

June 8, 1939.]

press was then finishing the palace begun by Leopold I., and the workmen's scaffolding presented an irresistible temptation to the choir-boys, who had been permitted to run about in the palace gardens. They were soon astride the beams, as high as they dared to climb, and highest of all was the boy Haydn. He was pointed out to the Empress, and her immediate command was, "Give him a good hiding." (Of course the Imperial order was obeyed. When, in after years, Haydn had become famous, and was introduced to the Empress, he took the opportunity of reminding her of the first proof of her royal favour. To this she laughingly answered, "Well, my dear Haydn, it has borne good fruit, you see.")

In some of his wonderful pieces of music there are passages which are just as full of humour to a musician as a passage in Thackeray, Dickens, or Mark Twain is to an ordinary reader.

He was very fond of composing pieces for all sorts of occasions.

A case in which humour comes out is in one of his symphonies called the "Toy Symphony." The cause of his writing this piece was, he was passing through a country village during fair time, when he heard the usual discordant sounds of toy instruments, and was so much amused that he determined to write a piece and introduce these into it. He therefore bought an armful of trumpets and other toys and carried them home. He then composed his piece and introduced two violins and a bass, two tin trumpets, a cuckoo, a nightingale, a rattle, two small triangles, and a drum. We can imagine the amusement which must have been caused by the performance of this wonderful symphony.

It is, however, by his oratorio, known as the Creation, which gives him, perhaps, his greatest fame. To Haydn every instrument suggested some particular colour. For example, when he heard the trumpet it suggested to him scarlet; the clarinet, orange; the flute, sky-blue; and so on. We have, therefore, at the commencement of the Creation, the soft-streaming sound from the violins, to represent the soft stealing of dawn, and then on and on fuller and deeper sounds until the sun bursts in glory upon the scene.

When Haydn had grown old, to the advanced age of 76 years, there was a grand performance of the Creation in Vienna. Haydn was then very feeble, but he longed once more to hear this masterpiece of his life performed in public, and to see once again the people whom he had served so well, and from whom he had received so many tokens of kindness. He was, therefore, carried in an easy-chair to the hall. Princess Esterhazy and a number of ladies of high rank met him at the door. When the people saw him again before them, their enthusiasm knew no bounds. An eminent physician, who was seated near to him, suggested that he was not sufficiently protected from the cold draught, and immediately ladies took off their most costly shawls to put around him. The music began, soft and sweet, then increased in volume and harmony until it reached the magnificent burst of sound at the words, "Let there be light, and there was light." A tumult of applause followed, and in the midst of the excitement the old man was seen trying to raise himself. As he stood up a sudden hush fell upon the multitude. He then said solemnly, as he pointed upwards, "Not from me, but from heaven comes all." He took farewell of the audience, bestowed a parting blessing upon those who had shared his labours and interpreted his thoughts, and was taken home. He did not live long after this touching scene.

DOING WELL DEPENDS ON DOING COMPLETELY.

It is a rule that a workman must follow his employer's orders, but no one has a right to make him do discreditable work. Judge M—, a well-known jurist, liked to tell the following anecdote of a young man who understood the risk of doing a shabby job even when directed to. He had occasion to send for a carpenter, and a sturdy young fellow appeared.

"I want this fence mended. There are some unplanned boards; use them. You need not take time to make a neat job. I will only pay a dollar and a half."

Later the Judge found the man carefully planing each board. Supposing that he was trying to make a costly job, he ordered him to nail them on just as they were, and continued his walk. When he returned, the boards were all planed and numbered, ready for nailing. "I told you this fence was to be covered with vines," he said, angrily. "I do not care how it looks."

"I do," said the carpenter, gruffly, carefully measuring his work. When it was done there was no other part of the fence as thorough in finish.

"How much do you charge?" asked the Judge.

"A dollar and a half," said the man, shouldering his tools.

The Judge stared. "Why did

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you spend all that labour on that fence if not for money?"

"For the job, sir."

"Nobody would have seen the poor work on it."

"But I should have known it was there. No; I'll take only a dollar and a half." He took it and went away.

Ten years afterwards the Judge had a contract to give for the erection of several magnificent public buildings. There were many applicants among the master-builders, but the face of one caught his eye. "It was my man of the fence," he said. "I knew we should have only good, genuine work from him. I gave him the contract, and it made a rich man of him."

It is a pity boys and girls are not taught in their earliest years that the highest success belongs only to those whose work is most sincerely and thoroughly done.

WRONG SIDE OUT.

Jack was cross, and nothing pleased him. After giving him the choicest morsels for his breakfast, and providing for all his wants with tender care, while he did nothing but fret and complain, his mother finally said:

"Jack, I want you now to go right up to your room, and put on every garment wrong side out."

Jack stared. He thought his mother must be out of her wits. "I mean it, Jack," she repeated. And she did mean it. Jack had to mind. He had turned his stockings even; and when his mother came to him, there he stood—a forlorn and funny-looking boy, all linings and seams and ravellings—before the glass, wondering what his mother meant, but not quite clear in his conscience.

"Now this," said his mother, turning him around, "is what you have been doing all day; you have been determined to make the worst of everything. In other words, you would turn everything wrong side. Do you really like your things this way so much, Jack?"

"No, mamma," answered Jack, shamefaced. "Cannot I turn them right?"

"You may, if you will remember this; there is a right and a wrong side to whatever happens—I mean a pleasant part and a part you do not like as well; and you must do as you prefer to with your clothes; wear them right side out. Do not be so foolish any more, little man, as to persist in turning things wrong side out."

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