to please its patrons.

"Mithers," by Mr. Lucy-Barnes, a purely

Scotch song, was splendidly given by Mrs. Barnes, and seemed to take so much with the audience that she had to re-appear with "Kitty Darling" as an *encore*. Mr. Alfred Deseve gave the violin solo, "Fantasie sur Martha," by Leonard, and has on this occasion more than confirmed the good opinion which we hold of his talent, for we have never before heard him play with as much pathos as in Martha. The incessant applause brought him again on the platform, and though he acknowledged the tribute not with an awkward, but graceful, bow, rarely met with among professionals, he had to bring in his instrument again and delight the hearers a little longer. But while we view his musical talent with a true regard to justice, we do not hesitate in saying that his chances to perfect himself in his art would be brighter if he had a few more years hard study in Europe. We should also like to see his attitudes easier and less constrained, and at times less theatrical.

Beethoven's Choral Fantasia for pianoforte, orchestra, soloists and chorus, closed the entertainment brilliantly.

Mrs. Lucy-Barnes, Mrs. Thrower, Miss Green-shields, Mr. C. C. McFall, Mr. C. Bourne, Mr. W. Millar, with Miss Abbott, who ably presided at the piano, were the soloists. Those who attended cannot but say that the whole programme was, with the exception of two little hitches, carried out to the entire satisfaction of every one, and the Choral Fantasia gave us a new proof of what the Society can do under the able leadership of Mr. Lucy-Barnes. How we shall account for the awkward suspense caused to the Vice-Regal party and the audience in general by the profound silence between the last chords of the Fantasia and the departure of the distinguished guests, we know not, but it would have been quite proper to have played the National Anthem, though the Canadian National Anthem is to supersede it.

Now, a word for those who are invariably late. Good judgment should prompt every one to be in time, especially when something takes place which we cannot have frequently. At this concert particularly, many came in late, and created such a bustle, perhaps in order to be noticed by every one, that many a part of the soft and melodious music was entirely lost to the ear. There are many people who hear music of some kind or another every day, but seldom classical pieces, and it is unfair that half of their enjoyment should be lost through disregard on the part of a Dulcinea, Preciosa or a Juliet. Many a gentleman, too, walks in as boisterously as possible, and takes pains to let the fair sex know that his portly figure is among the as-sembled *haute volée*. It is about time that noise, which is considered in European concerts unladylike and un-gentlemanly, should also be banished from our halls.

THE POET KEATS.

Of all the poets who have died before their time, Keats is perhaps the greatest. Fervid imagination, delicious fancy, the faculty of pictorial representation, an ear for exquisite music, are among his gifts; but he possessed also, and this is surely a rare possession in one so young, the artistic sense of fitness and proportion. When as a youth Keats wrote his "Endymion," the faults of an undisciplined but luxuriant imagination are apparent. The reader is alternately charmed and repelled—delighted at one moment with the glow of colour, the wealth of fancy, and the suggestiveness of a bright intellect; and offended the next moment by a looseness of rhythm and crudity of thought which are the marks of immaturity. "Endymion" was published in 1818, when Keats was 22; two years later appeared "Hyperion," "Lamia," "The Eve of St. Agnes," and the immortal "Odes," one or two of which are of almost peerless beauty. The poetical growth of those two years is amazing; we know of nothing like it in literature, and it has sufficed to give Keats a place among the great poets of his country.

It may be true that Keats is not wholly a sensuous poet, but his poetry, of all that was written during the first half of this century, has the least in it of what one may call a spiritual element. Whatever is lovely in a world of loveliness forms the theme of his verse, and its pathos consists in the thought, uttered in words of surpassing beauty, that all which so stirs the pulses or lulls the senses with languorous delight is but a vision and a waking dream. All earthly beauty has melancholy for its shadow in the verse of Keats, and this beauty, which enriches his lines with their choicest imagery, is never used to symbolise what is heavenly and unseen.

Most readers familiar with Keats will be, therefore, surprised to read that the harmony of his poetry is due to its prophetic element. And the writer's chief effort throughout his work is devoted to the discovery of an inner and far-reaching meaning in the exterior art of the poet. Because "Endymion," "exquisite as it is, is not of sufficient strength to stand on its merits as a story alone," the author jumps to the conclusion that it must contain some inner meaning. Keats, we are, therefore, told has written an allegory which admits of two interpretations, the first and "most obvious" being that Endymion himself "has the Imagination in all time searching for the spirit of Beauty; that Cynthia, the enlightened side of the Moon, represents the beauty of a bygone age when the world was young; and the dark side, the Indian Princess, shows the newer phases on which Imagination has entered; Imagination at last discovering the eternal Unity of all Beauty, and becoming one with it forever."

HONOUR TO WHOM HONOUR IS DUE.

As Canadians we may well be proud of the native talent and enterprise displayed, in the elaborate, exquisite sewing machine, the production of one of our leading local industries, the C. W. Williams' Manufacturing Company, and which has lately been graciously accepted as a present by the Princess Louise. It is questionable if anything at all approaching it in finish and taste has ever been made by any similar manufactory in America. It is now on exhibition at 347 Notre Dame street, and should be seen by everybody as a sample of what Canadians can do.

SKULLS, BRAINS AND SOULS.

The weight of the brain has often been held to be the criterion of the mind, though, apart from the want of confirmation obtained by investigation, there are serious theoretical difficulties. The brain, whatever other functions it may have, is undoubtedly a source of power supplied to the muscles, and we are ignorant to what extent the activity of the muscular system or the size of the body may influence that of the brain. We know that a muscle grows by judicious exercise; why, then, should not the brain, supplying it with the nerve force necessary for its increased duties, enlarge *pari passu*? It may be doubtful whether we can prove that this is so. Dr. LeBon has decided that the height of a person has an effect, though a very slight one, on the size of the brain. He found that the influence of the weight of the body is greater, but by no means sufficient to account for the variations of the brain. Another disturbing element is age. It has been estimated that after a rather uncertain date, say 45 years, the brain gradually dwindles. Again may not some wasting diseases preceding death cause a shrinking of the organ and may not other pathological changes increase its density? All these sources of error must make us sceptical as to individual results, though, at the same time, we cannot free ourselves from some share in the general belief that the weight of the brain is an index of the mind. The weight of the brains of numbers of known men, distinguished and otherwise, has been cited for and against this theory. Cuvier is usually found heading the list, with a brain weight of 64.33 ounces. (The average for the male is between 49 and 50.) One is struck with the apparent propriety that this vast intellect should have worked through a heavy brain. Within the last ten years, however, a labourer has died in England, whose brain weighed 67 ounces. Of his history and habits little is known. Though intelligent for his rank in life, he apparently gave no signs of fitness for a higher one. His most intellectual trait, if I remember rightly, was his fondness for reading newspapers, probably the only literature he could easily obtain. "Chill penury" may have "repressed his noble rage," if he had any. He may have been a "mute, inglorious Milton." But who knows whether the sublime imaginations of the poet betoken remarkable cerebral development? The late James Fiske, jun., had a brain weighing 58 ounces, surpassing Daniel Webster, Chauncey Wright, Dupuytren, and a mathematician of the first rank. Indeed, all these, except Fiske, come after a man who from his second year was reckoned an idiot. A celebrated philologist is below the average, and a distinguished mineralogist much below it. In spite of many exceptions, however, we find distinguished men most numerous near the top of the list. Anatomists give very discordant directions for determining the sex of skulls. In a great many cases it cannot be determined. The female skull, as a rule, is smaller than the male, and moreover, the jaws and prominences for muscles are less developed; consequently the brain case, though smaller than in man, is larger in proportion to the face. Dr. LeBon gives some very curious statistics concerning the capacities of female skulls. There is no question that the differences in skull and brain between the sexes increase with the degree of civilization; but it is astonishing that while the skulls of male Parisians are among the largest, those of the women of Polynesia are but little above those of the women of New Caledonia. This is a fact not easy to account for.

A GROUP OF SHYLOCKS.

Macready first essayed the part of Shylock on the occasion of his benefit at Covent Garden in 1823. He has noted that the audience were most liberal of their applause, but that he was dissatisfied with his own performance, which "the study of after years very greatly improved," however. He appeared as Shylock again at the Haymarket in 1839, when severely criticising himself, as was his wont, he described his impersonation an "utter failure." "I felt it," he wrote in his journal, "and suffered very much for it." He was better pleased with his subsequent exertions, and Shylock usually found a place in the round of characters he undertook during his engagement in England and America. It was as Shylock that the late Mr. Phelps made his first appearance in London, at the Haymarket in 1837.

Charles Kean's Shylock was naturally a close following with inferior means of Edmund Kean's conception and execution of the character. It was at the princess's in 1853 that "The Merchant of Venice" was revived with extraordinary splendour of scenery, costumes, and stage appliances. Until then Mr. Charles Kean had been content to appear in very unadorned editions of the play. Accurate views of Venice

in 1600 were presented to the audience with a state procession of the Doge, strings of gontolaf, busy throngs, nobles, citizens, inquisitors, foreigners, trade s, soldiers, servants, water-carriers, and flower-girls; and very ample musical embellishments. Bye-and-bye a Venetian carnival, with a masquerade—in the midst of which Jessica was abducted—occupied the stage. Belmont was a gorgeous picture of mediæval architecture and domestic luxury. The trial scene took place in a grand representation of the hall of the senators. The princes of Aragon and Morocco, long excluded from the acting editions of the play, was suffered to re-appear. Mrs. Charles Kean played Portia; the Bassanio being Mr. Ryder. As Launcelot Gobbo the veteran Harley appeared for the last time upon the scene, August 20th, 1853. Dismissed by Shylock, Launcelot lightly passed along the bridge which crossed the stage amidst the laughter and applause of the audience; but he was seized with paralysis as he reached the wing, and scarcely spoke coherently again; in a few hours he lost recollection, sank gradually, and expired on the afternoon of August 22nd. His last intelligible words were a quotation from his old part of Bottom in the "Midsummer Night's Dream"—"I have an exposition of sleep come upon me."

At the Princess's Theatre in 1869, the German basso, Herr Formes, appeared as Shylock; in 1878, at the departed Queen's Theatre, Long Acre, the character was assumed by the Hungarian tragedian, Herr Neville Moritz; these essays did not win the approval of the English public. In 1875 "The Merchant of Venice," presented with much scenic elegance at the Prince of Wales's Theatre, introduced the Portia, Miss Ellen Terry, who obtained forthwith extraordinary applause. The revival failed, however, to satisfy the expectations of the management. The calm and colloquial Shylock of Mr. Coghlan met with general disapproval, and generally the representation was felt to be a defiance of Hamlet's advice to the players—"be not too tame neither."

HISTORY OF THE WEEK.

MONDAY, May 24.—Negotiations between the British mission and Abdul Rahman are proceeding satisfactorily.—The Russian Government announces the issue of a new 4 per cent. loan of 105,000,000 silver roubles, at 93.—M. Waddington is to take the post of French Ambassador to England, replacing M. Leon Say, who becomes President of the Senate.—Germany has withdrawn her objections to the proposed conference at Berlin, concerning the enforcement of the uncompleted portions of the Treaty of Berlin. It has also been decided that armed intervention in the Balkans, should it be necessary, shall be concerted action of all the Treaty Powers.

TUESDAY, May 25.—Bend Or won the Derby, Robert-the-Devil second, and Mack third.—A fresh insurrection has broken out in Burmah, near the British frontier.—The Powers have accepted Austria's proposition to isolate the Albanians.—The Italian Government will have a majority of about 24 in the new Chamber.—The Nihilist trials were concluded at St. Petersburg, and sentences pronounced, yesterday.

WEDNESDAY, May 26.—Calcutta despatches say the Amership of Afghanistan has been formally offered to Abdul Rahman.—Haulan won the race with Riley at Washington yesterday. Riley was a good slice of a mile behind when Haulan finished.—Mr. Guschen's proposals relative to the course to be pursued with the Porte are said to have been coldly received at Paris and Vienna.—The Suez Canal receipts for last year amounted to some 31 million francs, which, after paying a 5 per cent. dividend, left a balance of upwards of 3 million francs.

THURSDAY, May 27.—Sir John Macdonald is in Toronto He goes to Orchard Beach for a brief holiday.—Another party of 50 persons, principally agriculturists, have left Ottawa for Manitoba.—Mr. Prittie has started from Toronto for Manitoba with 85 families, comprising several families recently from Scotland, the remainder being from East Ontario.—Sanford Fleming, C. M. G., has become Consulting Engineer of the Pacific Railway, instead of Chief Engineer, and Mr. Collingwood Schreiber, Chief Engineer, in Mr. Fleming's place.—Mr. Gooderham, of Toronto, has recently purchased the Toronto and Ottawa Railway Charter. He states that there is every probability of the road being commenced this summer.

FRIDAY, May 28.—Dennis Kearney was released yesterday.—Abdul Rahman has imposed a forced loan on Turkistan.—Another boat of the steamer America has been picked up.—The re-establishment of a German legation at the Vatican is talked of.—The ravages of the corn beetle in Russia are estimated this season at \$5,000,000.—Jennie Hewlett won the Oaks yesterday. Rothschild's Fashion won the Epsom gold cup, leaving Lordillard's Parole second place.—A motion by M. Clemenceau, concerning the Government for interfering with the recent Communist demonstration in Paris, was lost by 309 to 31.

SATURDAY, May 29.—Crop prospects in Ireland are very encouraging.—The Berlin Congress is to be limited to the Greek question.—The Millers' Exposition opens in Cincinnati, O., to-day.—The Vulcan Iron Works of Chattanooga, Tenn., have suspended.—Abdul Rahman is to meet the Afghan chiefs in Cabul shortly.—A despatch from Rio de Janeiro says the Chilians have captured Tacna, and are marching on Arica.—Montenegro has issued a circular to the Powers, charging the Porte with connivance in the Albanian insurrection.—The arbitration in the Liverpool dock labourers' strike has awarded the men the demanded advance for six months.

LEARN TO BE SHORT.—Long visits, long stories, long exhortations, long prayers, and long editorials, seldom profit those who have to do with them. Life is short. Time is short. Moments are precious. Learn to condense, abridge, and intensify. We can endure many an ache and ill if it is soon over, while even pleasures grow insipid, and pain intolerable, if they are protracted beyond the limits of reason and convenience. Learn to be short. Lop off branches; stick to the main fact in your case. If you pray, ask for what you would receive, and get through; if you speak, tell your message, and hold your peace; boil down two words into one, and three into two. Always learn to be short.