

wax, became green and caused the wax to resemble him stone. It is now colored by indigo which had not then been discovered.

Flour paste was used on some occasions to take impressions, but it could not have been employed on the ancient parchment, or the linen covers of letters, although in Pliny's time the paper then in use was joined with flour paste. It is said that diplomas were never sealed with flour paste. In the celebrated diplomatic collection by Gatterer there were no wafer seals more than two hundred years old, although monarchs, before the invention of sealing wax, were accustomed to seal their letters with thin paste.

On the authority of Scheuf, the modern kind of sealing wax was invented by a Frenchman, Rousseau, about the year 1640. The inventor had travelled considerably in the East Indies, Persia, Pegu and afterwards resided

for some time at St. Domingo. It appears that while trading as a merchant during the latter part of the reign of Louis XIII., he was practically ruined on account of a fire which destroyed the whole of his property. Driven to desperate straits how to support his family, he betook himself to preparing sealing wax from shellac, as he had seen it prepared in India. A court lady, named Longueville, introduced the wax at court, and by her influence Louis XIII. was induced to use it, which act soon brought the wax into prominent notice, and its use became fashionable, not only at court, but throughout Paris. In twelve months the inventor acquired 50,000 livres. To distinguish this wax from another wax known as "cire de Portugal" (Portugal wax), which was prepared from another kind of lac melted once only and colored red, Rousseau named his wax "cire d'Espagne" (Spanish wax).



REVIEWS OF RECENT MUSICAL PUBLICATIONS.

- "The Sea Maidens."—Vocal duet for soprano and contralto. Words by Nello, music by Henry Parker. Published in C (B to F), and D (C to G). A very effective duet and comparatively easy. It is sure to prove acceptable to all lovers of simple, melodious songs. Anglo-Canadian Music Co., Toronto.
- "Rosen Dhu."—Song. Words by May Byron, music by H. Bunting. Published in E flat (C to E), F (D to F) and G (E to G). One of the most striking of recent publications. Miss Byron's charming little poem has been exceptionally well scored and the piano accompaniment in itself is interesting. Anglo-Canadian Music Co., Toronto.
- "A Token."—Song. Words by R. H. Elkin, music by H. Bunting. Published in B flat (D to E), C (E to F) and D (F to G). The musical setting of this song contrasts nicely with "Rosen Dhu" by the same composer. It is reminiscent of "The Rosary" and ought to prove a worthy second. Anglo-Canadian Music Co., Toronto.
- "The Holy Temple."—Song. Words by A. Phillips, music by Ch. Gounod. Published in C (B flat to D), D (C to E), E flat (D flat to F) and F (E flat to G). This sacred song with recitative and airia is one of the most successful Gounod ever wrote. What impresses one most of all is its dramatic intensity and grandness. It is difficult, but will serve admirably as a vocal study for the novice and will be more than acceptable to the experienced singer. Anglo-Canadian Music Co., Toronto.
- "Dolly O'Dean."—Song. Words by Ed. Teschemacher, music by T. Ronald. Published in C (C to E), in D (D to G) and E (E to G). The composer has in this song surpassed if anything his previous successful efforts in "Les Adieux" and "O Lovely Night," and given a musical setting that is exquisite and yet in keeping with Teschemacher's simple lyric. Anglo-Canadian Music Co., Toronto.
- "Sing Me To Sleep."—Song. Words by Clifton Bingham, music by Edwin Greene. Published in B flat (B to D), C (C to E), D (D to F) and E flat (E to G). Clifton Bingham's songs need no introduction to the musical world and "Sing Me To Sleep" is no exception to the rule. The rhythm of the lullaby is perfect and the general effect of the setting particularly good, even if it is of a popular order. A violin or cello obbligato accompanies this song. Whaley, Royce & Co., Toronto.
- "In Zanzibar."—Song. Words and music by Cobb and Edwards. This is being featured by Emma Carus in Fisher & Riley's new musical comedy, "The Medal and the Maid," where it is making a big hit. Whaley, Royce & Co., Toronto.
- "Uncas."—Characteristic march and two-step by J. J. Kaiser. One of the prettiest and most catchy of the new two-steps. It will prove a dangerous rival to that signal musical success, "Hiawatha." Whaley, Royce & Co., Toronto.
- "Echoes of the Congo."—March and two-step by L. M. Chapman. Although there is no particular individuality about this composition, it is a pleasing jingle and will undoubtedly have a good run. The publishers have spared no pains in getting out this number, which is in richly colored lithograph cover. Whaley, Royce & Co., Toronto.
- "In Old Panama."—Spanish waltz, by J. J. Kaiser. A suite of three waltzes and coda scored in the genuine spirit of a Spanish waltz. It is tuneful and has pre-eminently the characteristic tripping measure. There is such a dearth of good waltzes at the present time that this number is sure of a good reception. Whaley, Royce & Co., Toronto.
- "The Heavenly King."—Sacred song. Words and music by E. H. Capp. A good song effectually scored. It may interest the trade to know that the composer is a young Canadian, a Church of England clergyman, formerly a resident of Toronto. It is always a pleasure to notice Canadian publications, and in particular any having such marked merit as this one. Whaley, Royce & Co., Toronto.