

TO THE AUTHOR OF JABBER-
WOCKY.

Oh, sir! I was a beamish child,
Who gyred and gibbled in the lane,
Until your weird words drove me wild
A-burling in my brain.

At brillig, when my mother dear,
Calls me to dine, I really do—
To make it clear, close to her ear
I loudly cry "Callous!"

My brother, like a frumious patch,
Regards me as his innumerable foe,
As if I were a Blandersnatch,
Or a Jubjub bird, you know!

He snicker-snacks his vorpal sword,
And vows he'll slay me—what a shock!
If I do quote another word—
One word—from Jabberwock.

I then galumphing go away,
Beneath the leafy shade of trees,
Where all the day I cry "Callay!"
And chortle when I please!

I wish I were a borrowgove,
To dwell within the tugely wood,
Where I could say the words I love:
I'd whistle—that I should.

Oh, frabjous poem! pray, sir, tell,
Compounded was it by what laws?
Why did you write it in a book?
I know you'll say—"Because!"

Oh! when you sit in uffish thought
Beneath the tum-tum tree, and wait:
Write other words, I think you ought,
To drive these from my pate.

—E.M. MATTHEWS, in *St. Nicholas*.

OUR ILLUSTRATIONS.

AEROSTATICS IN THE FRENCH ARMY.—The recent autumn manoeuvres of the French army have been carried on with considerable pomp and circumstance, and its organization, from an ultra-critical point of view, pronounced admirable. At Meudon a school has been established for the purpose of having students instructed in the uses of the war balloon. Our illustration represents an ascent a few minutes prior to the departure of the balloon, to which is attached a cone. This cone is fastened to the upper portion of the netting, and to its base are appended large weights of lead. When it is attached, the ascension begins and the telephonic experiments commence. When the necessary observations are made, the cone, by an order issued from below, detaches itself, and, aided by the leaden weights, falls almost vertically to within a few yards of its place of departure. Although we are unable to enter into minute details of this novel instrument, we are safe in saying that it will prove of immense service in war.

The series of illustrations by Rev. Père Paradis of scenery on the Upper Ottawa, two more of which appear this week, will be continued in our next, when a full description of all will appear.

MUSIC ILLUSTRATED BY THE SISTER
ARTS.

This week we present our readers with a view of the very artistic exhibit of the Rosenkranz pianos erected in the main building of the last Provincial Exhibition.

When we first saw this exhibit, shortly after the opening day, we did not expect that it would have developed into such an artistic display. When, however, last week, we had the privilege of seeing the photographic views of the Rosenkranz Exhibit, we were surprised at the beauty and educational value of this remarkable illustration of music by sculpture, engravings, and kindred art, and felt ourselves impelled to acquaint our readers with the illustration and a description of the exhibit kindly furnished us by Mr. Charles Martin, the agent for the Rosenkranz pianos. The effect of the whole was greatly enhanced by the many hot-house plants and flowers placed behind and between the statuary, thus forming an harmonious combination of nature and art, enlivening, refreshing and elevating in the extreme.

In the centre niche we see the bust of Liszt (with smaller figures of Michael Angelo and Rubens), on his right Chopin's, and on his left Hayden's, while under the latter, as illustrations of his principal works, are four figures representing the "Seasons," and a fine marble figure of "Eve." On the roof are two figures personating Poetry and Art, and on the edge, between two bronze figures of Goethe and Schiller, the portraits of Beethoven and Mozart, with a bust of Shakespeare between them, and underneath a fine bas-relief of Robert and Clara Schumann, modelled by Retschel.

On the left from the main entrance are busts of Schumann, Meyerbeer and Mendelssohn, and underneath a fine figure of "Chastity" with the white doe of Rylstone on one side and Birch's "Fawn" on the other, both beautiful marble groups. On the roof besides the portrait of Weber is a characteristic figure of M-x, the "Freischutz," next to which are two fine marble busts of Queen Victoria and the Prince Consort, and between them, symbolical of the illustrious couple's patronage of art, is a noble Apollo with his lyre. Next to a group in marble, Niobe with her daughter, and Cupid and Psyche, (the latter illustrative of Thomas's Opera "Psyche") we see Chopin's life-size portrait, and under a large bust of Meyerbeer, a full figure representing this composer's "Africaine." On the side pillars are suspended large portraits of Donizetti, Rossini, Bellini, Spontini and

Cherubini, and underneath are the fine engravings from the Boydell Gallery, illustrative of Bellini's and also Gounod's "Roméo and Juliet," Halévy's "The Tempest," Mendelssohn's "King Lear," and an exceedingly beautiful engraving of Hildebrandt's "Othello," all illustrative of the great musical compositions founded on these works of Shakespeare. The railing below is covered with a fine engraving of Millais' "Hungerlots," a rare print after Guido Reni's painting engraved by Frey in 1742 "The head of St. John Baptist," to illustrate Stradella's and also Dr. Stainer's Oratorios, two very fine Mezzotinto engravings by William Ward, one of which is an excellent portrait of John Wesley to represent hymnology, and the other "David Garrick in the Greenroom," after Hogarth's painting, illustrative of the importance of vocal recitation for vocal efficiency. On the roof were two fine figures in marble representing water-carriers to illustrate Cherubini's "Les Deux Journées."

At the back part of the pavilion is a life-size bust of Bach in the centre niche, and on the roof busts are figures representing "Purity," "Modesty," "Egeria," "Science" and "Semele," illustrative of Handel's oratorio of that name, while the edge of the roof shows a fine, large marble figure of Christ with a group of the "Three Graces" on one side, and the "Rock of Ages," in marble on the other, and between these are life-size portraits of Mendelssohn and Schumann. As illustrations of the former's oratorio "Christus," Handel's "Messiah," and Bach's "Nativity of Christ," besides the aforesaid figure of "Jesus" were an excellent very large and rare engraving of Raphael's celebrated "Lo Spasimo di Sicilia" by Toschi, and a fine print of Correggio's "Nativity;" while Bach's and Sir J. Benedict's "St. Matthew" were represented by an exceedingly fine portrait of that apostle after Leonardo de Vinci's celebrated cartoon. On the right side of the main entrance Handel's "Samson" was illustrated by a wonderfully fine engraving of Bartolozzi's painting "Samson Breaking his Bonds," his "Saul" by a copy of Joseph's painting from the Louvre, and "Miriam" by Steffensand's engraving of Koehler's celebrated painting, while his "Esther" was represented by a series of six large and rare engravings by Beauvarlet after De Troy's paintings and his "Hercules" by a beautiful bronze Plaque. Mendelssohn's "Midsummer-nights' Dream" was suggested by several fine engravings from the Boydell Gallery, Rossini's "William Tell" by Kaulbach's illustration of Schiller's Drama of "Tell," Schubert's fine composition of Goethe's "Haidroslein" was represented by an excellent engraving after Kaulbach's fine illustration, and Balfe's opera "The Enchantress" and Cherubini's "Circe" by an exceedingly fine and rare engraving after Dominichino's "Circe" by the great William Sharp, and Balfe's "Bohemian Girl," by a very excellent pencil drawing, Beethoven's "Moses" was represented by the best etching of Biscaino, over 200 years old and exceedingly rare, and his "Egmont" by a reproduction of Adam's picture: "Egmont and William of Orange" and the excellent illustrations of W. Von Kaulbach, whose "Joan of Arc and Mignon," together with a fine engraving of Ary Scheffers "Mignon and her father" served to represent Gounod's composition of "Jeanne d'Arc" and Thomas's "Mignon." In the centre niche was a life size bust of Handel, with Gluck on his right and Mozart on his left, and underneath were a marble group "The Prodigal Son" illustrative of Sullivan's work on that subject; the life size portraits of Verdi and Gounod with a beautiful marble group of the latter's "Faust and Marguerite," while as a pendant to it was seen a lovely group of "Paul and Virginia" as an illustration of Thomas's pleasing opera.

On the edge of the roof were two marble figures representing tragic and comic opera, and "Undine" to illustrate Lortzing's opera; while the pillars were ornamented with life-size portraits of French composers, Adam, Auber, Boieldieu, Halévy and Hérold. A fine portrait of Spohr and Kaulbach's illustrations to Goethe's "Faust" represented most fitly Spohr's and Schumann's as well as Gounod's "Faust." Spohr's "Crucifixion" was represented by a magnificent engraving by Vander Gucht of Rubens' well known picture of "The Crucifixion," and also by Schueltheis's engraving of Tintoretto's painting on that subject. Gluck's "Iphigenia" was illustrated by a fine painting after Kaulbach's picture and that composer's "Ophéus," by a beautiful bronze plaque which besides two other well executed bronze panels "Ulysses" and "Penelope," emblematical of Gounod's "Cheers de l'Ulysse," and Cimarosa's "Penelope" formed a greatly pleasing contrast to the fine statuary and engravings on the pillars and railings of the Pavilion.

Gounod's "Sappho" was illustrated by a fine marble bust, and Mendelssohn's "R-formation Symphony" and Niets Gade's "Crusaders" by a reproduction of Kaulbach's frescos in the Berlin Museum.

Of portraits of composers there remain still to be mentioned those of Hummel, Marschner, Lortzing and Metastasio, the latter beautifully engraved by James Heath. Handel's "Messiah" and Mendelssohn's "Christus" were further illustrated by Ecce Homo after Metsys and Hal loway's fine engravings of Raphael's Vatican Cartoons: "Christ giving the keys to Peter," and "Peter and Paul healing the sick at the Temple." Haydn's compositions were most artistically represented as well by John Martin's Mezzotinto engravings of Milton's "Paradise Lost" as also by Lacy's and Caldwell's engravings illustrating Thompson's seasons on which Haydn's Oratorio of that name is founded.

Bach's "Christmas Oratorio" was illustrated by Mintrop's celebrated picture of "Christmas" and a marble group representing "Abraham's Sacrifice" served to illustrate Cimarosa's, Moli- que's and Blumner's compositions on this subject.

Volpato's fine engraving of Raphael's "School of Athens," also one of the Vatican cartoons, reminded us as by contrast of Beethoven's "Ruins of Athens," and the latter's "Prometheus" was portrayed by Holl's engraving after Manning's sculpture.

Joseph introducing his father to Pharaoh, after the painting of Elsheimer, served to illustrate Mehül's Joseph, and John Martin's mezzotinto engravings of "Paradise Lost," represented also Rubenstein's oratorio of that title. Mendelssohn's St. Paul, and Bach's "Passion according to St. Matthew," found representatives in copies of Dürer's large cartoons in the Munich "Pinakothek."

To judge from the artistic surroundings, we cannot but conclude that "mens sana in corpore sano" will also apply to the instruments exhibited, of which we cannot give our opinion, as we have not heard them, but, one thing is certain, that only great love for art, and a desire to make the Exhibition as successful as possible, could have inspired Mr. Charles Martin, the agent of the Rosenkranz pianos, to devote so much time and work to so elaborate an exhibition and illustration of music by the sister arts in their various branches, which we must recognize as an educational effort of the highest order, and it is only to be regretted that this exhibit could not have been completed till towards the close of the exhibition, of which it was undoubtedly the greatest ornament, worthy of a Philadelphia Centennial celebration.

ECHOES FROM LONDON.

LONDON, Oct. 14.

THE Land League treasurer's report, presented at the Dublin Conference, showed that a total amount of £244,840 had passed through his hands, and that a balance of £32,000 still remains to the credit of the fund.

THE teetotalers having claimed the victories of the Australians as due to the number of total abstainers in the eleven from the Antipodes, an inquisitive investigator has elicited the information that there is not one teetotaler in the Australian team.

THERE is quite a lady run upon tweeds and tartans in London. It would delight the eyes of an untravelled Scotchman to see the favor his country's goods are held in; and if he went to Paris, he would behold the same mania there for à la Scotch. Of course the sexes do not join the gaudy fashion.

WE have to thank the Fiji islands for our aesthetic bricks, as we are told a most beautiful building material is made in the Fiji islands of the fossil corals. It is made in cubes and will, we hear, wear for ever, that time having been certified to by proof. That is a good Fijian puff. Certain it is that large orders have been sent out for the cubes.

WE hear that the Revisers of the Old Testament have made so much progress that their work will certainly be finished in a few more months. Indeed, there is even some probability that the revised Old Testament may be ready for publication by the close of next year.

MR. A. ARTHUR READE has conceived the idea of administering to men of letters and science a series of interrogatories touching their practice in the matter of alcohol and tobacco. He now proposes to publish the replies he has received, which include letters from the late Charles Darwin, Dr. Carpenter, Professor Breckin, Dr. Alexander Bain, Messrs. E. A. Freeman, Anthony Trollope, Wilkie Collins, &c.

MARIAN, the Maid of the Alhambra, is to submit to the test of the experts; she is to be solemnly measured before a select circle of the fashionable and critical world. Her health will afterwards be proposed and drunk in some of the best mark of fiz. Marian, it is thought, has grown an inch and a half since she came to London. If this can be proved a lengthened career of histrionic success awaits her.

THE building in Holborn known as the Connaught Theatre is to be devoted to opera bouffe and burlesque. This will make the fifth house in London which provides amusement of this kind. Not so long ago some people were congratulating themselves on the declining popularity of opera bouffe, but apparently every new theatre—and we have a new one nearly every month—and a considerable proportion of the old ones, are the shrine of this refined entertainment.

A LADY having the misfortune to have her husband hang himself on an apple tree, the wife of a neighbor immediately came to beg a branch of that tree, to have it grafted into one in her own orchard, "for who knows," she said, "but what it may bear the same kind of fruit."

THE STORY OF THE WEEK.

It may be presumed that most people are acquainted with the fact that Sunday and Monday derive their names from the Sun and Moon and that the other days are named from "the five Saxon divinities," Tiw, Woden, Thunor, Frigo or Frig, and Sater or Sætere. The popular "guides to knowledge" invariably quote these names with one or two misspellings, and here their information usually ends. Some of them, however, go on to add the altogether erroneous statement that our Saxon ancestors used to set apart one day to the worship of each of their seven deities in succession. This mixture of fact and fancy is generally accepted as a complete explanation of the matter. A very slight acquaintance with foreign languages, however, is sufficient to reveal some additional facts, which prove that the ultimate origin of the names of the names is to be sought elsewhere than in Saxon heathendom.

The French words for the five days from Monday to Friday are Lundi, Mardi, Mercredi, Jeudi and Vendredi. The corresponding Italian words are Lunedì, Martedì, Mercoledì, Giovedì, Venerdì; and the Spanish equivalents are, Lunes, Martes, Miércoles, Jueves, Viernes. These three sets of names are simply different corruptions—mispronunciations, in fact—of the names by which the days are called in Latin. And the Latin names for the whole seven days are, when translated, as follows: The Sun's day, the Moon's day, Mars' day, Mercury's day; Jupiter's day, Venus' day and Saturn's day.

If this Latin nomenclature be compared with our own, it will be observed that the two run closely parallel. In the Latin system, as in the English, the first two days are called after the Sun and Moon, and the remaining days bear the names of five Roman deities corresponding with the five Saxon deities of the English week. Now, this coincidence cannot be the result of accident. One of the two systems must clearly be a translation of the other, and it is easy to determine which of the two has the priority. The names given to the days in the Latin week are those of the "seven planets" of ancient astronomy, while the corresponding Saxon names have no such meaning. It is clear therefore, that the English names of the days are translations of those used by the Romans. We have now to inquire how the Romans came to call the days of the week by the names of the seven planets.

This question is closely connected with another, which must be answered at the same time. In the days of the republic the Romans were not accustomed to reckon times by weeks at all. They spoke of years and months, of course, just as we do; they also counted by nundines, or, as we might say, weeks of eight days each; but until about the beginning of the Christian era the use of the seven days' week seems to have been unknown to them. How then did the Romans come to make use of this division of time?

To this question I shall have to return an answer which will certainly appear very strange and improbable to those who read it for the first time, but which is nevertheless beyond all doubt correct.

The common answer and at first sight the most plausible answer to the question, is to say that the Romans learned the weekly division of time from the Christians, or perhaps from the Jews, to whom it was familiar from the recurrence of their seventh-day Sabbath. When the Romans had thus adopted the Jewish week they naturally found it convenient to have names for the individual days; and the coincidence of number suggested the idea of calling them after the names of the seven planets. This explanation is given in several books of reference of quite recent date and abstractly considered, seems reasonable enough, especially when we consider how in later times the alchemists called their seven metals by the names of the seven planets, and the inventors of heraldry applied the same name to their seven tinctures.

However, this plausible theory must be abandoned, as the evidence leads to the startling conclusion that even if Judaism or Christianity had never existed we should probably still have been dividing our time by weeks and talking of Monday, Tuesday and Wednesday, or in French of Lundi, Mardi, Mercredi, just as we do now. The strangeness of the thing lies in this coincidence—that the use of the week should have been introduced into the Roman world exactly at the time when the Sabbath-keeping nations were beginning to exercise a strong influence over Roman opinions and customs. The following is an outline of the arguments by which the apparently improbable theory is proved to be the true one:

If the assignment of the names of the planets to the days of the week had been merely suggested by the coincidence in the number seven, it seems probable that the names would have been taken in some rational order; either in the order of apparent size, or in that of supposed distance from the Earth. Now, the order adopted is evidently not that of apparent size, for Mercury and Mars come between the Moon and Jupiter. Nor is it the order of distance. From the writing of Ptolemy we know that that order is as follows, beginning with the most remote:— 1. Saturn; 2. Jupiter; 3. Mars; 4. The Sun; 5. Venus; 6. Mercury; 7. the Moon.*

The Moon naturally occupies the last place in the list. The arrangement of the other planets (substituting the Earth for the Sun in the fourth place) corresponds exactly with the true order of their distances from the centre: a proof of the wonderful accuracy (considering the means at their disposal) of the observations of the ancient astronomers.

(Concluded on page 302.)