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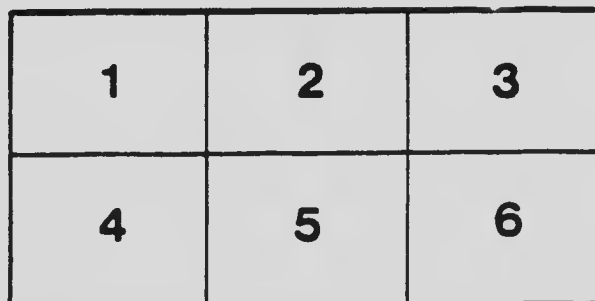
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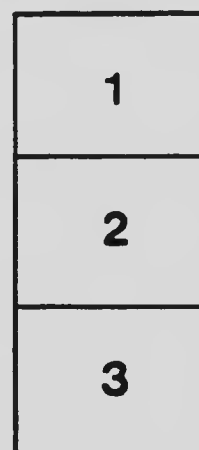
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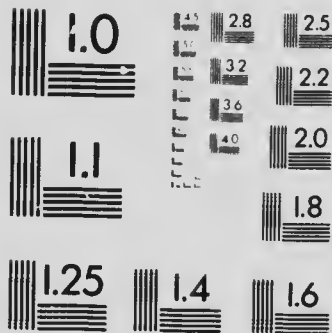
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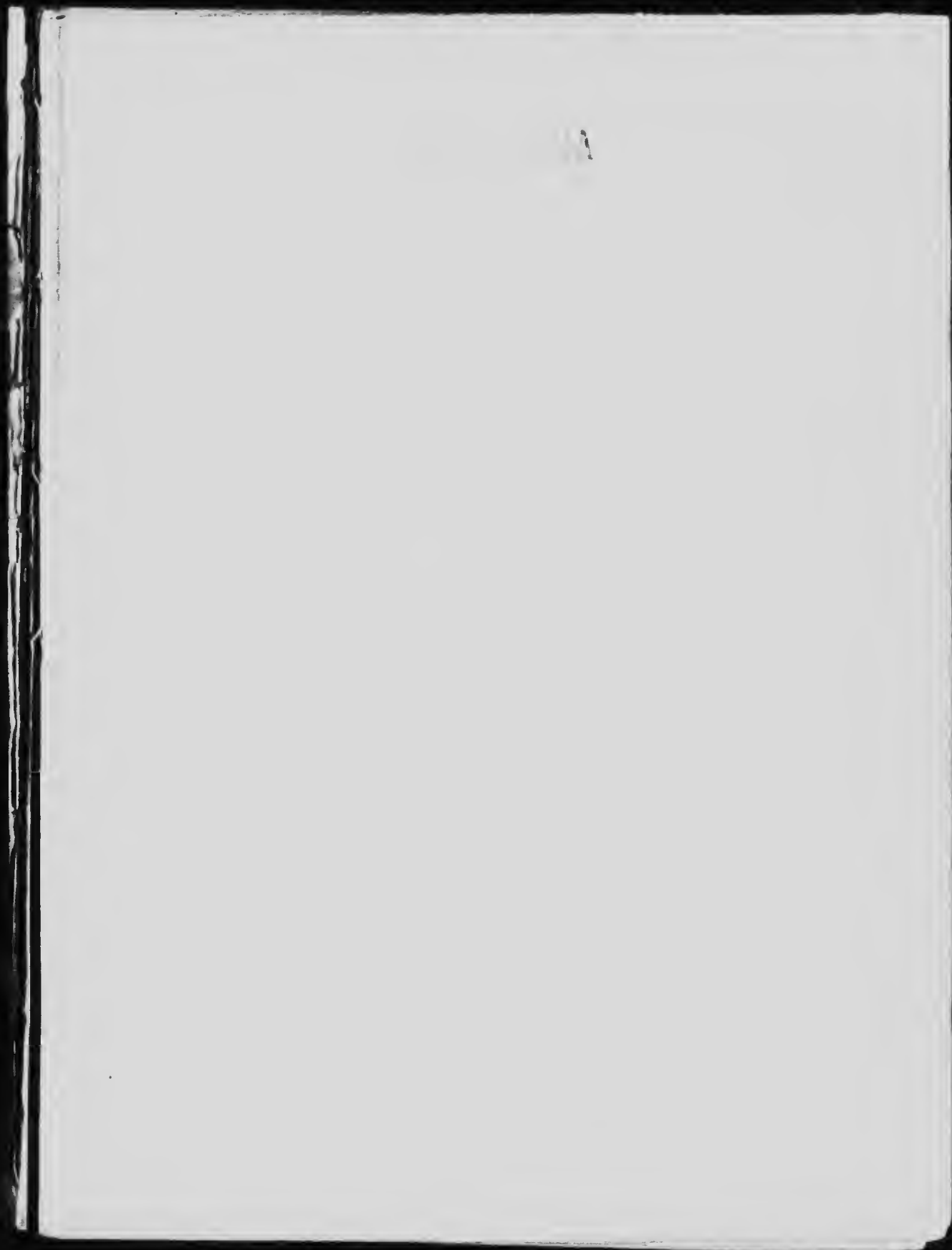


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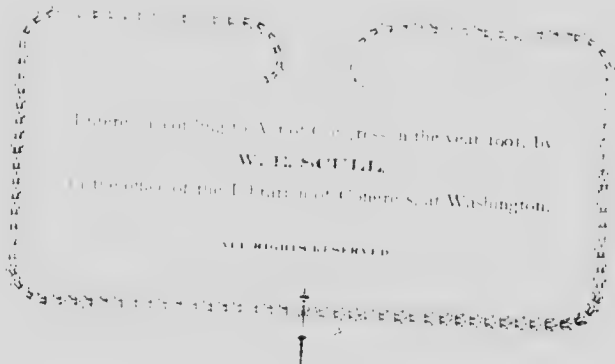
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## INTRODUCTION

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**I**N presenting this work to the Canadian public we beg to state that it has been prepared expressly to meet a practical need. There are many speaker books, yet there seems to be an almost universal demand for a volume combining appropriate selections for declamation, recitation, reading, dialogues, tableaux, plays, musical numbers, etc., which shall be suitable alike for the home, school, church, temperance, patriotic, social and all ordinary entertainments.

There is hardly a community where such entertainments are not of frequent occurrence, and, we might say in nine-tenths of them, the chief difficulty is to find persons with ability or training to take part. A second difficulty also arises in making up a programme of suitable selections. This volume will be found a help in overcoming both these obstacles. It furnishes for the teacher and the individual a method of simple training which enables them to train others or prepare themselves to speak easily and gracefully; and at the same time places the material at their hands from which to make suitable selections.

Miss Frances Putnam Pogle, B.E., of the Cummoek School of Oratory, of Chicago, who prepares the departments of "PHYSICAL DEVELOPMENT" AND "DELSARTE TRAINING AND ELOCUTION," is one of the most successful teachers of these specialties. She has devoted years to the study, practice and teaching of elocution as an art. She begins by training the body to make itself a willing, graceful and obedient servant to the will and the emotions of the speaker. Next she trains the mind to abandon itself to the spirit of the selection in hand, forgetful of self and surroundings, the speaker becoming for the time the real character or soul of the lines rendered.

The Delsartean method has been thoroughly mastered by Miss Pogle. Her instructor was trained by the famous Delsarte himself. Elocutionists and orators everywhere declare it is the only system by which to discover and develop those true powers of eloquence which, Webster declares, "Labor and learning may toil for in vain. Words and phrases cannot compass it. It must exist in the man, in the subject and in the occasion," and come from the speaker as naturally as "the breaking out of a fountain from the earth." Miss Pogle's method of teaching this subject is remarkable for its simplicity. The common-school child can follow her



## INTRODUCTION

easy conversational description and instruction. It is written in the author's simple and familiar manner of teaching individuals by correspondence. Possessors of this book will feel as if they were her personal pupils—as they really will be—following the instructions of a letter written personally to themselves.

This series of lessons will be found of incalculable value to those who have not had a course at a school of elocution and physical culture. Even reading the pages over in a casual way will be found interesting and beneficial, while a short period each day devoted to study and practice will make any ambitious young man or woman more than a fair elocutionist, besides repaying the student with general benefit both mentally and physically.

The Department of Music has been edited by Mr. George M. Vickers, a musical authority who himself adds some of his own pieces. The selections will be appreciated by all lovers of sweet music in the home, school and social gatherings. "The Little Foresters," a musical sketch for Arbor Day entertainment, and "The Musical Asters," a flower story with special settings are both designed for several singers, and with others were prepared exclusively for this volume and cannot be found elsewhere.

The general selections for the book are divided into departments, those relating to "PATRIOTISM AND WAR," leading, in deference to the prominence of these two subjects at present, as well as to the duty of patriotism upon every citizen and our obligation to teach it to the young. Recognizing the fact that real patriotism does not necessarily mean war and that our civilization favors peace, selections have been introduced which favor this view and which are also the best of modern literature. The selections of this department have been made and arranged by a distinguished Canadian writer and authority on literature and elocution. They are representative of the best productions of the Dominion. The death of our late beloved Queen Victoria brought forth many beautiful and noble tributes, the best of which will be found in this department. These selections may be used on many occasions, such as anniversaries and national holidays. They also include the best national pieces of other great peoples, and will be appreciated by all lovers of choice elocution. The remaining departments, "NARRATIVE AND DESCRIPTIVE," "HUMOROUS AND DIALECTIC," "RELIGIOUS, MORAL, AND DIDACTIC," "PATHETIC," "TEMPERANCE READINGS," etc., embrace the best selections and cuttings to be obtained from a wide field of research in both ancient and modern literature. While hacknied selections have in the main been discarded, yet old and standard pieces of perennial interest have been retained. The classifying of all the selections under their proper headings renders easy the work of choosing suitable pieces of any character.

These will meet the approval of that large number of Sunday-school teachers and temperance workers whose duty it often is to make selections for public entertainments.

Attention is particularly called to the department of "ENCORE SELECTIONS," so much sought after by popular reciters; also to "THE LITTLE FOLKS' SPEAKER," a department of the work devoted entirely to bright speeches for children—enabling mamma to find something pretty for the child to speak in a few moments.

## INTRODUCTION

"HAPPY QUOTATIONS is another department which, with the suggestions as to the manner of using them, will also be found both helpful and entertaining to old and young.

"DIALOGUES, TABLEAUX AND PLAYS" are also grouped together in a department devoted exclusively to that class of selections; and, the SHAKESPEAREAN DEPARTMENT," in which representative cuttings from the great plays of the world's greatest playwright are presented, will prove of special value to those who aspire to the higher levels of the dramatic art.

Thus it will be seen that the work, while most comprehensive, including altogether more than 1,000 selections, suited alike to all ages and to all occasions, is so classified and arranged as to make it of the greatest possible convenience and availability in the practical using.

We trust that the labor expended upon it, and the efficient and original manner in which it has been executed and arranged for the practical use of the masses may be rewarded by the cordial reception which this new and originally planned work deserves at the hands of the public.

Respectfully.

THE PUBLISHERS.



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PART I  
PHYSICAL DEVELOPMENT

By FRANCES PUTNAM POGLE

WHAT do we mean by "Physical Development?" It is the training of the bodily organs and powers with a view to the promotion of health and vigor, or strength.

Too much stress cannot be laid upon physical development when one begins to study Elocution.

To begin with, the first requirement for public speaking is "physical strength."

Because in order to become a successful public speaker one must be strong enough to withstand not only the *nervous* strain under which such an one is constantly laboring, but also the *physical* strain which of necessity must come to the body from long standing and constant activity in changing from one character to another during an evening's program.

Besides, one cannot possibly lose himself in a selection unless the body is free from pain, and perfectly at ease.

The least pain or awkwardness in any part of the body, the mind concentrates itself upon that one part to the exclusion of all else, and, instead of decreasing, the pain or awkwardness increases by much thinking on, until the infection spreads over the whole body and finally takes entire possession of the mind as well.

The result is a *failure*, in which the recitation has degenerated into mere

"Words, words, words!"

as Hamlet says.

What was the cause of the failure?

*One little part of the body which was not up to the standard!* Nothing to speak of

—but enough to spoil the good effect of all the stronger parts. As a chain is only as strong as its weakest link, so the human body is only as strong, and, shall we say as graceful? as its weakest part. Shakespeare has it—

"So, oft it chances in particular men,  
Carrying, I say, the stamp of one defect,  
Their virtues else—be they as pure as grace,  
Shall in the general censure take corruption  
From that particular fault."

THE DOCTOR'S TEST.

After looking at a rather dyspeptic patient a moment, an eccentric physician said very abruptly, "Where is your stomach?"

"Here!" said the patient, promptly, though looking bewildered by the question.

"How do you know?" said he.

"Why, because that's where the pain is whenever I swallow anything."

"Then my supposition was correct," declared the doctor. "I thought you had dyspepsia the moment I laid eyes on you, but thought I'd test you to make sure."

As the patient looked puzzled, he continued: "You see, a person who has a good stomach oughtn't to know that he *has* one, much less *where it is*."

The doctor's rule for a good stomach is my rule for a good body.

On getting up to recite, if you feel that you *have* a body, then there is something *wrong* with it. When your body has reached the state where it is not a subject of consideration to you, then and not until then, will you be able to do your best work.

After all, the body is merely the *veil* through which the *soul* shines, or the *glass*

through which the *sun* shines. If the veil is marred in any way, the attention of the outsider is drawn to the mar, while the soul which shines through is unnoticed; or, if the pane is blemished, the beautiful sun shine comes through but dimly, and then in distorted shadows.

Is it possible ever to attain to the state where one is unconscious of the body?

Yes: but only after long and careful work. In order to reach that condition you must pass through one of extreme and painful self-consciousness, but it will pay in the end. In order to reach heaven, one must pass through "the valley of the shadow of death!" Most of the things worth having on earth are only the result of great and painful effort. Ask any one who has ever seen it, if the view from the top of Mt. Blanc is not worth the struggle up its side. So do not be discouraged, but as Emerson says:

"Itch your wagon to a star!"

All great orators and actors have had physical defects to overcome.

Look at Demosthenes! Who does not know the story of his patient and successful efforts to overcome his life-long habit of carrying one shoulder lower than the other? One of my earliest recollections is the picture of that great orator reciting in front of his mirror with the sharp edged sword placed so that it would cut into the flesh every time his shoulder should sink to its old level.

Abraham Lincoln, with his loose jointed frame and homely face, was by nature the embodiment of awkwardness; but when roused to the pitch of eloquence the beauty of his soul transfigured him, until his every move was strength, grace and dignity!

And so I might go down the long line of famous speakers, pointing out some fault or faults in each, which had to be overcome before greatness was attained.

For the sake of illustration let us liken the body to a garden. What does the expert gardener do before planting his seed?

He begins by pulling out or cutting down the weeds, which, if allowed to grow, would soon overrun the whole garden, choking out the seed which he intends to plant in the future. Then he plows or spades the earth in order to loosen it: after which it is ready for the planting.

How does he plant his seeds? By simply throwing them upon the surface of the soil, and then paying no more attention to them? No, he plants them *carefully*, seeing that they are covered with earth; and then he tends them day after day, until the fruit ripens under his care into perfect growth and symmetry, and is ready for use.

To one who would be an effective speaker the mental faculties are the gardeners, the body is the garden; the weeds are the faults of carriage and bad habits formed in years of thoughtlessness; the instruments with which he loosens the soil are the relaxing exercises; the loosened soil is the body when it has become free of faults; the seeds are the principles for obtaining strength, ease and grace, without which nothing can be truly beautiful; the careful planting is the putting in of these principles by steady practicing of exercises which will take root in the body; the careful tending after the seeds have taken root, is the watchfulness of the mind to see that the body does not break the laws of nature; and the ripened fruit is the body which has become so thoroughly developed and perfected under long and careful training that it is no longer an impediment, but the instrument through which the soul works its will.

To quote from a former figure, the blemish in the glass, the mar in the veil, are gone, and now we see the sublime spectacle of the workings of a human soul.

Following the wise leading of the gardener, I will begin by trying to weed out your faults and bad habits of carriage.

In the first place, *have* you any bad habits or peculiarities which need to be corrected? Let me tell you right here that not one in a hundred is free from *some*, and, in most cases, *many*, defects of carriage. Sometimes it is one thing, sometimes another, but usually the fault lies with the hands, feet, head, abdomen, shoulders, or the placing of the weight.

By watching yourself you can soon tell if you have any faults to overcome. When you enter your friend's parlor, if you feel as if you do not know what to do with your hands or feet, then the trouble lies with them. If any other part feels too prominent or heavy, then the trouble lies *there*.

To relieve stiffness and awkwardness of any part of the body I should advise thorough practice in the following relaxing exercises.

I shall frequently use the term "Military Position." By it, I mean—

*(Military Position.)*

1. Heels together, with toes at an angle of forty-five degrees.
2. Head erect.
3. Shoulders well up.
4. Arms close at sides
5. Knees stiff.
6. Weight on the balls of the feet.
7. Abdomen back in place.
8. Chest up.

#### RELAXING EXERCISES FOR THE HAND.

##### I.

1. Military position.
2. Clasp the left wrist firmly with the right hand, at the same time letting the left hand hang as if dead or relaxed.
3. By moving right hand and arm, shake left hand violently up and down, round and round in every direction, until it feels numb, or, as if all the blood in the body were in it. (Be sure that the *right* hand and arm are doing all the work.)
4. Reverse the movement, making left hand do the work and right hand hang relaxed, etc.

*(Repeat ten times.)*

##### II.

1. Military position.
2. Lean the body forward and dip the tips of the fingers into an imaginary basin of water.

3. Shake the water off *violently*
- Repeat twenty times.)*

##### III.

1. Military position
2. Clench hands tightly at sides, arms being tense and strained
3. Hold strained position while counting twenty
4. Relax arms and hands

*Repeat fifteen times.)*

#### RELAXING EXERCISES FOR THE FOOT.

##### I.

1. Military position.
2. Right foot forward.
3. Lift right foot off the floor, bending the leg at the knee.
4. Relax right foot
5. Shake right foot violently as if shaking off water.
6. Right foot back to place
7. Reverse the movement putting left foot forward, etc.

*(Repeat eight times.)*

##### II.

1. Military position.
2. Place hands on hips.
3. Lift right leg, bending it at knee and letting lower leg hang relaxed
4. By quickly raising and depressing upper leg, swing the relaxed lower leg backward and forward in a movement resembling the pawing of a horse.
5. Reverse the movement.

*(Repeat five times.)*

#### RELAXING EXERCISES FOR THE HEAD.

##### I.

1. Military position.
2. Press the head back as far as possible until the muscles under the chin and at the back of the neck feel strained.
3. Relax these muscles letting the head hang back, relaxed
4. Bring the head to place.
5. Press the head as far as possible to the right until the muscles at the left and right sides of the neck feel strained
6. Relax the muscles
7. Reverse this movement, pressing head to left, etc.
8. Press head forward as far as possible and relax.
9. Press head straight up as far as possible and relax.

*Repeat this movement at the end of each day (four times.)*



## II.

1. Feet in military position, hands on hips.
2. Close eyes and slowly relax the head, letting it fall forward on the breast.
3. Imagine life cut off at the neck, and the head simply attached with a string.
4. By moving the trunk in a circular direction, let the head roll around of itself, making several circuits of the body. *Be sure that the head does none of the work.*

## RELAXING EXERCISES OF THE WHOLE ARM.

## I.

1. Stand with left foot at walking step in advance of right, letting right arm hang relaxed at side, and placing left hand on hip.
2. Move the body forward and back, shifting the weight first to forward foot and then to back, and bending the knees more and more each time. If the arm is perfectly relaxed it will swing forward and back, going a little higher each time, until at last it moves clear around in a circle parallel to the body.
3. Reverse the movement, placing right foot forward, and relaxing left arm.
4. Double the movement, letting both arms hang relaxed, etc.  
(Repeat this movement five times.)

## II.

1. Military position.
2. Keeping body perfectly rigid, raise arms straight over head.
3. Hold arms erect while counting twenty.
4. Let them drop relaxed at sides.  
(Repeat this movement five times.)

## RELAXING EXERCISES FOR THE WHOLE LEG.

## I.

1. Stand with the left foot on a thick book or a small elevation. Balance weight carefully on it.
2. Let right leg hang relaxed. (If it is entirely relaxed, the toe will point downward.)

3. Move the body forward and backward bending slightly at hips. This action of the upper body ought to swing the leg, if it is relaxed, very gradually higher and higher until it moves like a pendulum.

4. Reverse the movement.  
(Repeat five times.)

## II.

1. Military position.
2. Lift right leg straight out in front, having whole leg and foot loose, with toe pointing away from the body.
3. Hold this position while counting four.
4. Let the leg drop relaxed.
5. Reverse this movement, lifting left leg, etc.  
(Repeat this eight times.)

## III.

1. Lie flat on the floor.
2. Lift right foot up as far as possible.
3. Hold strained attitude while counting twenty five.
4. Let it drop relaxed.
5. Reverse the movement, using left foot.  
(Repeat ten times.)

## RELAXING EXERCISES FOR TRUNK AND ARMS.

(Do to be taken with out tight or stiff clothing.)

1. Take a rather wide base, letting arms hang relaxed at sides.
2. Slowly relax face, letting eyes close and chin drop.
3. Slowly relax head, letting it drop forward on the breast.
4. Slowly relax shoulders and spine, letting the head, arms and trunk sink gradually until the whole upper body hangs lifelessly to the hips.
5. Hold this position while you can count thirty.
6. Shift weight from right to left and back, repeating the movement until the relaxed trunk, arms and head swing from side to side.
7. Slowly energize, letting the life steal upward through the spine, then shoulders, then head, then face, and lifting the body

into correct position, *i. e.*, hips and abdomen back in place, and shoulders well drawn *up*, instead of being thrown *back*.

This movement, especially, is often given by prominent nerve specialists to their patients as being fine for the nerves of the back, which are the most delicate of the body.

#### RELAXING EXERCISES FOR THE WHOLE BODY.

(All tight or stiff clothing should be removed for this movement.)

1. Lie flat on the back on the floor, with arms at sides, and eyes closed.
2. Lift the head and hold it off the floor while you count ten.
3. Let it drop, relaxed.
4. Lift right leg and hold aloft while counting twenty.
5. Let it drop relaxed.
6. Lift left leg, and hold aloft while counting twenty.
7. Let it drop relaxed.
8. Lift right arm straight up while you count thirty.
9. Let it drop, relaxed.
10. Lift left arm straight up while you count thirty.
11. Let it drop, relaxed.
12. Lie quietly five minutes until thoroughly relaxed.

This exercise is often given to produce sleep, and is much more restful to the body and mind than two hours of unrelaxed sleep. If you are at all nervous, lie down quietly and *relax* yourself. It will soothe you more than any amount of restless turning and twisting in trying to get to sleep.

Before giving a recital I always go through with the relaxing exercises, and then lie down quietly for thirty minutes. It makes me feel delightfully refreshed.

This completes the first of relaxing exercises. Remember that unless you practice them faithfully, you will continue in your old faults. This is the only way to cure them. As you cannot build a symmetrical house without a foundation, so you cannot build a symmetrical body without the relaxing exercises. In fact, they *are* the foundation of the house of strength, ease and grace. No teacher of elocution could com-

mit a greater crime toward a pupil than to give him gesture work before curing him of his faults of carriage! Such teachers bring ridicule upon our art, which is the oldest in the world,—the art of expression.

Now that we have laid the foundation, let us put up the framework. For what does the framework stand? Beauty? No! Grace? No! For what, then?

#### *For strength.*

If the reader has access to a gymnasium, I should advise the use of the Indian clubs, dumb bells, parallel bars, chest bars, vaulting pole, punch bag, rings and turning pole, for developing physical strength. I might say right here that this advice is to women and girls as well as to men and boys. All of the above mentioned apparatus can be used as well and as profitably by the one sex as by the other, if the women are properly dressed and do not go to an excess.

One of the greatest pleasures I have ever known was in conquering the different apparatus until I could use them as well as any boy in the gymnasium.

If you have not access to a gymnasium, you can do a great deal to develop your strength by using the following exercises:

#### EXERCISES FOR STRENGTHENING THE ARMS.

##### I

*Caution*—Every move of the following exercises must be made with energy.

##### *a.*

1. Military position and hands closed firmly at sides.
2. Right hand at chest.
3. Right hand back at side.
4. Repeat.
5. Left hand the same.
6. Both hands the same.

##### *b.*

1. Both hands clenched on chest.
2. Right hand shoot straight out in front at shoulder.
3. Back to chest.
4. Repeat.
5. Left hand the same.
6. Both hands the same.

## C.

1. Both clenched hands on shoulders.
2. Right hand straight up.
3. Back to shoulder.
4. Repeat.
5. Left hand same.
6. Both hands same.

## II.

## "ANVIL MOVEMENT."

1. Place clenched fists one on top of the other at arm's length in front, about on a level with the waist line, so that the thumb of the right hand touches the little finger of the left.
2. Drop the right hand in a circular movement, bringing it around with all its force and striking the clenched left hand on top, send it round to come back and strike the right, which repeats the movement as before. This must be done in such a way that anyone looking at you from the side sees each arm perform a perfect circle.

## III.

(To be practiced with care, being sure to keep the back rigid.)

1. Military position.
2. Taking a chair by the top of back in the right hand, raise it slowly at full arm till on a level with the shoulder.
3. Lower it slowly to ground.
4. Use the left hand and arm.
5. Put the chair in front of you, and lift it with both hands, *being careful not to bend at the waist line*

*Note.*—Use a small weight, beginning at first with only a little water in it, and increasing amount slowly.

## IV.

1. Take hold of anything from which you can hang, a short distance from the ground.
2. Try to draw your chin up to your hands.  
(Repeat this five times.)

## EXERCISES FOR STRENGTHENING THE LEGS.

1. Feet in military position, hands on hips.

2. Right foot forward in a diagonal line, putting weight onto it at same time.
3. Back to place.
4. Repeat.
5. Left foot same.
6. Right foot forward and back.
7. Left foot forward and back.
8. Right foot forward and back.
9. Left foot forward and back.

In this movement be sure to shift the weight with each move of the feet.

## II.

1. Place hands on hips.
2. Run on toes round and round a large room or out of doors, being sure to touch merely the ball of the foot

## III.

1. Heels together, body erect and lightly poised over the balls of the feet, and hands held out in balancing attitude.
2. Bend the knees slightly.
3. Jump straight up into the air, coming down on *toes* with heels still together.
4. Sink heels slowly to ground, but keep weight poised over balls of the feet.  
(Repeat ten times.)

## IV.

1. Place your back against a flat surface, say a door, being sure to see that your head and heels also touch the door, and that your hands are flat at sides.
2. Without removing head from door, drop straight down as far as possible, bending the body nowhere except at knees.
3. Raise the body in same way.  
(Repeat four times.)

(This movement, as you will find in a trial, is very difficult, and takes much practice before satisfactorily performed.)

## V.

1. Military position.
2. Raise right foot and kick violently
3. Right foot back to place.
4. Raise left foot and kick violently.
5. Left foot back to place.  
(Repeat ten times.)

## VI.

1. Feet in military position, hands on hips

2. Right foot forward.
  3. Shift weight to it.
  4. Bend right knee, sinking almost to floor and keeping body perfectly erect.
  5. Rise slowly, keeping weight on the ball of the front foot.
  6. Shift weight to back foot.
  7. Right foot back to place.
  8. Reverse the movement, placing left foot forward, etc.
- (Repeat five times.)

#### EXERCISES FOR MAKING THE FEET STRONG AND PLIABLE

I might remind here that it is very important to use the joints of the feet, if one desires to become a graceful walker. Nothing is more ungraceful than that flat footed walk which one so often sees on the street.

#### SIDDONS' OPINION.

It is said of the great Siddons that at one time a young actor, who had taken the people of England by storm, came to her to ask for her patronage. She put him upon the stage, watched him go through one scene of *Hamlet*, and then told him quietly but firmly that she had no place for him in her company. When asked her reason for this decision, she remarked: "My dear young sir, you walk as if your feet had no joints. Every time your foot falls flat! on the plank, it sends a cold shiver all over me. Could I, think thee, fall in love with a flat footed *Hamlet*? Godzooks, no! I prithee, go limber up thy joints!"

We cannot afford to slight the opinion of so great an artist as Siddons, therefore let us come to the point.

#### I.

1. Heels together, hand on hips, weight on balls of feet.
2. Rise on toes slowly, counting one, two, three.
3. Hold position, counting one, two, three.
4. Sink slowly to first position, counting one, two, three.

(Repeat five times, being sure to see that your body rises and sinks gradually but firmly, not in an uncertain manner.)

3

#### EXERCISES TO STRENGTHEN THE HAND.

#### I.

1. Clench and open hand forcibly as if grasping and unwillingly releasing something with which you do not wish to part.
  2. Do this first with one hand and then the other.
- (Repeat twenty times.)

#### II.

1. Beginning at the centre of the palm, make the life and force flow gradually outward to the tips of the fingers and thumb, opening the hand slowly and forcibly at the same time.
2. Close the hand in the same way, letting the life slowly flow from the finger-tips back to the centre of the palm.
3. Work on this movement until the hands are so thoroughly under the control of the will that the movement resembles the opening and closing of the petals of a flower.

#### EXERCISES FOR STRENGTHENING THE BACK.

There is a warning I should give, and perhaps this is the best place for it. It is:

Women, be careful of your backs!

The most delicate and most easily injured part of a woman's body is the region around the waist line, just at the middle of the back. Why is it delicate? Because it is so terribly abused. Every time a woman puts on her hat, or ties her veil, or combs her hair, I will venture she misuses her back! How do women stand when they perform those functions? They stand, as a rule, with their shoulders bent back, their abdomens protruding and their weight thrown way back on their heels. How *should* they stand? They should stand with their shoulders erect, their backs either perfectly straight or bent slightly to the front, their abdomens back in place, and their weight always on the balls of the feet.

My dear reader, you are a woman, try to do these things properly next time, and see how much easier it is to do them with the *correct* than with the *incorrect* poise. Also remember that it is just as important to

carry yourself properly in your *home* as it is on the streets, and indeed, I might say *more* important, for more of your time is spent at home than on the streets. Have you ever known a woman who didn't care anything about her appearance at home, and who went around the house with her shoulders and abdomen entirely out of place, but who straightened up considerably and made a fairly good appearance on the street? I am sure you will not have to look far to find such a one. Very likely that woman was continually complaining of headaches and backaches. No wonder! With such treatment the wonder is that she was ever *pie* from them.

Half of the nervous disorders come, not so much from overwork, as from carelessness in the use of the body. Whenever I see a man or woman pounding along down the street, with the body all out of poise and the weight on the heels, it makes me shudder; for I think how every step jars the delicate spine which, in turn, jars the base of the brain. What wonder that headache is the result!

Professor Paine, of astronomical fame, always walks on the tips of his toes. It looks rather peculiar to see a tall, thin person like the professor tiptoeing down the street, and the first time I saw him I was decidedly amused, though I instantly knew why he was doing it. His nervous system is very delicate, and he walks in this way in order to save his spine and brain from jarring. If he had only known, he could have accomplished the same result without making himself so conspicuous. One can walk with the entire weight on the balls of the feet just as well when the heels are touching the ground, as when they are not. In fact, that is exactly where one should *always* carry the weight.

All of the movements I have given, work toward strengthening the back, inasmuch as the spine is to be held rigidly through most of them, and this very rigidity is of itself strength giving. The relaxing movement for the trunk, head and arms is especially good for that purpose, as, when the body is relaxed, the back is rested, and, when the spine is slowly energized, the back is made to use each *vertebra* separately.

Therefore the back is made pliable and yet strong; for it does all the work of lifting the heavy and apparently lifeless trunk, head and arms.

## I.

(Before beginning this movement all stays and tight garments must be removed.)

1. Place the feet a slight distance apart.
2. Without bending the knees, bow the body forward, and very slowly down, down, with hands extended as if pressing something to the floor.
3. When you have reached your limit, rise slowly with palms turned upward as if pressing something toward the ceiling.
4. When your hands are on a level with your shoulders, turn the palms down and repeat the movement.

(Repeat ten times.)

## II.

1. Military position.
2. Raise arms straight over head.
3. Quickly sway the body forward at the hips, and swing arms forcibly in a circular movement downward, trying to touch the floor.
4. Raising the body quickly, repeat the movement.

(Repeat ten times.)

## III.

1. Military position!
2. Place right foot forward and shift weight to it.
3. Rise on tiptoe, and at the same time lift the arms, reaching up as far as possible, being certain *not to bend back*, but to reach forward and upward.
4. Sink back to place, letting arms fall relaxed at sides.

(Repeat ten times.)

(This is one of the best exercises I know for strengthening the waist line. If properly done, it is one of the best for strengthening the back. If improperly done, it is one of the worst.)

## EXERCISES FOR PUTTING THE SHOULDERS IN THEIR PROPER PLACE.

1. Military position.
2. Place the tips of the fingers on the tops of the shoulders.

3. Keeping the fingers in their places, revolve the elbows slowly toward the front, making them perform circles of which the shoulders are the centres, and which are as nearly parallel to the sides of the body as possible.

(Repeat this movement as often as you wish. It is best if you imagine your arms hanging between two black beams which are four feet apart. Then imagine that the palms of each hand are a point of contact, and try to put in the feet and arms in perfect position, using your shoulders as the centres.)

*(Repeat the movement ten times.)*

Reverse the movement making the elbows start over and toward the back.

*(Repeat the movement ten times.)*

The idea in this movement is to make the elbows come as nearly as possible together in the back.

## II.

1. Place yourself in the corner of a room so that you are a foot and a-half from and facing the angle.

2. Place the palms of your hands so that they are on the two surfaces forming the angle, at about a foot and a half from the line of intersection, and so that they (the hands) are on an exact level with the shoulders, and with the fingers pointing up.

3. Keeping the whole body (with the exception of the arms) perfectly rigid, and making the elbows move on a level with the shoulders, press your face forward until it rests in the angle formed by the intersecting walls.

*(Repeat ten times.)*

(This exercise is not only good for properly placing the shoulders, but also of strengthening the back and arms, and for widening the chest from across the front while narrowing it across the back. At first it is apt to lame the muscles of the arms, chest, and back, but if continued for several days, the lameness will vanish.)

## III.

1. Military position.

2. Raise the arms straight up in front till the palms of the hands touch on a level with the shoulders.

3. Keeping the body perfectly rigid and erect, swing the arms quickly around to the same relative position in the back, making the backs of the hands meet on a level with the shoulders.

*(Repeat the movement ten times.)*

(This movement is always impossible for a beginner, but after three or four days' practice, comes very easily.)

## IV.

1. Place your back firmly against a door, so that your shoulders and head touch the door.

2. Interlace your fingers behind your neck, being sure to see that neither your head nor shoulders leave the door.

3. While in this position make your elbows touch the same surface which your head and shoulders touch.

4. When your shoulder blades are perfectly flat keep the same position, only walk about for five minutes.

(This movement, if practiced carefully, will entirely do away with protruding or prominent shoulder blades.)

Now that I have given exercises to strengthen each of the separate parts of the body, I shall give one which will test and develop the strength of the body as a whole or unit.

## EXERCISES TO STRENGTHEN THE BODY AS A WHOLE.

1. Stand erect, with your feet a very little distance apart.

2. Bend over until the palms of the hand are flat on the floor, and then, by moving one hand before the other (keeping the feet where they are), advance your body along the floor until it is extended at full length, the weight resting entirely upon the toes and hands, and the whole body as rigid as a bar of iron.

3. Still keeping the body rigid, slowly bend the arms at the elbows until the face touches the floor between the hands.

4. Raise the body slowly until the arms are straight.

5. Repeat the raising and lowering process three times.

6. Slowly move the hands toward the feet, the body having meantime bent itself double.

7. Rise to upright position.

In our house of beauty we have laid the foundation by means of the relaxing exercises, and built the framework by means of the strengthening exercises; so we must now begin to put up the walls and build the roof, or, in other words, teach you to stand, to walk, and to do many other ordinary

things, properly and gracefully, for there is a good and a bad way to do everything.

Those who are acquainted with the delightful little story, "The Birds' Christmas Carol," by Kate Douglas Wiggin, will doubtless remember Mrs. Ruggles' saying to the children before they started for their Christmas party: "I wish I could git it into yer heads that 'taint so much *what yer av*, as the *way yer av it!*" Mrs. Ruggles was a philosopher! She had discovered the secret of society!

I say to you, "It isn't so much *what you do*, as the *way you do it.*"

Remember that you are being judged at all times and in all places. You may hand a beggar a penny and he will know you are a lady, while your next door neighbor may throw him a dollar and be judged just what he is, a commoner. Not that the dollar isn't appreciated, but 'taint so much *what you do*, as the *way you do it!*

The exercises which are to follow, though they come under the head of Physical Culture, are classified under the more specific branch called "Delsarte." (See next division.)

## PART II

# DELSARTE TRAINING and ELOCUTION

By FRANCES PUTNAM POGLE

I NEVER hear that name that I do not feel reverence for the man who bore it.

### SKETCH OF DELSARTE.

Many years ago, in the early part of the nineteenth century, there was born in a little village in France, a child who was destined to become one of the most famous men of his times.—François Delsarte.

As is almost always the case with men of genius, his early life was anything but pleasant. His father, a physician, was possessed of a proud, hard nature, which was not improved by constant worrying over money matters.

Whenever anything went wrong, the father's spite was vented on his wife and sons. In fact, matters went from bad to worse, until one day the mother, feeling that anything was preferable to her past life, took her two small children and went to reside in Paris.

Madame Delsarte was a woman of marked abilities, and, had she lived, would, doubtless, have done much to encourage her elder son in his struggles to develop his talents; but shortly after reaching her destination, her sad career was brought to an abrupt close, and her two children were left shelterless in the streets of Paris.

The younger child, a frail little fellow, was not long in following his mother, and thus we find François, at the age of ten, alone and penniless.

A poor old rag picker, finding the little fellow numbed with cold and weak from hunger, took him to his miserable home and cared for him. The next two years of

Delsarte's life were spent in helping his protector to gain a meagre livelihood.

Not much chance to develop genius here! So it seems, but, nevertheless, it was during these two years that Delsarte's great passion for music began to show itself. Many a night, after a hard day's work, the poor little rag-picker would be seen following some favorite street band from place to place, sitting with rapt face until the music ceased, and then trudging patiently behind the musicians until they played again.

One day Bambini, the great teacher, found a small ragged boy making peculiar marks upon the sand in the gardens of the Tuileries.

"What are you doing my child?" said the old professor, interested to know what was meant by the figures.

"Writing down the music that band is playing," somewhat impatiently replied the youngster, not knowing to whom he was speaking, and being anxious not to lose any of the tune.

"Who taught you?" said Bambini.

"Nobody, sir; I taught myself."

Thus it was that Bambini discovered Delsarte. The kind-hearted master took the child home and taught him until the pupil outstripped the teacher.

At 14, Delsarte entered the Conservatory, where he developed a style entirely different from that of his instructors.

Malibran, the great singer, encouraged him in his methods, and later on, by sheer pluck and indomitable will, Delsarte gained a position as principal singer in the Opéra Comique.



After four years of almost unpremeditated success on the stage, he had the greatest sorrow of his life—he lost his voice. Though terribly shaken by this calamity, he courageously went to work at something which had always interested him—the study of the human body and its capabilities of expression.

This manner had always been distinguished for its comeliness, and, in fact, during his operatic career, people had been attracted to him as much by his imperial gestures and wonderful grace of person, as by his magnificent voice. So now that the one was gone, he decided to make use of the other.

The first thing that he did was to make a thorough study of anatomy and physiology in order that he might know all of the uses and capabilities of the muscles. Then he began to study the effect of the different emotions upon the body; and, in seeking his subjects for experiment and study, he went through the whole gamut of the social scale, from the highest to the lowest. In order to make his deductions, not from one class of individuals, but from all classes, he studied his friends, who were among the highest in rank, and also spent a great deal of time visiting the hospitals and prisons.

Among his pupils were the great Rachel, Sontag and Macready on the stage; and Père Hyacinthe in the pulpit, besides members of most of the royal families of Europe, who sought his instruction in order to make themselves more attractive.

Many persons are under the impression that Delsarte taught a new way to stand, sit, walk, and so forth, but he did no such thing. He taught the *best* way to do these things in order to obtain the most ease and grace. Surely no one would be better able to do this than the man who made the art of expression his life study.

What do we mean by "Delsarte" when we speak of it in the abstract?

Delsarte is the study of the human body with a view to making it respond easily and gracefully to the promptings of the soul, or, in other words, Delsarte is the art of expression.

Is it positively necessary to study Delsarte in order to become expressive? Look

about you and see for yourself. Does your mother have any difficulty in expressing her anger? Do you feel at a loss to express your indignation when you see any one stoning a poor dog? Does the baby stop to wonder how it can let you know that it has cut its finger? Not a bit of it. The difficulty lies in *controlling* your expression, so as to make yourself understood. The question is not, can you *express* your feelings, but are you able to express them *well* and *gracefully*.

Emotions are expressed in different ways by different people, as for instance, *anger*. Some express anger by tapping the floor with the foot, others by protruding the lower lip, and others in still different ways, but there are certain *general* characteristics which always appear in an angry person, such as the clenching of the hands, the straightening of the figure to its full height, the tenseness of all the muscles, the distension of the nostrils, and the widening of the eyes.

So it is with all emotions, and it is the study of these *general characteristics* that enables one to sink the individual in the type, a feat which is absolutely necessary in order to become a good elocutionist. There is nothing more detrimental to a public reader than to have mannerisms which he carries into his elocutional sketches. He must absolutely lose himself in the character which he wishes to represent. Another thing to remember is this: in expressing a sentiment, you must do it in such a way that it will appeal to the instincts of every one in your audience as being the right expression. The only way to do this is to make use of the general characteristics.

"But," you say, "How shall we know what *are* the general characteristics?" My answer is, "By keeping your eyes open, and by comparing the effects of the same emotion upon different people." In order to become a good impersonator, you must learn to notice everything that goes on around you. If you see a peculiar expression on any face, go home and try to imitate it. It is very seldom that I leave a street car, or return home from down-town without two or three examples which I mean to imitate as soon as I reach my room. In

time, you will find that the study of faces is one of the most interesting occupations you have. There is a great pleasure in conquering a set of unruly muscles and making them do as you wish.

However, before trying to take on other people's characters and carriage, you must be perfectly sure of your *own*. Your body must be so thoroughly trained that it is under control, and will respond instantly and gracefully to the slightest emotion or volition. It must be so perfectly trained that an ungraceful or unsympathetic action would be impossible to it.

How can you accomplish this result? By constantly watching yourself and correcting every mistake immediately after it is made. We are mere creatures of habit, and if you never let a faulty action pass, by and by your body will form the *habit* of doing these things *correctly*, and then you will do them without thinking. You must be so sure of it that it never causes you a qualm; or, in other words, you must be thoroughly master of your body before you can become unconscious of it.

Have you never visited a reading class when you have thought to yourself, "How awkward these children are!" Yet, ten to one if you had seen these same children on the playground during the recess period, you would have thought exactly the opposite. Why is it? Because the moment the child had a book put into his hand, and was told to "stand up and read," he became self-conscious.

What is "stage fright"?

It is merely another form of self-consciousness, — *uncertainty as to appearance and correctness of poise*. Therefore it is very important that you should know exactly how to poise yourself so that when you get up to recite, you will not be bothered by such questions as, "Am I standing right?" or "Is my position graceful?" but you will *know* that it is all right.

#### THE CORRECT POSITION FOR RECITING.

Stand easily, with one foot in advance of the other about the distance of a walking step, with the arms relaxed at sides and the hands falling naturally slightly in front of the hips. Let the head and shoulders be

held easily erect, being careful to avoid all appearance of stiffness or angularity. The weight must be kept over the balls of the feet, and shifted easily from one foot to the other, according to the emotion or character represented.

There are three principal positions to be used in recitations — the objective, the normal or neutral and the subjective. The objective is with the weight poised over the front foot, and is used in all descriptive reading and in the emotions that are directed against things outside of your own body. The normal or neutral is with the weight poised over both feet, and is used to express uncertainty or doubt. The subjective position is with the weight poised over the back foot, and denotes deep thought or meditation, fear, and all emotions directed toward self.

Unless you change your position with an object in view, avoid unnecessary shifting of weight, as it indicates nervousness.

Be sure to *keep a narrow base*, as nothing will spoil your appearance on the platform more than standing with a broad base. There is a saying of Delsarte's that runs something like this: "A wide base indicates conscious weakness; a narrow base, conscious strength." For examples to prove this rule, we need not seek far. For instance, notice a child just beginning to walk. It is weak and uncertain of itself, and therefore takes wide base. So does an intoxicated person, or one who is old and feeble. For an example of conscious strength and a narrow base, take the runner, or the statue, "Flying Mercury." In both cases the weight of the whole body rests upon the toe of one foot.

Another suggestion which should always be heeded is this: Do not let the front knee be bent when your weight is on the back foot. Whenever this happens it gives an awkward, humpish appearance to the whole body.

The chest should be held well *up*, but not to the extent of giving a conceited look to the reader.

#### WALKING.

An easy, graceful walk is so great a charm to one's personal appearance that no one

can afford to slight it. Nothing gives one a greater appearance of good breeding or self-possession.

Have you ever seen a woman stumble into a room as if dumped out of a bag? Contrast this entrance with the easy, dignified entrance of some other guest, and the force of this suggestion will come home to you.

One should never hurry into a room as if afraid the door would be shut if not there in time; nor should one slink into a room as if wishing to get in without being seen; but walk in easily and naturally, as if entering your own parlor.

The same caution should be observed in taking the floor for reciting. Walk to your place naturally, forgetting none of the little courtesies of polite society, as if you were going to take a chair or do any other ordinary thing. Nothing is more ridiculous than a stilted or conceited manner, and nothing more to be avoided than a frightened, flurried appearance.

This easy manner can be cultivated and acquired in time by perseverance.

I shall never forget an experience that I had at a temperance entertainment. It was given in a friend's parlors for the benefit of the W. C. T. U.

When the programme was about half finished a number was announced, and, sliding up the centre aisle, came a girl of about twenty. Her face had on it an expression of sneering contempt which plainly said, "I know I am foolish to recite at this place. None of you are capable of entering into my high sentiments." She was followed by a chorus of very audible groans.

Imagine the sympathy felt by the audience for her when she began to recite that beautiful, humble old poem of John Knox: "Why should the spirit of mortal be proud?"

I echoed the sentiments of a young fellow who sat in the same row with me. Turning to one of his neighbors he said rather loudly, "Well--if that's elocution,--excuse me!"

You cannot afford to lose the sympathy of your audience as did this young woman, so beware!

*Correct position in walking* is the same as in standing; but there are some suggestions which are important to remember.

1. In walking, swing the leg as a unit from the hip, and never bend the knee of the forward foot.

2. *Dignity* is added to the walk by keeping the toe of the back foot on the ground as long as possible. This is what is called the "stage walk."

3. The arms should never swing beyond the draperies, and, if relaxed, they will not do so.

4. Be very careful not to break at the waist line, as that gives a slouchy appearance. The trunk from the hips up, should be perfectly rigid.

5. Walk so that if you should strike a wall, your chest would strike first. In other words, your chest should always lead, and the head, feet and rest of the body should follow.

6. Avoid walking with a jerk. The movement should be continuous and even.

7. Do not swing the hips from side to side as it gives an extremely vulgar effect.

8. If you are going in one direction, and want to turn suddenly about, do not take three or four steps to turn yourself, but *pivot*.

#### EXERCISES FOR POISE AND TO PROPERLY PLACE THE WEIGHT.

##### I.

1. Military position.
  2. Rise slowly on toes, counting one, two, three.
  3. Sink slowly back until heels touch floor, counting one, two, three, as before, and keeping weight on the balls of the feet.
- (Repeat to only times.)

##### II.

#### 'FLYING MERCURY' MOVEMENT.

1. Military position.
2. Right foot forward at an angle of forty five degrees from the front.
3. Shift weight to right foot.
4. Rise with weight poised upon the toe of the right foot, at the same time lifting the left foot off the floor, and swing right arm diagonally at front, just over the

right foot, till on a level with the shoulder, while at the same time left arm rises diagonally at back.

5. Lower heels and arms to place, and bring right foot back to military position.

Reverse the movement, putting left foot forward, etc.

*(Repeat five times, etc., etc., to suit.)*

III.

1. Stand in position, the heels a few inches apart, the toes pointing outward.

2. With a springy, dancing movement of the body, take a step forward and back to place first with the right foot, then with the left springing lightly on the balls of the feet as in waltzing and marking time rhythmically, one, two forward and back to place on the right foot; three, four forward and back to place on the left.

3. Repeat the movement backwards, - one, two, backward and forward to place on the right foot; three, four, backward and forward to place on the left foot.

4. Continue the movement to the right and to the left, pointing the toes of the foot on which the step is taken, obliquely from the body, and marking time as before.

*(Repeat five times.)*

IV.

"PENDULUM" MOVEMENT.

1. Stand with the feet slightly apart, the weight resting equally on both feet.

2. Slowly sway the body forward until its weight rests entirely on the balls of the feet, but without lifting the heels from the floor.

3. In the same manner sway backward as far as possible with the weight entirely on the heels.

Avoid over-balancing in the movement, and bend no part of the body except the ankle joints.

V.

1. Stand with the feet slightly apart, the weight resting equally on both feet.

2. Withdraw the weight gradually from the left leg, giving it entirely to the right,

the head following the direction of the weight and the trunk taking the opposite direction.

3. Reverse the movement, gradually withdrawing the weight from the right leg, give it over to the left, the head and trunk moving in opposition as before.

*(Repeat twenty times.)*

EXERCISE TO ACQUIRE A NARROW BASE.

1. Select either a crack in the floor or a seam in a carpet.

2. Stand in military position directly over this line so that it runs between the two feet and touches the heels exactly at the line where they meet, and divides the angle between the two feet in halves.

3. Keeping the feet in the same relative position to the line, walk slowly forward, being sure to see that the heels do not cross the line but just touch it each time.

EXERCISE TO AVOID BENDING THE FRONT KNEE.

1. Military position, hands on hips.

2. Shift weight to left foot.

3. Without bending the right leg at the knee, swing it forward as a unit from the hip, counting one.

4. Then swing it back as far as it will go, counting two.

5. Repeat this three times and on the fourth take a step putting weight into right foot and leaving left foot free.

6. Reverse the first movement, swinging left leg forward and back three times, and stepping on the fourth swing.

*(Repeat this movement, walking slowly all around the room.)*

PIVOTING EXERCISES.

I.

1. Feet a slight distance apart, weight on the balls of the feet.

2. Put weight on left foot.

3. Pivot from left to right at same time shifting the weight to right foot and lifting left foot from floor.

4. Pivot from right to left, at same time shifting weight to left foot and raising right foot from the floor.

(Repeat to six times.)

Suggestion—Of course, all pivoting is to be done on the toes, not on the feet.

## II.

1. Military position.
2. Right foot diagonally forward.
3. Shift weight to right foot.
4. Pivot from forward foot to back foot, shifting weight at same time and taking right foot off the floor. If you have done this correctly, you ought to be facing diagonally opposite to where you started from.

5. Pivot from left foot to right foot, shifting weight to right foot at same time and lifting left foot off the ground.

(Repeat to six times.)

## III.

Walk from one side of the room to the other, and when on the second and the other side, pivot on the forward foot and walk back, pivoting when reaching the opposite wall, etc.

## EXERCISES TO GIVE DIGNITY TO BOW.

### I.

1. Military position, hands on hip.
2. Cross right foot in front of left foot, bringing in the toe of the right foot to the floor.

3. Rise on toes and pivot on right foot to left corner, then pivot on left foot to right-hand corner.

4. Pivot from left to right, and vice versa.
5. Rise on toes and pivot on right foot over right foot to right, and vice versa.

(Repeat to six times.)

### II.

1. Military position.
2. Right foot diagonally forward.
3. Shift weight to right.
4. Pivot from right to left, diagonally, and at same time over right foot.

5. Rise on left foot, keeping all the weight on it.

6. When erect, pivot and shift weight from left back to right foot, kneeling at same time over right foot.

7. Rise on right foot, keeping all the weight on it.

8. When erect, pivot and shift weight, etc. (Repeat this exercise at ten times with each foot.)

## EXERCISE TO ADD DIGNITY TO WALK, OR "STAGE WALK."

(Perform this exercise at ten times, first, then.)

### Military position.

Swing left foot forward from the hip under the distance of a walking step.

Shift weight to right foot, keeping the toe of the left foot on the floor and giving a forward impetus with it.

Swing left foot forward from the hip the distance of a walking step.

Shift weight to left foot, keeping the toe of the right foot on the floor and giving a forward impetus with it.

(Repeat to six times.)

(Perform this exercise at ten times, first, then.)

Proper bowing should be considered a most important thing. The old-fashioned bow is now out of vogue, and in its place we have a much more graceful and dignified one. The proper bow at the present time is a slight inclination of the whole body from the ankle inward.

A nod of the head is all that is required.

The side-bow should be made over the waist and not over the neck, and the weight should be on the feet.

The nod of the head should be made over the forehead and not over the strong foot.

## EXERCISES FOR FACING FROM STREET BOW AND STAGE BOW.

### I.

1. Military position.
2. Put right foot forward, shifting weight from left to right, then drawing over it to some imaginary approaching person.

3 Reverse the movement, bowing over left foot - etc.

4 Take it in connection with the walking exercises.

**NOTE.** In this exercise when the bowing of the lower part is finished, the body should have the front of the chest with the feet and feet as its tips, and the feet held back in opposition to the trunk. When bowing to the right, the counterbalancing feet look in the eyes.

SIDE STREET BOW.

(The handkerchief being open and held properly.)

1. Military position.
2. Right foot forward, putting weight into it at same time.
3. Bow from the ankle to the left over the left foot (which is also the weak foot..)
4. Reverse the movement, bowing over the right foot
5. Take this in connection with the walking exercises, being careful not to impede the progress by the bow.

THE COMEDY BOW.

This is frequently made on the stage after one has made a particularly good hit in some funny selection, and is loudly applauded. It consists simply in a nod of the head with the face looking jauntily over the shoulder, which is turned toward the audience. All that the audience sees in this bow is the back with the face peeping over its shoulder.

EXERCISE IN WALKING BACKWARDS.

Start in military position, walk a few steps forward, then, without changing the position of the feet, drop the right foot, and then the left, and walk backwards. Repeat this with the right foot, and then walk a line with the steps and then walk it.

1. Military position.
2. Place right foot back, touching the toe to the floor, at the same time bowing the body forward from the ankle over the left foot, which is also the strong foot.
3. Shift weight slowly to the back foot, at the same time lifting the heel of the front foot and straightening the body back until it forms a straight line from the crown of the head to the toe of the front foot, which just touches the floor.
4. Place left foot back and repeat the movement. Keep on walking backward until the movement comes easily.

Remember that in these movements *the head moves with the weight, and in opposition to the trunk*, the same as in the bows.

HOW TO PICK UP ANYTHING.

Often I have seen people make themselves ridiculous - if not positively vulgar, by bending over to pick up something, when they might have done it gracefully and much more easily, if they had only known how.

*Never bend over* from the hips to pick anything up; but always keep the trunk straight and *bend the knees*. This is so very important that I have decided to give special exercises for it.

I

1. Military position.
2. Place your left foot forward and put the weight on it.
3. Drop your handkerchief on the floor at your right side.
4. Without bending at the hips or waist, *quickly* drop straight down, keeping the weight still on the left foot, using the right foot merely to steady yourself; and, picking up the handkerchief in the right hand, *rise quickly* to first position. In this way the left leg does all the work, and none of the vulgar parts of the body are brought into prominence.

5. Reverse the movement putting the right foot forward and dropping handkerchief to the left.

(Repeat ten times.)

II.

1. Repeat the last movement, only throwing your handkerchief to a distance and then walking up to it, managing your steps so that the weak foot will always be next to the handkerchief.

2. Practice this with someone else, having her drop her handkerchief, and you pick it up for her. In this exercise, in order to get the best effect you should be standing at a distance when the handkerchief is dropped. Be sure, after rising, in handing the handkerchief to the owner, to bow slightly and act as if it were a pleasure,

saying, "Allow me," "Permit me," or something, to that effect.

The *direction* of the handkerchief should also bow slightly and tender thanks.

Our reason for introducing details which pertain to social life, in connection with a talk on Delsarte, consists in the fact that Delsarte is not applicable to the *stage* or *lectern* alone, but to *everyday life* as well. Besides, if one does not perform these little offices correctly in everyday life, he will be certain to do them incorrectly before the public, when subject to a nervous strain.

#### HOW TO SIT

Suggestions on this subject are important, makeshifts, not more than one person in a hundred takes a chair gracefully. They often must come out of doors, plump or bounce into it. Settle into your chair slowly and steadily. If there are arms to the chair, one hand may rest lightly on one of them. In other words, *fall* into the chair, or, as Delsarte says, *sink* into it.

Always sit well back into the chair so that the back will not be bent, and keep the weight poised over the forward part of the hip, or toward the knees, so that the trunk may be easily revolved in any direction, and the sufferer may rise without giving a jerk at the start.

Thin-skinned people take hold of the arms of a chair and actually pull themselves up by the strength of their arms. That is very wrong. The arms should do none of the work in sitting or rising. It should be done by the trunk and legs.

Never cross the legs, nor let the knees fall far apart. This gives us vulgar, in effect, to the body, as sitting as a wide base does in standing. Let the knees fall close together with one foot in advance of the other.

Never show the soles of the feet. The toe of the advanced foot should always touch the floor.

The same caution about the waist line should be observed in *rising* as in *sitting*, and *falling*. Remember not to *lean* at the waist line. Drooping so throws the body out of position.

#### THE CIRCLES OF THE BODY

Delsarte says we are to imagine that there are circles drawn around the body at the ears, at the neck, at the chest, at the waist, at the hips and at the ankles. These circles are always to be kept *parallel*. The moment one dips towards another, the *body* is out of *balance*. For instance, suppose that you are in the habit of walking with your head bent forward. Then the circle around your head dips toward the circle around your neck. If you are in the habit of stooping with your abdomen thrust forward, the circle around your hips slants upward in front towards the circle around the waist.

This idea of the circle is a great help in keeping the correct posture. The circle may change their relative positions in any way, just so they do not lose their *parallel* position. For instance, one circle may come in front of another, or back of another, or, in sitting, when the circle around the ankles goes in front of the other circles, or, as in lying down, when the circles may all be perpendicular but still parallel.

#### ENTERING A CHAIR

1. Stand about six inches from a chair with your back towards it and your hands clasped loosely about on a level with the hips.

2. Weight on the left foot—right foot back till it touches the chair.

3. Shift weight to left foot, and at same time bend at hips and sink slowly into the chair, bring the body bow forward with the head moving in opposition to the trunk.

4. When the body touches the chair, the back begins slowly at waist line to touch the chair back, the movement flowing slowly upward till you touch the spine till it reaches the head, which is the last to touch.

#### HOW TO RISE

As you bowed yourself *into* your chair, so you must bow yourself *out* of it. The first should be the first part to animate the desire to rise. It bows forward, while the

head moves back. Then, without jerkiness, the weight of the whole body is put onto the back leg, which rests against the chair, and the body gingerly leaves the chair, gradually shifting weight to the front foot and bringing the body erect, lightly poised over the front foot.

EXERCISE FOR RISING.

1. Sit with the right leg touching the rungs of the chair, and hands loosely clasped in lap with every part of the back touching the chair back.

2. Advance the chest letting the head follow slowly.

3. Putting entire weight of the body on the back foot, rise slowly and steadily, letting the chest and head come to place just as the hips and knees become straight.

4. Gradually shift the weight to the front foot, making the body as tall as possible, with merely the toe of the back foot touching the floor.

(Repeat.)

How to Go Up and Down Stairs.

The key to the correct way of going up and down stairs is to be sure that the feet are placed in the correct position on the steps.

In the first place, one should never *run* up or down stairs. Don't go faster than a walk.

The following exercises give the best advice so far discovered by physical culturists and physicians:

EXERCISE FOR GOING UP STAIRS.

Note.—The feet should be kept in the correct position on the stairs.

1. Stand with the weight on the balls of the feet.

2. Place right foot flat upon the step above, keeping the weight upon the left foot.

3. Rise upon the toe of the left foot, at same time giving a little upward impetus with it which elevates the body and shifts the weight to the right foot, while the left foot goes up two steps to the next step above the right.

4. Rise upon the toe of the right foot, at same time giving a little upward impetus with it which elevates the body and shifts

the weight to the left foot while the right foot goes up two steps to the next step above the left.

In this way, the calf of the leg, the ankle and the foot, do all the work.

EXERCISE FOR GOING DOWN STAIRS.

Note.—The feet should be kept in the correct position on the stairs.

1. Standing on the top step, bend the right knee till the toe of the left foot touches the next step below, then shift weight gradually to it, at same time gradually lowering the left heel to step.

2. In the same way bend the left knee till the toe of the right foot touches the next step below, then gradually shift weight to it, at same time gradually lower right heel to step.

GESTURE.

Gesture is the language of nature.

Before the little child can speak, it reaches out for anything that it wants, or shoves away anything that it does not want.

On consideration, you will find that the nearer a people live to the heart of nature, the *more expressive* become their *hobbies*, and the *less expressive* become their *languages*. Then language is more one of signs and less one of speech, as, for instance, in the case of the Indians.

Then, again, gesture varies with climate and race. In the colder climates the gestures are more the result of mental effort, and, therefore, are slower and calmer, while in the warmer climates they are the result of emotion, and, therefore, are quicker and more passionate.

The French, as a class, gesture a great deal. They belong to the Latin Race. Their next door neighbors, the Germans, are, as a rule, very un démonstrative. They belong to the Teutonic Race. However, gesture belongs, more or less, to all peoples, and, hence, is very important to one who desires to impersonate characters.

There are some general rules in regard to gesture which it is well to remember.

1. In the first place, let your gestures spring out of the thought or feeling,



Never make a meaningless gesture. None at all is better than that.

2. In a recitation in which more than one person is talking, make each talk in a different direction; but never straight to the front. Your own character receives that direction for use in the descriptive parts.

3. In a descriptive reading, always place the thing or action described, on one side or the other, at an angle of about forty five degrees from the front, and then look from it to the audience, making them see it as you do.

4. If you are representing the conversation between a child and a grown person, make the child look *up* in *one* direction, and the grown person look *down* in the *other* direction, just as in real life, and assume the character each time before you make it speak.

5. Be careful not to make your gestures too realistic. Remember that elocution and Delsarte are the *arts* of expression; and that the word "art" means the thing *idealized* or made *attractive*. To illustrate, take the attitude of prayer. The *realistic* representation would be the kneeling posture; but the *idealistic* or *artistic* representation would be with the head bowed in a humble attitude, with hands crossed or folded on breast, and with the whole figure drooping, but not kneeling. You must always leave something to the imagination of your audience.

6. Unless you see what you are describing or pointing out, you can never make your audience see it. First see the thing yourself, and then make them see it.

7. Before making any character gesture, be sure that your whole body has taken on that character.

8. Gestures should always have the appearance of being unstudied and spontaneous. In order to accomplish this result, you must become so accustomed to them beforehand that they will come without forethought whenever you recite that selection. "A little learning is a dangerous thing," you know.

9. Remember that in good gestures, the whole body must act in harmony. No matter how graceful one part may be, if the

other parts are awkward, then the whole gesture is spoiled.

10. Make your gestures speak so plainly that they can be understood without language.

11. Every gesture has three parts to it, and one is as important as another. They are the approach, the climax and the finish. To illustrate what is meant by these terms, look at the poses in connection with this article. Each picture represents the climax of that particular gesture. The movement necessary to reach that attitude was "the approach;" and the movement necessary to bring the body back to its normal posture was "the finish." In the *approach* and *finish* of a gesture, the arms and hands should always move in curves. The *climax* is denoted by an acceleration of movement followed by an abrupt stop.

12. Let your strong and artistic gestures be full armed, with the elbow either perfectly straight or else slightly curved, but never angular.

13. In comic gestures it is frequently allowable to use only the forearm and hand.

14. In all gesture the *artist* should *lead* and the *hand*, *trail*.

#### DELSARTE'S LAWS OF GESTURE.

1. "The velocity of any agent is in proportion to the mass moved and the force moving." By this Delsarte means that all weighty ideas or grave emotions require slow gestures moving through large space, while all lighter sentiments are expressed by rapid movements through short space.

2. "All gesture must have direction. Unless they have, they will be wavering and, therefore, weak."

3. "Movements in the same direction should be successive." This applies to such poses as "Longing," "Supplication," etc. where the head, body and arms move in the same general direction. In such cases, the movement should always be successive, *i. e.*, one part taking its place, then another, etc. Of course, the succession should be so rapid that it is barely perceptible. For instance in "Longing" first the eyes turn toward the thing longed for,

then the whole body sway toward it, and then the arms reach for it.

4. "Movements in opposite directions should be instantaneous" (1911). Command, God! Repeating it. In both of these poses the hand moves in opposition to the head and arm, the whole body point come to the position in balance.

5. In gesture, the eyes always lead. In other words, you look at something, then a thing or person, and then your body follows the lead of the eye.

EXERCISES FOR HANDS OF THE RIGHT AND LEFT

"Feather Movement"

I.

1. Stand with feet close together, arms extended at full length (hand palms up) relaxed, about one level with the hips.

2. Keeping the wrists close together, raise arms slowly, letting hands trail relaxed.

3. When over the head let the hands fall back, and lower the arms slowly, letting wrists lead and hand trail.

(Repeat twenty times.)

II.

1. Standing easily erect, trace a large figure eight upon the opposite wall with the index finger of the right hand, letting the wrist lead in all directions and the hand trail.

2. Trace figure eight at wrist, when done.

3. Trace figure eight with both hands, first keeping them moving in *opposite* directions, and then *parallel*.

III.

Note:—Be careful to keep the wrists close together in movement.

1. Palms together in front on a level with the hips.

2. Let them separate, going in opposite directions, wrists leading, hands trailing.

3. When the arms are reached the furthest possible, separate them, let the hands fall back, and let wrists lead toward each other, wrists close together, hand trailing.

4. When the arms are up at the movement of the arms, raise the line of action until it has reached the furthest possible distance from the floor, then descend in the same way.

IV.

1. With wrists leading, hands trailing, pull arms inward on a diagonal line, with the right hand going up, and the left hand down.

2. *Alternate*.

3. Reverse the movement, having left hand go up and right hand down.

4. *Repeat same*.

V.

1. In this movement, the hands close as the arms go up and open as the arms go down.

2. With hands out at sides, imitate the same movements of a bird, letting the arms trail, the hands trailing relaxed.

3. Arms that slowly down, hands trailing in back.

VI.

1. Imagine fingers to be floating around your head, as they go down so quickly that they will not get to your fingers. In this movement, when the hand goes down, the upper hand should lead, and when the hand goes up, the lower should trail.

2. Turn the palms *out*. Press feathers *out*.

3. Turn the backs of the hands together, and press feathers *in*.

4. Press the feathers *together*.

VII.

1. Place hands on chest with tips of fingers clustered around thumbs.

2. As the arms open outward slowly, wrists leading, let the hands slowly open.

3. As the arms come back to first position (wrists leading), hands slowly close.  
(Repeat ten times.)

## VIII.

1. Hands extended out in front on a level with the waist, with palms toward each other but about a foot apart.

2. Letting wrist lead and hands trail, move both arms to the *right*.

3. Wrists still leading, hands trailing, move both arms to the *left*.

Repeating many times, until the movement is light and any being careful that no angles are formed at the right and left.

## IX.

1. Slowly bow the head on the chest, at the same time raising the arms, wrists leading.

2. Slowly raise the head, and lower the arms, wrists leading.

## X.

1. Place right foot forward and shift weight to it.

2. Bow the body forward over the right foot, letting chest lead and head follow, and at the same time raising right hand to his as if to drink from the palm (wrist leading, hand trailing).

3. Letting the hand turn palm downward, and trail to place, raise the body slowly to first position, timing the movement so that hand and body come to position at same time.

Reverse the movement.

(Repeat ten times.)

## XI.

1. Move the body and head to right, while hands move to left, as in the pose, "Hatred."

2. Reverse the movement.

(Repeat ten times.)

## ELOCUTION

According to the Latin, the word elocution means "to speak out," from *elo* meaning *out*, and *loqui* meaning *to speak*.

The English meaning follows the Latin exactly—so there we have it—"Elocution means, to speak out."

In beginning the study with new pupils, the first thing I observe is the manner in which they breathe.

Without it, a voice will not carry. It is what enables orators to speak for hours at a time without apparent effort. We find the deep breathing more frequently in men than in women, probably because the former wear looser clothing.

## BREATHING EXERCISES.

## I.

## BREATHING.

You should breathe deeply, or so that the lowest cells of the lungs can receive some fresh air with every inhalation. The expansion and contraction of the lungs should take place more in the lower than in the upper parts. In fact, the chest should be used merely as a sounding board, or resonance cavity, through which the breath has to pass. This deep, even breathing is what gives the clear, ringing tones to the voice.

1. Body erect, press hands firmly on sides just at waist line.

2. Inhale slowly through the nose, making hands move out perceptibly by expansion of the low lungs.

3. Exhale slowly through the mouth, as if blowing something to cool it, making hands come closer together by contraction of the lower lungs.

(Repeat ten times.)



WATCHING

II.

1. Hands in same position.
  2. Take the same exercise, only inhaling and exhaling *violently*.
- (Repeat ten times.)*

III.

1. Arms at sides.
  2. Raise the arms slowly at sides till the hands meet over head, at same time inhaling slowly.
  3. Lower the arms to place, exhaling slowly.
- (Repeat ten times.)*

IV.

1. Hands on chest.
  2. As the arms slowly open outward, fill the lungs to their utmost capacity.
  3. As the hands come back to chest, *expend* the breath slowly.
- (Repeat ten times.)*

V.

1. Hands pressing sides at waist line, take in a deep breath.
  2. Pronounce the word, "One!" slowly and clearly.
  3. Inhale slowly
  4. Pronounce "One!"
- (Repeat twenty times, taking breath between the words each time.)*

VI.

Take same exercise using the word "War!"

FOCUSING THE TONE.

Another thing to be careful about, is the focusing of the tone. Unless you are particular about this your words will be muffled and "throaty."

Though you may not know it, you can throw your tone almost any place within a certain limit. Aim your voice at one of the upper corners of a room and see if you cannot make that corner *ring*. In reciting, one should always throw the voice to the



JOY OR GLADNESS



WELCOME—DELIGHT

farthest corners of the room. The voice need not necessarily be loud; but it must be firm and resonant.

To focus your tone properly, take any word which begins with *m*, as *more* or *man*, and say it slowly, holding on to the *m* until the sound rings in the upper part of the head, and makes the lips tingle; in other words, *think* or *focus* the tone at the lips.

Many people waste breath by letting the tone come up in a slipshod manner, and strike the roof of the mouth, from which it has to rebound in order to reach the lips. When the tone rebounds, much of it goes down the throat again and muffles the next tone. Throw your tone like a ball, letting it make a curve at the back of the mouth and be free of obstacles until it reaches the lips.

You will be materially helped in focusing your tone, if you place your lips in position to say the word, before you say it.

#### EXERCISE FOR FOCUSING TONE.

1. Hands pressing on sides at waist-line.

2. Take a deep breath filling lower lungs.
3. Place lips in position to say the word *loud*.
4. Say it quickly and loudly making the last letter sound as distinctly as the first.
5. Take breath.
6. Repeat word.

Note: This exercise should be done in a room where the sound of the word will be heard.

#### LOUDNESS

To acquire loudness of voice there is nothing better than sustained shouting.

1.

Imagine yourself on a storm-tossed boat, watching for a rescuing sail. You see one, and, putting your hand to your mouth, you shout as loudly and clearly as you can (for your life depends upon it.)

"Ship ahoy!"

(Repeat five times.)



FLIGHT



THE COURTESY OF YE OLDFEN TIMES

11.

Practice the street cries, imagining yourself a vender

Such calls as "Charcoal!" "Appo!" etc.

Suggestion: Practice in a public square or large hall.

DISTINCTNESS.

Many people are very indistinct in their speech for the simple reason that they are slovenly in pronunciation. They are very apt to omit a letter or an entire syllable from a word, thereby making it indistinct; or perhaps they have a habit of letting the voice fall at the end of a word, thereby causing it to be inaudible.

Remember that it is just as important to pronounce the *last* letter or syllable distinctly, as the middle or first.

A good way to cure this is to practice,—at first *slowly* and distinctly, and then *quickly* and distinctly,—difficult combinations of consonants in words, and difficult combinations of words in sentences.

Try the following list of

MONOSYLLABLES AND DIFFICULT WORDS

Wrong st.	Lucubration
Heal st.	Ingubrious.
Rum st.	Deglutition.
Roll'dst.	Apocrypha
Rewardst.	Articulate.
Throng'dst.	Affability.
Charm'dst.	Chronological.
Learn'dst.	Cinemelocution.
Publicist.	Dietetically.
Physicist.	Disinterestedly.

DIFFICULT SENTENCES

1. Amos Ames, the amiable cronant, aided in an aerial enterprise at the age of eighty eight.
2. A big black bug bit a big black bear.
3. Bring a bit of bitter bran bread.
4. Geese cackle, cattle low, crows caw, cocks crow.
5. Eight great gray geese grazing gaily into Greece.
6. Eight great gray geese in a green field grazing.



COQUETRY



KIDRUFF

7. Loving Lucy likes light literature.  
 8. Peter cut the pulpy pumpkin and put it in a pipkin.  
 9. Round the rough and rugged rock the ragged rascal ran.  
 10. Say, Susan, should such a shapely sash shabby stitches show?  
 11. She sells sea shells at the seashore, Shall Susan sell sea-shells?  
 12. Some shun sunshine. Shall she shun sunshine?  
 13. The sun shines on the shop signs.  
 14. Swan swam over the sea  
 Swim, swan, swim,  
 Swan swam back again,  
 Well swam, swan!  
 15. Amidst the mists and coldest frosts,  
 With stoutest wrists and loudest  
 boasts,  
 He thrusts his fists against the posts  
 And still insists he sees the ghosts.  
 16. Six long, slim, sleek, slender sap-  
 lings  
 17. Six thick thistle sticks and fine  
 white wine vinegar with veal

18. What whim led White Whitney to whittle, whistle, whisper, and whumper, near the wharf where a floundering whale might wheel and whirl?

19. Peter Prangle, the prickly, prangly pear picker, picked three pecks of prickly, prangly peats from the prickly prangly pear-trees on the pleasant prairies.

20. Theophilus Thistle, the successful thistle sifter, in sitting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thistle, the successful thistle sifter, in sitting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sitting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.

Beside these difficult combinations of consonants, there are many difficult combinations of vowels and consonants which often make a short word harder to pronounce than a long one. For instance, comparatively few people pronounce the



MURTH



REVENGE

long *u* correctly when it comes after *d, t, l, n, r* and *s*. It should be pronounced exactly like *u* in *beauty*, but most people pronounce it like long *oo*. Instead of saying *duty*, they say *dooty*.

WORDS IN WHICH LONG *U* IS OFTEN MISPRONOUNCED.

- |            |            |
|------------|------------|
| Tuesday    | New (w u)  |
| Endure,    | Blue,      |
| Duel,      | Dude,      |
| Tumor,     | Institute, |
| Ludicrous, | Lubricate, |
| Numerous,  | Lure,      |
| Attitude,  | Assume,    |
| Dubious,   | Duty,      |
| Tumult,    | Tube,      |
| Luke       | Lucid,     |
| Neutral,   | Suit,      |
| Dupe,      | Due,       |
| Duke,      | Dew (w u)  |
| True,      | Nuisance,  |
| Luminous,  |            |

Be careful of the short Italian *u*

We have no difficulty with the long Italian *u* marked *u* as in father, arm, calm, etc. but when we come to the short Italian *u* we are apt to pronounce it like short *u*. For instance, instead of saying *ask*, we say *ah*.

Pronounce the word *ask* slowly. Pronounce the *a* alone just as it was in *ask*. Say the same *a* very quickly. This last is the short Italian *u*, a beautiful sound. It is the same as the long Italian *u* in quality, but shorter in quantity.

WORDS IN WHICH SHORT ITALIAN *U* IS OFTEN MISPRONOUNCED.

- |        |        |
|--------|--------|
| Quaff, | Flash, |
| Chaff, | Task,  |
| Class, | Bask,  |
| Pass,  | Watt,  |
| Mass,  | Draft, |
| Grass, | Shaff, |
| Lass,  | Aft    |
| Cask,  | Daff,  |
| Ask,   | After, |



HAIR OF A WERSON





ANGER

Mask,	Asp.
Rasp,	Fast.
Gasp,	Dance,
Hasp,	Chance,
Grasp,	G glance,
Cast,	Trance,
Vast,	Slant,
Mast,	Pant,
Last,	Chant,
Past,	Grant,
Pastor,	

In such words as *adventure*, *nature*, *literature* and *furniture*, be careful not to pronounce the *t* before the long *u* as if it were *ch*. For instance, do not say *literachure*, but *literat-ure*. By putting the *t* at the end of the syllable preceding the *u*, instead of attaching it to the *u*, the proper result is more easily attained. The only way to pronounce these words properly is to make a list of them and practice until you are sure of the pronunciation.

#### FLEXIBILITY OF THE VOICE.

Often one will read along without ever lowering or raising the pitch of the voice. This produces a monotonous effect

1. In order to cure this defect, practice on the vowels, first at the natural talking pitch, then a half-tone higher, and so on until you get to your highest limit. Then go back to the conversational pitch and lower the voice a half-tone at a time until you come to the lowest level. Work more on the high and low tones in this exercise as these are always the weakest.

2. Take any word, as, for instance *yes*, and pronounce it in such ways that it will express surprise, positiveness, suspense, doubt, unwillingness, eagerness, etc.

3. Express the following sentence, beginning at your highest pitch, and making the voice go down a note with each word. It is meant to express incredulity and amazement.

“Did  
you  
believe  
what  
he  
said  
to be  
true?”



SUPPLICATION



FEAR

4. Read or rather *say* the following:—  
 a. " Good morning!"  
     morn  
 b. " I saw!  
     " I came!  
     I conquered!"

5. In enumerating a number of things the voice should have the upward slide on every one except the last, where it has the downward slide.

6. In making comparisons, the first part should always have the upward slide, the second part should have the downward.

7. One of the most effective ways of emphasizing, is to change the pitch on the important word in the following:—  
     really

" Did you do it?"

Practice on all of these exercises and on others following the same tendency *i. e.* to make the voice flexible.

SLOWNESS.

Never recite fast, except in two or three cases which will be mentioned hereafter

Though I have not put this caution near the first, yet, to me, it is one of the most important.

To begin with, when you get up to recite, always take time to place your audience, and give them time to become quiet, before you so much as open your lips. Then announce your subject and the author if you know by whom your selection was written. This always gives time to collect your thoughts and *begin well*, which is *very important*. If you *begin well* you hold your audience from the *first*, and do not have to *work* to gain their attention.

After announcing your subject and author, pause a second and then begin *very slowly*. Remember that the ideas you are presenting are comparatively new to your audience, and give them a second's time in which to recover from one volley, before you fire another point-blank at them.

Then there is another thing to be considered. In a large room you will have to go slowly on account of the echo, for every good-sized room has it. No matter how



HORROR



SECRECY

clearly or loudly you speak, if you do not speak *slowly* enough for the echo of one word to die before you utter another, the sound will be blurred; and those in the rear of your audience will not be able to understand you. Again remember that often a pause is more eloquent than words, and that nothing will emphasize a thought more strongly than to pause before or after it; or *both* before and after it. For instance, in Daniel Webster's "Supposed Speech of John Adams," what could be more effective than the pauses in the last sentence? "In dependence now—, and independence for ever"

#### DIFFERENT STYLES OF READING.

Now that we have considered the qualifications of a public speaker, let us discuss the different styles of reading and the proper rendition of each.

We divide all styles of reading into two general classes, that in which the natural voice is used and that in which the Orotund voice is employed.

#### I. STYLES OF READING IN THE NATURAL VOICE.

The natural voice is the ordinary talking voice, purified of all defects.

Great care should be taken to make this as **clear**, distinct and musical as possible, avoiding all nasal or "throaty" tendencies.

##### a. PATHOS.

The first style to be mentioned under this class is Pathos.

In the rendering of Pathos, not only the natural voice is required, but also the *Effusive Utterance*, by which we mean that the sound must flow from the mouth, not jerkily, but in a continuous stream. In the Effusive Utterance the breathing must be so even and deep that it is imperceptible. To acquire this style, practice on pathetic selections, letting yourself be swayed by the emotion.



REJECTION



COMMAND—"STOP!"

*Practice Selections*

"Little Homer's State"

By EUGENE FIELD.

"Little Boy Blue"

By EUGENE FIELD.

b. SOLEMNITY.

The requirements for rendering Solemnity are Natural Voice, Effusive Utterance, and Low Pitch.

To find the Low Pitch, say the word *on* in your ordinary talking pitch and descend four notes.

*Practice Selection*

"The Blue and the Gray."

c. SERENITY, BEAUTY AND LOVE.

The requirements for this style of reading are Natural Voice, Effusive Utterance, and High Pitch. *By High Pitch*, we mean four notes above the conversational tone. Much care should be taken to make the sound come gently and continuously from the lips, as a false note is very perceptible.

*Practice Selection*

"Sandolphon,"

By LONGFELLOW.

d. COMMON READING.

Under this head come three divisions,—narrative, descriptive and didactic recitations. As two-thirds of all reading matter are included under Common Reading, we should give especial attention to the rendering of it.

The requirements necessary to read these three styles well, are—Purity of Tone, Natural Voice, Variety of Tone and Distinctness of Enunciation.

Let your voice run up and down the scale; do not keep it always on the same note. If you do, your reading will be monotonous.

Every tone should fall from your lips as clearly and musically as the tinkle of a drop of water in a silver basin. Round out your words, pronouncing every syllable and letter. For instance, do not pronounce



COMMAND—"GO!"



SCORN—INDEPENDENCE

the word *kept* as if it were spelled *kep*, nor *and* as if it were spelled *an*. When you come to a difficult sentence, read it very *rich*.

*Practical Selection*

**SCENE AT DR. BLIMBER'S**

At length Mr. Dombey, one Saturday, when he came down to Brighton to see Paul, who was then six years old, resolved to make a change, and enroll him as a small student under Dr. Blimber.

Whenever a young man was taken in hand by Doctor Blimber, he might consider himself sure of a pretty tight squeeze. The Doctor only undertook the charge of ten young gentlemen, but he had always ready a supply of learning for a hundred, and it was at once the business and delight of his life to gorge the unhappy ten with it.

In fact Dr. Blimber's establishment was a great hot-house in which there was a forcing apparatus incessantly at work. All

the boys blew before their time. Mental green peas were produced at Christmas, and intellectual asparagus all the year around. No matter what a young gentleman was intended to bear, Dr. Blimber made him bear to pattern, somehow or other.

This was all very pleasant and ingenious, but the system of forcing was attended with its usual disadvantages. There was not the right taste about the premature productions and they didn't keep well. Moreover, one young gentleman, with a swollen nose and an exceedingly large head (the oldest of the ten who had "gone through" everything) suddenly left off blowing one day, and remained in the establishment a mere stalk. And people did say that the Doctor had rather overdone it with young Toots, and that when he began to have whiskers he left off having brains.

The Doctor was a portly gentleman in a suit of black, with strings at his knees, stockings below them. He had a bald



GRIEF, OR HEARING BAD NEWS



PHYSICAL PAIN

head, highly polished; a deep voice; and a chin so very double, that it was a wonder how he ever managed to shave into the creases.

His daughter, Miss Blimber, although a slim and graceful maid, did no soft violence to the gravity of the Doctor's house. There was no light nonsense about Miss Blimber. She kept her hair short and crisp, and wore spectacles, and she was dry and sandy with working in the graves of deceased languages. None of your live languages for Miss Blimber. They must be dead.—stone dead,—and then Miss Blimber dug them up like a Ghoul. Mrs. Blimber, her mamma, was not learned herself, but she pretended to be, and that answered just as well. She said at evening parties, that if she could have known Cicero, she thought she could have died contented.

As to Mr Feeder, B. A., Dr. Blimber's assistant, he was a kind of a human hand-organ, with a little list of tunes at which he was continually working, over and over again without any variation —DICKENS

e. GAYETY.

The requirements for rendering Gayety are a very High Pitch, a Quick Movement, and a great Variety of Tone. There must be an airy lightness about all selections of this style; and flexibility of the voice is positively necessary.

*Practic Selection*

“Wynken, Blynken, and Nod.

By EUGENE FIELD

f. HUMOR

The good rendition of Humor depends so much upon the quickness to perceive a good point and the skill to turn it to account, that it is dangerous to attempt it unless one has a keen sense of humor in his own nature.

The upper tones of the voice belong particularly to Humor, as do also sudden flights from a low to a high note, or from a high to a low note on the musical scale. These



EXHAUSTION



UNCERTAINTY

sudden flights of the voice always produce mirth. Lightness of touch is also essential to Humor.

In the descriptive parts let your face and voice express your own enjoyment of the fun

*Practic Selection*

**THE LOW-BACKED CAR.**

**W**HEN first I saw sweet Peggy,  
 'T was on a market day;  
 A low backed car she drove, and sat  
 Upon a truss of hay;  
 But when that hay was blooming grass,  
 And decked with flowets of spring,  
 No flower was there that could compare  
 With the blooming girl I sing,  
 As she sat in the low-backed car,  
 The man at the turnpike bar  
 Never asked for the toll,  
 But just rubbed his owld poll,  
 And looked after the low-backed car.

In battle's wild commotion,  
 The proud and mighty Mars  
 With hostile scythes demands his tribes

Of death in warlike cars;  
 While Peggy, peaceful goddess,  
 Has darts in her bright eye,  
 That knock men down in the market town  
 As right and left they fly;  
 While she sits in her low-backed car  
 Than battle more dangerous far,  
 For the doctor's art  
 Cannot cure the heart,  
 That is hit from that low-backed car.

Sweet Peggy round her car, sit,  
 Has strings of ducks and geese,  
 But the scores of hearts she slaughters  
 By far outnumber these;  
 While she among her poultry sits,  
 Just like a turtledove,  
 Well worth the cage, I do engage,  
 Of the blooming god of Love!  
 While she sits in her low backed car,  
 The lovers come near and far,  
 And envy the chicken  
 That Peggy is pickin,  
 As she sits in her low-backed car.



ANXIOUS—SOLICITOUS



MEDITATION

O, I'd rather own that car, sir,  
 With Peggy by my side,  
 Than coach and four, and gold *galore*,  
 And a lady for my bride:  
 For the lady would sit forinist me,  
 On a cushion made with taste.  
 While Peggy would sit beside me,  
 With my arm around her waist.  
 While we drove in the low-backed car,  
 To be married by Father Mahar:  
 O, my heart would beat high  
 At her glance and her sigh,—  
 Though it beat in a low-backed car.  
 SAMUEL LOVER.

II. STYLES OF READING IN THE OROTUND VOICE.

The Orotund Voice is that which is used in all impassioned selections. The difference between the Orotund and the natural voice, is that the former is stronger deeper and more resonant than the latter.

When excited by passion of any sort, the voice naturally grows stronger and deeper, because the breathing muscles act in response to the brain and expell the breath more forcibly, thereby causing more resonance in the cavities of the chest and head.

The Orotund voice is very common in ordinary life. Notice two men talking quietly together. They disagree about something and become angry. What is the result? Instantly their voices grow louder until they are fairly shouting at each other.

So, often you find a bereaved person shrieking to relieve his feelings. As soon as the pent-up emotion is expended, he becomes quiet and the voice sinks to its usual tone.

THREE DIVISIONS.

The Orotund voice has three sub-divisions. Effusive, Explosive and Explosive.

a. *Effusive Orotuna.*

This is used in rendering all grand, sublime and reverential styles; as, for instance,



VANITY





LONGING—PLEADING

in prayers, in Bible readings, in hymns, and in everything which expresses awe, despair, wonder, reverence and horror.

The voice should be pitched low, and, in extreme horror, very low.

The tones should flow in long, deep, and continuous sound from the lips. There must be no hurried, false, or harsh notes.

#### *Practic Selection*

#### **From "THE LAUNCHING OF THE SHIP"**

"Thou, too, sail on, O Ship of State!  
Sail on, O Union, strong and great!  
Humanity with all its fears,  
With all the hopes of future years,  
Is hanging breathless on thy fate!  
We know what master laid thy keel,  
What workman wrought thy ribs of steel,  
Who made each mast, and sail and rope,  
What anvils rang, what hammers beat,  
In what a forge and what a heat,  
Were shaped the anchors of thy hope

Fear not each sudden sound and shock:  
'Tis of the wave and not the rock  
'Tis but the flapping of the sail  
And not a rent made by the gale  
In spite of rock and tempest's roar  
In spite of false lights on the shore  
Sail on, nor fear to brave the sea  
Our hearts, our hopes, are all with thee  
Our hearts, our hopes, our prayers, our tears,  
Our faith triumphant o'er our fears,  
Are all with thee,—are all with thee!

—LONGFELLOW

#### *b. Effusive Orotund*

This is the voice used in all oratorical styles, whether in prose or verse. It differs from the Effusive Orotund only in that while the voice flows continuously from the mouth in the latter, in the former it is gathered up into short shouts, which issue from the mouth in the shape of a cone with the apex at the lips. Breath must be taken after each word, though not perceptibly.

Breathing exercises V. and VI. are good to develop this voice.



SILENCE



SALUTATION

*Practice Selection*

" Toussaint L. Overture,"

By WENDELL PHILLIPS

C. EXPLOSIVE OROTUND.

This is used in all abrupt and startling styles of reading, as in anger, fear, alarm, hurry, etc.

It's chief characteristics are quickness of speech, highness of pitch, and clear, sharp, explosiveness of utterance. There is no vanish at all to the tones. They burst from the mouth violently, and the lips instantly cut off the sound, as sharply as if with a knife.

In order to acquire this style, practice on the words *stop, go, fire, halt* or any other short words that mean a good deal, speaking them loudly, sharply, meaningly.

*Practice Selection*

"The Charge of the Light Brigade"

By TENNYSON.

This closes our talk on styles, and now for a moment, let us turn our attention to

the general topic of Elocution. There are several cautions which I have reserved until the last, because of their importance.

In the first place, always speak *to* your audience, not *at* them. Look them straight in the eyes, except where you have several characters to represent, and *then* look at them in the bits of *description*. There is nothing which will bring you into closer touch with your audience.

I need not warn you against affectation. That goes without saying. Nothing has a greater charm than an easy, natural manner.

Professor Cummock used to give us an exercise for daily practice. It was:—

Two minutes deep breathing.

" " " reading.

" " " shouting.

" " " common reading.

Four " " oratory.

This is very good for the voice and will do wonders in a short time.

Remember that the great thing in every selection is to bring out the *meaning*.



BECKONING OR SUMMONING



SAUCINESS—DON'T CARE

In closing, let me remark that all I have said heretofore, will count as nothing, if you do not possess the key which unlocks all hearts.—feeling!

## REMARKS BY THE EDITOR

In common with the highest authorities on elocution and oratory, Miss Pogle believes and teaches that no two persons would express the same emotion by the same gesticulation, any more than they would do so in the same words. Therefore, the attitudes shown in the preceding pages should be taken merely as suggestions for the expression of the sentiments or emotions indicated.

It is impossible to harness the expression of passion to a schedule.

And yet gesticulation can and should be cultivated by the proper training of the body and muscles, under the foregoing rules, to act in natural and graceful harmony with the mind. The arms and the body may be made to talk quite as naturally and oft times far more eloquently, than the voice.

The writer will never forget an instance of the power of gesticulating which came under his own observation. The distinguished lawyer and senator, Daniel W. Voorhees, was defending a man tried for murder in a Kentucky court. After giving the prosecuting witness an unmerciful flaying, he closed his address with the sentence: "His path lies downward." That may seem to the reader rather a feeble climax, but as the orator uttered these four words, with a deep thrilling tone that reverberated through the court room like a clarion note, he gradually raised his right arm, palm downward, from his hip to above the level of his head. His eyes were fixed upon the floor, and the feeling that he was staring into some profound, unmeasurable abyss was flashed like magic into the brain of every one present. The effect was tremendous. There was no particular reason why such a gesture should have expressed depth, but it did. It was the soul of the orator in the gesture; and, after all, that is the true genius of gesticulation.



MIMICRY

## PART III

# PATRIOTISM AND WAR

**T**HIS department has for its object the introduction of such selections as contain sentiments calculated to inspire and foster patriotism of that true character which is the foundation of good citizenship from a new world standpoint. For this reason the extracts are mainly Canadian in character.

Self-love is in alliance with the principle which endears home, kindred and native land to every human heart, and the love of a child for his home, parents, brothers and sisters should find its counterpart in the love of the man for his country and illustrious countrymen.

It is not possible or intended, however, in this department to do more than introduce representative selections, varied in character, suitable for recitation and entertainment, and in a general way calculated to inspire and foster in youthful hearts the love of country.

### THE LOVE OF COUNTRY.

**B**REATHES there a man with soul so dead,  
Who never to himself hath said,  
"This is my own, my native land?"  
Whose heart hath ne'er within him burned,  
As home his footsteps he hath turned,  
From wandering on a foreign shore?  
If such there breathe, go, mark him well  
For him no minstrel raptures swell!  
High though his titles, proud his name,  
Boundless his wealth as wish can claim;  
Despite those titles, power, and pelf,  
The wretch, concentred all in self,  
Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust, from whence he sprang,  
Unwept, unhonored, and unsung.

SIR WALTER SCOTT.

### DEVOTION TO PATRIOTIC DUTY.

**Y**OUNG men of America! You on whom rests the future of the Dominion! You, who are to become not

only our citizens but our lawmakers. Remember your responsibilities, and, remembering, prepare for them.

As the great universe is order and harmony only through the perfection of its laws, so in life and human government, the happiness and prosperity of a people depend on the orderly subservience of act and thought to the good of the whole.

Be great, therefore, in small things. If it is your ambition to be a citizen revered for his virtues, remember that nothing is more admirable than devotion to duty, and the more admirable as that duty leads to self-sacrifice in others' behalf.

In whatever position in life you are placed be true to the trust reposed in you, then the Country is safe. Go forth, with a heart glowing, not with the fires of a lordly ambition, to ride to power over opposition and against the wishes of your fellow men, but with the flame of an honest purpose to be a good citizen and an ornament to the state that gave you birth. Then indeed, shall you be great. D. N. SHELLEY.

## THE DEATH OF QUEEN VICTORIA.

GENTLEMEN, it is not my intention to take up your time with a long speech. Many words cannot assuage grief. The Sovereign who has fallen under the inevitable sickle is one whose memory is treasured in all lands, even where the Christian religion is not taught and the English language is not heard. She has expired almost with the century she did so much to adorn. She has given to history the name of the most brilliant of its eras. She is one of the three Queens who have given their names to as many great eras of English history, and by the universal accord of humanity and history it is acknowledged that our late lamented Sovereign stands the highest. She has left to her statesmen a memory of wise and silent counsels. She has left to her successor an aggrandized and compact realm. She has left all peoples the inheritance of her virtues.

Within her reign have been concentrated glories of every kind that can adorn the history of a kingdom or magnify the lustre of a throne. In arms, in literature, in science, in the progress of civilization, what era can hold its torch with this? The era is almost contemporaneous with the century, and her character attaches to it in a pre-eminent degree. After the death of a great Roman Emperor, the augurs descried a portent in the sky, and deduced that it was the ascending star of the great Julius. We believe in no portents or miraculous phenomena, but in our hearts there shall rise the purified and ever shining star of a virtuous and glorified memory.

OLIVER A. HOWLAND, K. C.,  
January 23, 1901. *Mayor of Toronto.*

## THE LIFE AND REIGN OF QUEEN VICTORIA.

WE have met under the shadow of a death which has caused more universal mourning than has ever been recorded in the pages of history. In these words there is no exaggeration: they are literal truth. There is mourning in the United Kingdom, in the colonies, and in the

\* For convenience this oration and a few others are divided into sections and may be used altogether for one selection or they may be used by parts when shorter selections are desired.  
—[EDITOR ]

many islands and continents which form the great empire over which extend the sovereignty of Queen Victoria. There is mourning deep, sincere, heartfelt in the mansions of the great, and of the rich, and in the cottages of the poor and lowly; for to all her subjects, whether high or low, whether rich or poor, the Queen, in her long reign, had become an object of almost sacred veneration.

There is sincere and unaffected regret in all of the nations of Europe; for all the nations of Europe had learned to appreciate, to admire, and to envy the qualities of Queen Victoria—those many public and domestic virtues which were the pride of her subjects.

There is genuine grief in the neighbouring nation of seventy-five million inhabitants, the kinsmen of her own people, by whom, at all times, and under all circumstances, her name was held in high reverence, and where, in the darkest days of the civil war, when the relations of the two countries were strained, almost to the point of snapping, the poet Whittier expressed the feeling of his countrymen:

We bowed the heart, if not the knee,  
To England's Queen, God bless her.

There is wailing and lamentation amongst the savage and barbarian peoples of her vast empire, in the wigwams of our own Indian tribes, in the huts of the colored races of Africa and of India, to whom she was at all times the great mother, the living impersonation of majesty and benevolence. Aye, and there is mourning also, genuine and unaffected, in the farm houses of South Africa, which have been lately, and still are devastated by war, for it is a fact that above the clang of arms, above the many angers engendered by the war, the name of Queen Victoria was always held in high respect, even by those who are fighting her troops, as a symbol of justice; and perhaps her kind hand was much relied upon when the supreme hour of reconciliation should come.

Undoubtedly we may find in history instances where death has caused perhaps more passionate outbursts of grief, but it is impossible to find instances where death has caused so universal, so sincere, so heartfelt an expression of sorrow. In the presence

of these many evidences of grief which come not only from her own dominions, but from all parts of the globe: in the presence of so many tokens of admiration, where it is not possible to find a single discordant note, in the presence of the immeasurable void caused by the death of Queen Victoria, it is not too much to say that the grave has just closed upon one of the great characters of history.

#### VICTORIA'S REIGN A GREAT ERA.

What is greatness? We are accustomed to call great, those exceptional beings upon whom heaven has bestowed some of its choicest gifts, which astonish and dazzle the world by the splendour of faculties, phenomenally developed, even when these faculties are much marred by defects and weaknesses which make them nugatory of good. But this is not, in my estimation, at least, the highest conception of greatness. The equipoise of a well-balanced mind, the equilibrium of faculties well and evenly ordered, the luminous insight of a calm judgment, are gifts which are as rarely found in one human being, as the possession of the more dazzling though less solid qualities. And when these high qualities are found in a ruler of men, combined with purity of soul, kindness of heart, generosity of disposition, elevation of purpose, and devotion to duty, this is what seems to me to be the highest conception of greatness, greatness which will be abundantly productive of happiness and glory to the people under such a sovereign. If I mistake not, such was the character of Queen Victoria, and such were the results of her rule. It has been our privilege to live under her reign, the grandest in history, rivalling in length, and more than rivalling in glory the long reign of Louis XIV., and more than the reign of Louis XIV., likely to project its lustre into future ages.

If we cast our glance back over the sixty-four years into which was encompassed the reign of Queen Victoria, we stand astonished, however familiar we may be with the facts, at the development of civilization which has taken place during that period. We stand astonished at the advance of culture, of wealth, of legislation, of education, of litera-

ture, of the arts and sciences, of locomotion by land and by sea, and of almost every department of human activity. The age of Queen Victoria must be held to be on a par with the most famous within the memory of man. Of course, of many facts and occurrences which have contributed to make the reign of Queen Victoria what it was, to give it the splendour which has created such an impression upon her own country, and which has shed such a luminous trail all over the world, many took place apart and away from her influence. Many events took place in relation to which the most partial panegyrist would, no doubt, have to say, that they were simply the happy circumstance of the time in which she lived. Science, for instance, might have obtained the same degree of development under another monarch.

#### LITERATURE IN VICTORIAN AGE.

It is also possible that literature might have flourished under another monarch, but I believe that the contention can be advanced, and advanced truly, that the literature of the Victorian age to a large extent reflected the influence of the Queen. To the eternal glory of the literature of the reign of Queen Victoria be it said, that it was pure and absolutely free from the grossness which disgraced it in former ages, and which still unhappily is the shame of the literature of other countries. Happy indeed is the country whose literature is of such a character that it can be the intellectual food of the family circle: that it can be placed by the mother in the hands of her daughter with abundant assurance that while the mind is improved the heart is not polluted. Such is the literature of the Victorian age. For this blessing, in my judgment, no small credit is due to the example and influence of our departed Queen. It is a fact well known in history, that in England as in other countries, the influence of the sovereign was always reflected upon the literature of the reign. In former ages, when the court was impure, the literature of the nation was impure, but in the age of Queen Victoria, where the life of the court was pure, the literature of the age was pure also. If it be true that there is a real connection between the high moral standard of the court of the

sovereign and the literature of the age, then I can say without hesitation that Queen Victoria has conferred, not only upon her own people, but upon mankind at large, a gift for which we can never have sufficient appreciation.

But there are features of the reign of Queen Victoria which are directly traceable to her influence, and if I were to give my own appreciation of events as they have made their impression upon my judgment, I would say that in three particulars has the reign of Queen Victoria been most beneficent.

#### VICTORIA A CONSTITUTIONAL SOVEREIGN.

It has been stated more than once that she was a model constitutional sovereign. She was more than that. She was not only a model constitutional sovereign, but she was undoubtedly the first constitutional sovereign the world ever saw—she was the first absolutely constitutional sovereign which England ever had, and England we know has been in advance of the world, in constitutional parliamentary government. It may be said without exaggeration that up to the time of the accession of Queen Victoria to the Throne, the history of England was a record of a continuous contest between the sovereign and the parliament for supremacy. That contest was of many centuries duration, and it was not terminated by the revolution of 1688, for although after that revolution the contest never took a violent form still it continued for many reigns in court intrigues and plots; the struggle on the part of the sovereign being to rule according to his own views; the struggle on the part of parliament being to rule according to the views of the people.

Queen Victoria was the first of all sovereigns who was absolutely impersonal—in personal politically, I mean. Whether the question at issue was the abolition of the Corn Laws, or the war in the Crimea, or the extension of the Suffrage or the dis-establishment of the Irish Church, or Home Rule in Ireland, the Queen never gave any information of what her views were upon any of these great political issues. Her subjects never knew what were her personal views,

though views she had, because she was a woman of strong intellect, and we know that she followed public events with great eagerness. We can presume, indeed we know, that whenever a new policy was presented to her by her Prime Minister she discussed that policy with him, and sometimes approved, or sometimes, perhaps, dissented. But whether she approved or disapproved no one ever knew what her views were, and she left the praise or the blame to those who were responsible to the people. That wise policy upon the part of our late sovereign early bore fruit, and in ever-increasing abundance. The reward to the Queen was not only in the gratitude and affection of her people, but in the security of her throne and dynasty. When the terrible year of 1848 came: when all the nations of Europe were convulsed by revolution; when thrones were battered by the infuriated billows of popular passions; England, England alone, was absolutely calm and peaceful. Thrones crumbled to pieces like steeples in an earthquake, but the throne of the Sovereign Queen of England was never disturbed; it was firm in the affection of her subjects. As the reign advanced, it became the pride of her subjects that there was more freedom in monarchic England than under any democratic or republican form of government in existence. That being true, the Queen rendered her people a very great service indeed. She saved them from socialistic agitation, and so the great prosperity of to-day is due not only to wise and economic laws, but due also to the personality of the Queen, and to her prudent conduct all through the sixty years of her reign.

RT. HON. SIR WILLERD LAURIER,  
P. C.; G. C. M. G.

*Premier of Canada*

HOUSE OF COMMONS, Feb. 8, 1901

#### CANADIAN LOYALTY AND PATRIOTISM.

I CANNOT but consider it a very happy circumstance that one of the most gratifying progresses ever made by a representative of the Queen through any portion of the British Empire should find its appropriate close in this cordial and splendid



**WATCHING THE CHARGE**

... have boys they've carried the heights - but  
 Oh, my heart aches to see so many killed!

**THE COURAGE OF FAITH**

... Who trusts in God fears nothing.  
 Joseph Haworth in "The Sign of the Cross"

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THE SOLDIER'S PROPOSAL  
By [unreadable]

reception, at the hands of a society of gentlemen which, though non political in its corporate character, is so thoroughly representative of all that is most distinguished in the various schools of political thought in Canada. It is but a few short weeks since I left Toronto, and yet I question whether many born Canadians have ever seen or learned more of the western half of the Dominion than I have during that brief period. Memory itself scarcely suffices to reflect the shifting vision of mountain, wood and water, inland seas and silver rolling rivers, golden corn lands and busy prosperous towns, through which we have held our way; but though the mind's eye fail ever again to re-adjust the dazzling panorama, as long as life endures not a single echo of the universal greeting with which we have been welcomed will be hushed within our hearts.

Yet deeply as I am sensible of the personal kindness of which I have been the recipient, proud as I feel of the honour done to my office, moved as I have been by the devoted affection shown for our Queen and for our common country, no one is more aware than myself of the imperfect return I have made to the generous enthusiasm which has been evoked. If then, gentlemen, I now fail to respond in suitable terms to the toast you have drunk, if in my hurried replies to the innumerable addresses with which I have been honoured, an occasional indiscreet or ill considered phrase should have escaped my lips, I know that your kindness will supply my shortcomings—that naught will be set down in malice—and that an indulgent construction will be put upon my hasty sentences. But, gentlemen, though the language of gratitude may fail, the theme itself supplies me with that of congratulation, for never has the head of any government passed through a land so replete with contentment in the present, so pregnant with promise in the future.

From your northern forest borderlands, whose primeval recesses are being pierced and indented by the rough and ready cultivation of the free grant settler, to the trim enclosures and wheat-laden townships that smile along the lakes; from the orchards of Niagara to the hunting-grounds of Nepigon; in the wigwam of the Indian, in the home-

stead of the farmer, in the workshop of the artisan, in the office of his employer; everywhere have I learned that the people are satisfied—satisfied with their own individual prospects, and with the prospects of their country—satisfied with their Government and with the institutions under which they prosper—satisfied to be the subjects of the Queen—satisfied to be members of the British Empire. Indeed I cannot help thinking that—quite apart from the advantage to myself—my yearly journeys through the Provinces will have been of public benefit, as exemplifying with what spontaneous, unconcerted unanimity of language the entire Dominion has declared its faith in itself, in its destiny, in its connection with the Mother-country, and in the well-ordered freedom of a constitutional monarchy.

And, gentlemen, it is this very combination of sentiments which appears to me so wholesome and satisfactory. Words cannot express what pride I feel as an Englishman in the loyalty of Canada to England. Nevertheless, I should be the first to deplore this feeling if it rendered Canada disloyal to herself, if it either dwarfed or smothered Canadian patriotism, or generated a sickly spirit of dependence. Such, however, is far from being the case. The legislation of your Parliament, the attitude of your statesmen, the language of your press, sufficiently show how firmly and intelligently you are prepared to accept and apply the almost unlimited legislative faculties with which you have been endowed; while the daily growing disposition to extinguish sectional jealousies and to ignore an obsolete provincialism, proves how strongly the young heart of your confederated commonwealth has begun to throb with the consciousness of its nationalized existence.

At this moment not a shilling of British money finds its way to Canada; the interference of the Home Government with the domestic affairs of the Dominion has ceased, while the Imperial relations between the two countries are regulated by a spirit of such mutual deference, forbearance, and moderation as reflects the greatest credit upon the statesmen of both. Yet so far from this gift of autonomy having brought about any divergence of aim or aspiration on either side,

every reader of our annals must be aware that the sentiments of Canada towards Great Britain are infinitely more friendly now than in those earlier days when the political intercourse of the two countries was disturbed and complicated by an excessive and untoward tutelage; that never was Canada more united than at present in sympathy of purpose and unity of interest with the Mother-country: more at one with her in social habits and tone of thought, more proud of her claim to share in the heritage of England's past, more ready to accept whatever obligations may be imposed upon her by her partnership in the future fortunes of the Empire.

Again, nothing in my recent journey has been more striking, nothing indeed has been more affecting, than the passionate loyalty everywhere evinced toward the person and the throne of Queen Victoria. Wherever I have gone, in the crowded cities, in the remote hamlet, the affection of the people for their sovereign has been blazoned forth against the summer sky by every device which art could fashion or ingenuity invent. Even in the wilds and deserts of the land, the most secluded and untutored settler would hoist some cloth or rag above his shanty, and startle the solitude of the forest with a shot from his rusty firelock and a lusty cheer from himself and his children in glad allegiance to his country's Queen. Even the Indian in his forest, or on his reserve, would marshal forth his picturesque symbols of fidelity, in grateful recognition of a Government that never broke a treaty or falsified its plighted word to the red man—or failed to evince for the ancient children of the soil a wise and conscientious solicitude.

Yet touching as were the exhibitions of so much generous feeling, I could scarcely have found pleasure in them had they merely been the expressions of a traditional habit or of a conventional sentimentality. No, gentlemen, they sprang from a far more genuine and vital source. The Canadians are loyal to Queen Victoria, in the first place because they honour and love her for her personal qualities—for her life-long devotion to her duties—for her faithful observance of all the obligations of a constitutional monarch:

and, in the next place, they revere her as the symbol and representative of as glorious a national life, of as satisfactory a form of government as any country in the world can point to; a national life illustrious through a thousand years with the achievements of patriots, statesmen, warriors, and scholars; a form of government which more perfectly than any other combines the element of stability with a complete recognition of popular rights, and insures by its social accessories, so far as is compatible with the imperfections of human nature, a lofty standard of obligations and simplicity of manners in the classes that regulate the general tone of our intercourse.

THE MARQUESS OF DUFFERIN AND AVA,  
*when Governor-General of Canada.*

EDINBURGH, September 2, 1871.

#### COLONIAL UNION OF CANADA.

THE question of "Colonial Union" is one of such magnitude that it dwarfs every other question on this portion of the continent. It absorbs every idea as far as I am concerned. For twenty long years I have been dragging myself through the dreary waste of colonial politics. I thought there was no end, nothing worthy of ambition: but now I see something which is well worthy of all I have suffered in the cause of my little country. This question has now assumed a position that demands and commands the attention of all the colonies of British America. There may be obstructions, local difficulties may arise, disputes may occur, local jealousies may intervene, but it matters not—the wheel is now revolving, and as we are only the fly on the wheel we cannot delay it—the union of the colonies of British America, under one sovereign, is a fixed fact. Sir, this meeting in Halifax will be ever remembered in the history of British America, for here the delegates from the several Provinces had the first opportunity of expressing their sentiments. We have been unable to announce them before; but now let me say that we have arrived unanimously at the opinion that the union of the Provinces is for the advantage of all, and that the only question that remains

to be settled is, whether that union can be arranged with a due regard to sectional and local interests.

I have no doubt that such an arrangement can be effected, that every difficulty will be found susceptible of solution, and that the great project will be successfully and happily realized. What were we before this question was brought before the public mind? Here we were in the neighbourhood of a large nation—of one that has developed its military power in a most marvellous degree—connected by one tie only, that of common allegiance. True it was we were states of one sovereign, we all paid allegiance to the great central authority; but as far as ourselves were concerned there was no political connection, and we were as wide apart as British America is from Australia. We had only the mere sentiment of a common allegiance, and we were liable, in case England and the United States were pleased to differ, to be cut off, one by one, not having any common means of defence. I believe we shall have at length an organization that will enable us to be a nation and protect ourselves as we should.

Look at the gallant defence that is being made by the Southern republic—at this moment they have not much more than four millions of men—not much exceeding our own numbers—yet what a brave fight they have made, notwithstanding the stern bravery of the New Englander, or the fierce *clap* of the Irishman. We are now, I say, nearly four millions of inhabitants, and in the next decennial period of taking the census, perhaps we shall have eight millions of people, able to defend their country against all comers. But we must have one common organization—one political government. It has been said that the United States government is a failure. I don't go so far. On the contrary, I consider it a marvellous exhibition of human wisdom. It was as perfect as human wisdom could make it, and under it the American States greatly prospered until very recently; but being the work of men it had its defects, and it is for us to take advantage by experience, and endeavour to see if we cannot arrive by careful study at such a plan as will avoid the mistakes of our neighbours.

In the first place, we know that every individual state was an individual sovereignty—that each had its own army and navy and political organization—and when they formed themselves into a confederation they only gave the central authority certain specific powers, reserving to the individual states all the other rights appertaining to sovereign powers. The dangers that have arisen from this system we will avoid if we can agree upon forming a strong central government—a great central legislature—a constitution for a union which will have all the rights of sovereignty except those that are given to the local governments. Then we shall have taken a great step in advance of the American republic. If we can only attain that object—a vigorous general government—we shall not be New Brunswickers, nor Nova Scotians, nor Canadians, but British Americans, under the sway of the British sovereign.

In discussing the question of colonial union, we must consider what is desirable and practicable; we must consult local prejudices and aspirations. It is our desire to do so. I hope that we will be enabled to work out a constitution that will have a strong central government, able to offer a powerful resistance to any foe whatever, and at the same time will preserve for each Province its own identity and will protect every local ambition; and if we cannot do this, we shall not be able to carry out the object we have now in view. In the Conference we have had, we have been united as one man; there was no difference of feeling; no sectional prejudices or selfishness exhibited by any one; we all approached the subject feeling its importance—feeling that in our hands were the destinies of a nation; and that great would be our sin and shame if any different motives had intervened to prevent us carrying out the noble object of founding a great British monarchy, in connection with the British Empire, and under the British Queen.

The Rt. Hon. Sir JOHN A. MACDONALD,  
G.C.B.,

*Premier of Canada, 1867-73, 1878-91.*

Address at Halifax, 1864

## EMPIRE FIRST.

SHALL we break the plight of youth,  
And pledge us to an alien love?  
No! We hold our faith and truth,  
Trusting to the God above.  
Stand, Canadians, firmly stand,  
'Round the flag of Fatherland.

Britain bore us in her flank,  
Britain nursed us at our birth,  
Britain reared us to our rank  
'Mid the nations of the earth.  
Stand, Canadians, etc.

In the hour of pain and dread,  
In the gathering of the storm,  
Britain raised above our head  
Her broad shield and sheltering arm.  
Stand Canadians, etc.

O triune kingdom of the brave.  
O sea-girt island of the free.  
O empire of the land and wave.  
Our hearts, our hands, are all for thee!  
Stand, Canadians, etc.

JOHN TALON-LESPEANCE — "LACLEDE."

## AN ODE FOR THE CANADIAN CONFEDERACY.

AWAKE, my country! the hour is great  
with change  
Under this gloom which yet obscures  
the land,  
From ice-blue strait and stern Laurentian  
range  
To where giant peaks our western bounds  
command.

A deep voice stirs, vibrating in men's ears  
As if their own hearts throbbed that thun-  
der forth,  
A sound wherein who hearkens wisely hears  
The voice of the desire of this strong  
North.

This North whose heart of fire  
Yet knows not its desire  
Clearly, but dreams, and murmurs in the  
dream,  
The hour of dreams is done — Lo, on the  
hills the gleam!

Awake, my country! the hour of dreams is  
done

Doubt not, nor dread the greatness of thy  
fate,  
Tho' faint souls fear the keen, confronting  
sun,  
And fain would bid the morn of splendour  
wait;  
Tho' dreamers, rapt in starry visions, cry,  
"Lo, yon thy future, yon thy faith, thy  
fame!"  
And stretch vain hands to stars, thy fame  
is nigh,  
Here in Canadian hearth, and home, and  
name:—  
This name which yet shall grow  
Till all the nations know  
Us for a patriot people, heart and hand  
Loyal to our native earth,—our own Cana-  
dian land.

O strong hearts guarding the birthright of  
our glory,  
Worth your best blood this heritage that  
ye guard  
Those mighty streams resplendent with our  
story,  
These iron coasts by rage of seas un-  
jarred,—

What fields of peace these bulwarks well  
secure!

What vales of plenty those calm floods  
supply!

Shall not our love this rough, sweet land  
make sure,

Her bounds preserve inviolate, though we  
die?

O strong hearts of the North,  
Let flame your loyalty forth,  
And put the craven and base to an open  
shame,

Till earth shall know the Child of Nations  
by her name.

CHARLES G. D. ROBERTS.

## THE CONFEDERATION OF CANADA.

NEVER I venture to assert, was any great  
measure so thoroughly understood,  
and so cordially endorsed by the people  
of Canada, as this measure now under con-  
sideration. The British Government ap-  
proves of it—the Legislative Council ap-  
proves of it—this House almost unanimously

approves of it—the press of all parties approves of it; and though the scheme has already been directly submitted to fifty out of the one hundred constituencies into which Canada is divided, only four candidates ventured to appear at the hustings in opposition to it—all of them in Lower Canada—and but two of them were elected. And yet, sir, we are to be told that we are stealing a march upon the country; that it is not understood by the people; and that we must dissolve the House upon it, at a vast cost to the exchequer, and at the risk of allowing political partisanship to dash the fruit from our hands at the very moment we are about to grasp it! Sir, I have no fears whatever of an appeal to the people. I cannot pretend to speak as to the popular feeling in Lower Canada, but I think I thoroughly understand the popular mind of the Western Province, and I hesitate not to say that there are not five gentlemen in this chamber (if so many) who could go before their constituents in Upper Canada in opposition to this scheme, with the slightest chance of being returned.

It is because I thoroughly comprehend the feelings of the people upon it, that I urge the adoption of this measure at the earliest possible moment. The most gross injustice is to be rectified by it; the taxpayer is to be clothed with his rightful influence by it; new commercial relations are to be opened up by it; a new impulse to the industrial pursuits of the country will be given by it—and I for one would feel myself false to the cause I have so long sustained and false to the best interests of my constituents, if I permitted one hour unnecessarily to pass without bringing it to a final issue. It was only by the concurrence of the most propitious circumstances that the wonderful progress this movement has made could have been accomplished.

Most peculiar were the circumstances that enabled such a coalition to be formed as that now existing for the settlement of this question—and who shall say at what hour it may not be rent asunder? And yet, who will venture to affirm that if party spirit in all its fierceness were once more to be let loose amongst us, there would be the slightest hope that this great question could be

approached with that candour and harmony necessary to its satisfactory solution? Then, sir, at the very moment we resolved to deal with this question of constitutional change, the Maritime Provinces were about to assemble in joint conference to consider whether they ought not to form a union amongst themselves—and the way was thus most propitiously opened up for the consideration of a union of all British America. The civil war too, in the neighbouring republic; the possibility of war between Great Britain and the United States; the threatened repeal of the Reciprocity Treaty; the threatened abolition of the American bonding system for goods *in transitu* to and from these Provinces; the unsettled position of the Hudson's Bay Company; and the changed feeling of England as to the relations of great colonies to the parent state: all combine at this moment to arrest earnest attention to the gravity of the situation, and unite us all in one vigorous effort to meet the emergency like men.

The interests to be affected by this scheme of union are very large and varied—but the pressure of circumstances upon all the colonies is so serious at this moment that if we cannot now banish partisanship and sectionalism and petty objections, and look at the matter on its broad intrinsic merits, what hope is there of our ever being able to do so? An appeal to the people of Canada on this measure simply means postponement of the question for a year—and who can tell how changed ere then may be the circumstances surrounding us? Sir, the man who strives for the postponement of this measure on any ground is doing what he can to kill it almost as effectually as if he voted against it.

Let there be no mistake as to the manner in which the Government presents this measure to the House. We do not present it as free from fault, but we do present it as a measure so advantageous to the people of Canada, that all the blemishes, real or imaginary, averred against it, sink into utter insignificance in presence of its merits. We present it, not in the precise shape we in Canada would desire it, but as in the best shape the five colonies to be united could agree upon it. We present it in the form in which the five governments

have severally adopted it—in the form the Imperial Government has endorsed it—and in the form in which we believe all the Legislatures of the Provinces will accept it. We ask the House to pass it in the exact form in which we have presented it, for we do not know how alterations may affect its safety in other places, and the process of alteration once commenced in four different Legislatures—who can tell where that would end? Every member of this House is free as air to criticise it if he so wills and amend it if he is able—but we warn him of the danger of amendment and throw on him all the responsibility of the consequences. We feel confident of carrying this scheme as it stands; but we cannot tell what we can do if it be amended. Let not Honourable gentlemen approach this measure as a sharp critic deals with an abstract question, striving to point out blemishes and display his ingenuity; but let us approach it as men having but one consideration before us—the establishment of the future peace and prosperity of our country. Let us look at it in the light of a few months back—in the light of the evils and injustice to which it applies a remedy—in the light with which the people of Canada would regard this measure were it to be lost and all the evils of past years to be brought back upon us again. Let Honourable gentlemen look at the question in this view—and what one of them will take the responsibility of casting a vote against the measure?

Sir, the future destiny of these great Provinces may be affected by the decision we are about to give to an extent which at this moment we may be unable to estimate; but assuredly the welfare for many years of four millions of people hangs on our decision. Shall we, then, rise equal to the occasion?—shall we approach this discussion without partisanship and free from every personal feeling but the earnest resolution to discharge conscientiously the duty which an overruling Providence has placed upon us? Sir, it may be that some among us will live to see the day when, as the result of this measure, a great and powerful people may have grown up in these lands; when the boundless forests all around us shall have given way to smiling fields and thriving

towns; and when one united government, under the British flag, shall extend from shore to shore:—but who would desire to see that day if he could not recall with satisfaction the part he took in this discussion? Mr. Speaker, I have done. I leave the subject to the conscientious judgment of the House, in the confident expectation and belief that the decision it will render will be worthy of the Parliament of Canada.

THE HON. GEORGE BROWN, M. P.,  
*Liberal Leader of Upper Canada.*

HOUSE OF ASSEMBLY, February 5, 1865.

#### ADVANTAGES OF EDUCATION.

**I**n making a plan of education for a young lad, the best thing is to let himself choose. A boy who has not a taste for literature will never get any good from the study of classics. He may have a taste for mathematics. If so, give him a good training in mathematics. He could have no better mental discipline. If he does not like literature or mathematics, he may like botany or geology. Let him study what he likes and master it. But if he has no strong bent, then give him a good general education, and when he is fifteen or sixteen see what trade or profession he would affect. If he would like to be a lawyer, he should always, if possible, have a good training in classics, in history, in philosophy, else you may have an acute lawyer, but a man who on any large question will be utterly unable to take a broad view on any subject. A mere lawyer is always a pettifogger, and outside his craft an unsafe guide.

The curriculum of a public school or college is not the best part of the education a young man gets there. The Romans thought the education of their children a business properly belonging to parents. But the Greeks leaned to public schools. Mr. Locke, in his "Thoughts Concerning Education," hovers between private tuition and public schools, but he seems to admit that the public school will fit the lad better for playing his part in life. There is one great defect in private tuition. It gives no scope for emulation. A College is a miniature world where students meet as friends in the Common Hall, where life-long friendships are made.

but, where, also, at every turn there is a strife for the mastery,—in the class, in the cricket field, in the debating society. Scipio discerned in the young Marius the great man of the years to come, and any one observing students at college could easily pick out the men who would influence their fellow-men. Cardinal Newman says, that if he had to choose between placing a boy in private lodgings, sending him to the classes of the best professors, having him go up at intervals for examination and ultimately take his degree, and sending him to a large establishment where a number of lads of his own age should meet for four or five years, read what they liked and never attend a class or go up for examination, he would prefer the latter as sure to turn out men better educated—that is, men with all their faculties drawn out, with a knowledge of human nature and a knowledge of themselves. Cardinal Newman is one of the most highly cultivated men of the nineteenth century. His opinion is, of course, not conclusive, but it is that of a man who has observed many generations of students.

#### BEST RESULTS OF EDUCATION.

Some of the best results of education are that it makes all the faculties of the mind strong; trains the reason to detect fallacies quickly; fills the imagination with the noblest pictures; stores the memory with facts—in other words, enables us to appropriate to ourselves the experience of hundreds, nay, of thousands of men. I think it was Charles V. who said that a man who knows two languages is twice a man. But take the case of a man who knows three or four languages, to whom the literature and history of Greece, of Rome, of Germany, of France, of England, of America, is as familiar as the events of the day; who has been trained in logic, in mathematics, in experience—why; one has only to state the case—one need not argue—in order that you may see that, compared with the man who knows only his own language and has a smattering of the history of his own country, with a little general information, he is what a man of large and varied estate is to the dweller in a cottage. If we look at the chances and calamities of life, the one has no resource in

himself, the other is full of resource. He waves a wand as it were, and the mightiest and noblest spirits of the past are in attendance.

We do not need to take the wings of thought and the measuring line of the mathematician and lie through sins and systems to the barriers of creation—the smallest fruit, the tiniest flower demonstrates a God, and the Sermon on the Mount, which beggars the writings of all the moralists, sophists and philosophers, with Plato at their head, the life of Him, who was the incarnate sigh of heaven over human woe; these carry to me more conviction of a Divinity that shapes our ends and hovers around our erring steps, than all the miracles; and as religion is the most practical of all things, and next to religion politics, I could easily show, were there time, that the greatest statesmen and the men whose minds have been most imbued with the sense of a spiritual world, have been those who owned the highest culture of their day. It is most auspicious that in this thriving town—the capital of one of the richest and most salubrious belts of territory in the world—a town of nearly four thousand inhabitants, yet founded but a few years since—already a railway centre—most happy I say is it and full of good augury to see you in this western town laying side by side with emporiums of material prosperity the foundations of the higher learning, which, while in no way lessening but rather increasing capacity for dealing with agriculture and merchandise, will give us effective men in every field of human thought and endeavour; sound thinkers, wise statesmen, who by a fruitful knowledge of the past, by clear conception of the duties of rulers and the ruled, tempering and sweetening the disturbing envies and aspirations of democracy, will teach our youth to look forward to the same glorious fate for Canada as has blessed the heroic efforts of young peoples in other days; will give us the art that beautifies and the song that thrills; brows full of practical wisdom which yet some muse will have kissed, and heroic hearts that bound at the promise of the great future which hovers over the twilight of the present, like the eagle the British Columbian sees in the early dawn above the highest of one of



our own Rockies, burning in the light of a splendid but unrisen morrow.

NICHOLAS FLOOD DAVIN,  
Q. C., M. P.

ADDRESS AT LANSDOWNE COLLEGE,  
REGINA, N. W. T., NOV. 11, 1887

### BRITISH COLONIES AND BRITISH CITIZENSHIP.

THE essence of British political thought, the very foundation upon which our freedom, political stability, and singular collective energy as a nation have been built up, may be expressed in two words—Representative Government. The loyalty of the subject and the faithfulness of the ruler spring alike from this. The willingness to bear public burdens, the deep interest in public affairs, the close study and careful application of political principles which distinguish the people of our race from all others, and the advance of the whole body politic towards greater individual freedom combined with greater collective strength, are all direct outgrowths of Representative Government. Other races may work out other systems and attain greatness in doing so; we have committed ourselves to this, so far as dealing with our own people is concerned. From the local board which settles the poor rate or school-tax for a parish, to the Cabinet which deals with the highest concerns of the Empire and the world, this principle is the central element of strength, since it is the ground on which public confidence is based. A British subject who has no voice in influencing the government of the nation throughout the whole range of its operation has not reached that condition to which the whole spirit of our political philosophy points as to the state of full citizenship. We are on absolutely safe ground when we say that great English communities will not permanently consent to stop short of this citizenship, nor will they relegate to others, even to a majority of their own nationality, the uncontrolled direction of their most important interests.

With certain qualifications, introduced to mitigate the glaring anomaly of the situation, the great self-governing colonies of

the Empire are in fact now compelled to allow many of their most important affairs to be managed by others. Canada, with a commercial navy which floats on every sea, holding already in this particular the fourth place among the nations of the world, has a voice in fixing international relations only by the courtesy of the Mother-land, and not by the defined right of equal citizenship. Australia, occupying a continent, with vast and growing commercial interests, is in the same anomalous position. English-speaking, self-governing populations, amounting in the aggregate already to nearly a third of the population of the United Kingdom, and likely within little more than a generation to equal it, with enormous interests involved in nearly every movement of national affairs, have no direct representative influence in shaping national policy or arranging international relations.

The almost perfect freedom they enjoy in the control of local affairs accentuates rather than mitigates the anomaly. By accustoming them to the exercise of political rights it makes them impatient of anything which falls short of the full dignity of national citizenship. No one who understands the genius of Anglo-Saxon people can believe that this state of affairs will be permanent. No one who sympathises with the spirit which has constantly urged forward British people on their career of political progress can wish it to be so. Great countries with an assured future cannot always remain colonies, as that term has hitherto been understood. The system which persists in making no other provision for them is on the point of passing away.

### WHAT CITIZENSHIP MEANS.

It is sometimes urged that freedom from national burdens should be enough to reconcile colonists to any lack of representation in national councils; that if they have no sufficient share of Imperial government they are at least rid of Imperial anxieties; that wise direction of affairs may, in any case, be looked for from the Mother land. But no immunity from public burdens can compensate for the loss of a share in the higher life of the nation and the higher dignity of full citizenship; no honourable

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A BULLET THROUGH THE ARM



FORBIDDEN CORRESPONDENCE FOUND





**THE TELEPHONE GIRL**  
A Humorous Poem by Clara Freeman



**DRAWING FOR THE FRAY**  
F. H. Thompson in Artagon in "The Court Jester"

career can result from a readiness to shirk responsibility: a willingness to rely upon others to do our work or protect our interests is not the spirit which has built up or will perpetuate the power of our race. Such argument may suit the infancy of colonies: applied to their adolescence it is degrading, since it implies a mean and contented dependence. If the greater British colonies are permanently content with their present political status they are unworthy of the source from which they sprang. It will not be so. The spirit of independence has developed, not degenerated, in the wider breathing places of new continents. A very little further growth, increasing the complication and aggravating the anomaly of the existing situation, will bring us to a stage where that spirit will no longer endure the restraints now put upon it by practical difficulties of political organization, and where those difficulties must be swept away by the gathering force of national instincts and necessities. About the direction of change there may be a question: about the certainty of change there can be none.

But the argument is equally strong when we reverse our attitude, and place ourselves in the position of the taxpaying citizens of the United Kingdom. There are probably few of these who are not at times filled with a glow of enthusiasm when they think of the vast extent of these colonies, which, planted by British energy, held through years of conflict by British courage, and proudly inheriting British traditions, are rising to pre-eminence in every quarter of the globe.

This pride and enthusiasm have very positive and practical issues. The citizen of the remotest colony knows that should an enemy wantonly attack his frontier should port or city be threatened by a hostile force—almost within twenty-four hours, as soon as telegraph could summon or steam convey them, British sailors or British soldiers would be pouring thither, as ready to fight and die for that particular bit of soil as for the shores of England itself. But the sentiment which makes this possible is balanced and qualified by very different considerations. The citizen of the United King-

dom has often been compelled to regard the colonies as great dependencies which increased his responsibilities and multiplied his difficulties without returning to the Mother-country, under their present organization, strength in men or resources, or even in exclusive commercial advantage. Every new colony or colonial interest was to him something new to defend, and augmented the burden of the Empire.

Nearly the vast expense necessary to provide adequately for national responsibilities increased, and added itself to the weight of taxation incident to an advanced civilization and complex social system. While forced to bear the chief burden of the taxation required for national defence, the people of the British Islands could see that the mass of the colonists benefited by this protection already possessed, or were likely before long to possess a higher average of wealth and comfort than the mass of the people who bestowed the benefit. Looking forward little more than a generation he could foresee a time when the colonists whose commerce was protected would equal the whole home population which gave the protection, when the volume of colonial commerce itself would surpass that of the Mother-land.

It requires little argument to prove that the anomaly of leaving one part of a nation to bear a disproportionate share of the burdens of the whole is as inconsistent with Anglo-Saxon ideas of government as the exclusion of the colonies from a proportionate voice in the conduct of national affairs.

#### NATIONAL UNITY MEANS INDEPENDENCE.

For the colonies national unity means independence: not "virtual" independence, as their present ill defined condition is sometimes spoken of, but the manly and sufficient independence which comes from asserted rights and assumed responsibilities.

There are two kinds of independence. The first is that of the son grown restless under tutelage, who throws himself off, more or less recklessly, from the family connection, refuses family advice or assistance, and takes the chances of life on his own account. Given, on the one hand, overbearing and unsympathetic parents anxious

to retain their control till the last moment, or, on the other, children filled with ignorant self-conceit and consequent discontent, and independence of this first type is the natural result. Sometimes it is justified, and succeeds: sometimes it is born of blind stupidity and makes lamentable shipwreck. But this is not the ideal or the only form of independence. Given reason, due consideration, mutual regards for rights on both sides, and the family tie becomes a partnership which combines the advantages of all the liberty required for full development with the unity of action and counsel which assures strength. It produces a great Rothschild firm, each head of which is free to work out his own views at his own centre of the world's finance, but each in touch with the other for counsel or action, each making use of the business machinery established by all the rest, and thus securing incomparable business advantages for all. So in a wider sphere it produces the nation—the great American Republic, the Swiss, Germanic, or Canadian Confederation: each state or group of states working independently within its own well-defined sphere of influence: each taking its share as freely in the equally well-defined but wider orbit of a large national life.

Our admiration is not given to the independence of the American state, or the Canadian or Australian province when holding aloof from union where we feel that a spirit of petty provincialism is at work. Nor can it be reasonably given to the independence of the Greek state impatient of any control beyond that which is found within a city's walls. At least, in this case if we admire, we pity still more, for the lack of the power to preserve the liberty which the city had created. We reserve our admiration for the reasoned and secured independence of a state whose members have abandoned the petty side of their individuality, and displayed that political self-restraint, sagacity and largeness of view which is implied in wide organization for the attainment of great ends.

It is to this independence of partnership that a real national unity would hit the colonies of the British Empire. Doubtless it would at first be the partnership of junior

members. More than this could not reasonably be expected. But the position need not be an irksome one.

One primary principle reason approves and experience recommends for our guidance in attempting to outline the form of union which will best be adapted to the genius of the British people. For all its communities there should be the utmost freedom of individual action which is consistent with united strength. Apparently this condition will be best fulfilled under some form of Federal connection.

GEORGE R. PARKIN, C.M.G., LL.D.  
*"Imperial Federation," 1892.*

#### THE BRITISH EMPIRE IN 1862.

At this moment Queen Victoria rules over fifty-one colonies and dependencies, which, with the British Islands, form the Empire that you and I desire to consolidate and improve. How this is to be done is a question of stupendous interest, demanding the highest qualities of statesmanship for its consideration and adjustment. There are those who seem to contemplate the dismemberment of this great Empire with evident delight, and who appear to regard the spread of British institutions and civilization as a misfortune to the world at large, and an injury to the parent state.

But let us see what there is within this charmed circle of Imperial duties and relations that is worth preserving. It is true that every outlying Province, as I have already shown, may be attacked whenever the Mother country is at war, yet war can only come when the plastic powers of astute diplomacy have been exhausted, and when the dread alternative has been deliberately accepted by enlightened public opinion. But into how many wars might not these fifty-one Provinces be dragged if this Empire were dismembered, and if they were left to be overrun by neighbouring States, or drawn into entangling alliances with populations often ruthless or unenlightened?

In the interests of peace, then, we are bound if we can to see that this Empire is kept together. We are equally bound, it we regard the interests of religion. Wherever

British power is acknowledged and the British bayonet gleams the missionary of every Christian Church can tread the land in safety, and teach and pray without personal apprehension. That dismemberment is sometimes advocated by persons who call themselves free-traders, is to me amazing. Where, on the earth's surface, since barter was first essayed, have so many populous countries been bound together by common interests, and by the mutual interchange of productions, on a basis of such perfect freedom? Strike down the power that binds these communities together, and into how many antagonistic systems and economic absurdities would they not drift?

This Empire possesses the noblest schools of law, the purest judicial tribunals, from which our Colonial Courts draw forensic animation and guiding light without stint and without shame. What British or Colonial judge or lawyer would disturb this equitable flow of precedents and decisions? Then, again, if we look to literature and the arts, how charming it is to know that while every gifted youth in the most remote Province of the Empire may win the admiration of the community in which he lives, there are fifty other Provinces to rejoice in his success and to feel the exhilaration of his genius. How charming is it also for the emigrant pioneering in a new country, too young to have produced a picture or a book, to read Tennyson or Burns by his camp fire at night, or to look at Landseer's dogs over his mantel piece in the morning, conscious that he can claim kindred with the artist and the author, and that the ballad and the engraving link him with treasures of literature that are inexhaustible, and of art that can never die. Whatever improvements time may suggest for its better organization and further development, this Empire, as it stands, has its uses, and should be kept together.

In this opinion I am quite sure that you and I agree. We differ as to the mode. If I understand your argument you would have had a hundred little standing armies, scattered all over the globe, paid out of fifty treasuries and with uniforms as various as were the colours in Joseph's coat, with no centre of union, no common discipline, no

provision for mutual succour and support. I would have one army that could be massed within a few days or weeks on any point of the frontier, moved by one head, animated by one spirit, paid from one treasury. Into this army I would incorporate as many of the colonial militia as were required to take the field in any Province that might be attacked; and, from the moment they were so incorporated, they should be moved, paid and treated, as an Imperial force. There would still be work enough for the sedentary militia to do, in defending the districts in which they lived; and if this were done, and if the Provinces, as they would, bore a large part, if not the whole, of the burden of local defence, they would do all that could reasonably be expected. If the county of Annapolis (Nova Scotia) were attacked, I would not pay a militiaman out of the Imperial Treasury for defending his own country, but if a regiment were drawn from Annapolis to defend the citadel at Halifax, or the coal mines of Pictou; if it were marched into New Brunswick, or volunteered to defend these islands; then it should take its number, draw its pay, and be treated in all respects like any other regiment of the line. So long as this is done we shall have an Empire and an Army. We shall soon cease to have either when the other system is tried. And why should we try it? Why should we reserve Memmius Agrippa's fable, and teach the belly of the Empire—the common treasury and storehouse of all its wealth—to complain? The British soldier is no longer viewed with distrust or apprehension in any part of the Empire; he is everywhere recognized as a citizen with a red coat on, prouder of his citizenship than of the highest grade in the first regiment in the service. Nor is he viewed with any jealousy or dislike by the Provincial militia. Our young men know that they can study the use of arms from no more gallant exemplars, and they know also that when summoned to the field, they can rely upon the steadiness, the endurance, the discipline and the humanity of the British soldier.

By THE HON. JOSEPH HOWE

*Premier of Nova Scotia*

Dec. 17, 1884.

## CANADA AND CANADIANS.

We have coal in Nova Scotia, on the Atlantic; coal at the Saskatchewan, in the heart of the continent; and coal at Vancouver's Island, on the Pacific. We have mineral wealth as various as our needs, and, in extent boundless. We have, at our doors, exhaustless fisheries, the richest in the world, furnishing an annual yield estimated at twenty million dollars to the various countries engaged in them, and giving us a nursery for adventurous and hardy seamen. Our agricultural product is immense, and capable of indefinite expansion; and our forests are the envy of the world. We have, or will have shortly, 700,000 sailors, and now have at least 700,000 men between the ages of 20 and 60 available for defensive purposes. As for territory, we have more than half the continent, and elbow-room for a population of 40,000,000. Religious freedom exists here in its most perfect form, and our elaborate system of common schools, colleges and universities gives an equal opportunity to all to achieve distinction. We have political institutions combining the greatest freedom with the most perfect restraint upon riot; recognizing the rights of the people without begetting distrust or disrespect for lawful authority; neither ignoring the poor nor bringing terror to the rich; giving voice to property without drowning the tones of labour; allowing complete self-government by means of a graduated jurisdiction and, through a well understood and easily enforced system of responsibility, admitting of reform without revolution, government without despotism. Our Dominion Legislature will compare favourably with any deliberate body in the world. Accident may have brought to the surface of politics a good many who float by reason of the cork-like lightness of their brains; but, on the whole, our public men are as able as those of other countries. Our politicians have certainly carried party strife to the extreme; but it is an axiom that the smaller the pit the more fiercely do the rats fight.

The world would be rather a stupid place if all men thought and acted alike. The charms of novelty and variety are too attractive even to the idlest and most listless

to render an unbroken harmony either pleasant to the eye or grateful to the ear. Diversities of temper, of understanding, of interest, are necessary to stimulate our love of existence; our impulses, offensive and defensive, serving as a preservative from mental paralysis, as a preventive as regards public languor and impotence, and as a safeguard against the enervating influence of a dreary, monotonous dullness. The old Norse mythology, with its Thor hammers and Thor hammering, appeals to us (for we are a Northern people) as the true outcrop of human nature, more manly, more real, than the weak marrow-bones superstition of an effeminate South. For the purpose of attrition, the bigoted dotard, the reckless empiric, and the shallow babble are useful in their way, as are also the wise, the cautious, and the prudent.

To produce the fine floom, we must have a mether as well as an upper mill stone. We cannot constrict politicians, nor manufacture political parties impromptu, for there is always an inert mass, incapable of sudden emotion, subject merely to that oscillation which gives victory or defeat. One might as well try to form a political party from persons of a peculiar physiognomy, or to fit men into sets of political principles. They must come together naturally or not at all, for men cannot be sized in principles as if at company drill. Let the worst come however; we know that political parties have their beginning at each end. Babel are built and confusion of tongues ensues. But when discussion is pushed to the extreme and enthusiasts and demagogues have gone mad, the turning point is reached and a nation of those who have their sense left marks the beginning of a new era. And if the time does come for a new valdute we shall proceed, in accordance with the immutable laws by which the political world is regulated, and we cannot if we would avoid the scrambling, posturing, jostling and fighting incident to the experiment of the institutions of a new country.

However, if there be a common object of view, and that the welfare of the country is best for us not to complain too much. Formerly the Provences, whose cities are now linked, were disunited, knowing

little, and caring less, about each other. Instead of an interchange of commodities, and of floating population, the current ran in a foreign direction, and thousands of our young men were not only lost to us, but went to the building up of our rivals—yes rivals! else what means this shutting us out with higher tariffs, thwarting us by harsh legislation, abrogating reciprocity treaties, and obstructing our development? But we were not always considered rivals. At one time the prospect looked gloomy enough. Old Canada was a dependency, with its best portion shut in from the sea-bound for five months of the year; separated from those of kindred sympathies and acknowledging a feebler allegiance, by an almost untraversable tract of country; gazing at the prosperity of a nation that held out every inducement to come with it, without manufacturing or capital, yet witnessing a stream of British wealth pouring into the lap of its over-hauling neighbour; thickly populated and outbid in attracting immigration. Times have changed, however, and there is no reason why this era should not be but the dawn of our prosperity. All that has been done here has been accomplished in the teeth of competition with a nation which calls itself, and is generally accepted as, the most enterprising of all nations; which "beats all creation in everything it does;" "steals the keys from cunning Destiny," and outwits time in its hurry to do it. We have been alternately flattered and threatened, yet neither were nor that it has mortgaged our country with dishonour, or used us to sacrifice our identity. So if we take pride in the past there is some excuse for us; if we hope for the future, we have, at least, some justification.

By WILLIAM A. FOSTER, Q. C.

#### CANADA AND ITS INSTITUTIONS

FOR the saw-pastures and coal fields of Nova Scotia and the forests of New Brunswick—about from last week last being up the St. Lawrence to the Gulf of St. Lawrence—through the great Province of Ontario and on to the Yukon, that are really sources of copper and silver mines, so rich as to rival stories of the Arabian Nights,

though only the rim of the land has been explored; on the chain of lakes where the Ojibbeway is at home in his canoe, to the great plains, where the Cree is equally at home on his horse; through the prairie Province of Manitoba and rolling meadows and park-like country, equally fertile, out of which a dozen Manitobas shall be carved in the next quarter of a century—along the banks of

"A full-fed river winding slow  
By herds upon an endless plain,"

full-fed from the exhaustless glaciers of the Rocky Mountains, and watering "the great lone land"; over illimitable coal measures and deep woods; on to the mountains, which open their gates, more widely than to our wealthier neighbours, to lead us to the Pacific; down deep gorges filled with mighty timber, and rivers whose ancient deposits are gold beds, sards like those of Patolis and channels choked with fish; on to the many harbours of mainland and island, that look right across to the old Eastern Thule "with its rosy pearls and golden roofed palaces," and open their arms to welcome the swarming millions of Cathay; over all this we have travelled, and it was all our own.

"Who's the coward that would not dare  
Toughen for such a land?"

Thank God, we have a country! It is not our poverty of land, or sea, of wood or mine that shall ever urge us to be traitors. But the destiny of a country depends not on its material resources. It depends on the character of its people. Here, too, is full ground for confidence.

We, in every thing, are sprung of earth's first blood, have titles manifold. We come of a race that never counted the number of its foes, nor the number of its friends, when freedom, loyalty, or God was concerned.

Two courses are possible, though it is almost an insult to say there are two, for the one requires us to be false to our traditions and history, to our future, and to ourselves. A third course has been hinted at; but only dreamers or emasculated intellects would seriously propose "Independence" to four millions of people, face to face with thirty-eight millions. Some one may have even a



month to propose. The Abbe Sieyès had a cabinet filled with pigeon holes, in each of which was a cut and dried Constitution for France. Doctrinaires fancy that at any time they can say, "go to, let us make a Constitution," and that they can fit it on a nation as readily as new coats on their backs. There never was a profounder mistake. The nation cannot be pulled up by the roots. It cannot be dissociated from its past

without danger to its highest interests. Loyalty is essential to its fulfilment of a distinctive mission; essential to its true glory. Only one course therefore is possible for us, consistent with the self-respect that alone gains the respect of others; to seek, in the consolidation of the Empire, a common Imperial citizenship, with common responsibilities, and a common inheritance.

With childish impatience and intolerance of thought on the subject, we are sometimes led to say that a republican form of government and republican institutions are the same as our own. But they are not ours. Besides, even when they are the same in themselves, they do not act alike in their effects on character.

And, as we are the children even more than we are the fathers, and frames of our institutions, our first duty is to hold fast to those political forms, the influence of which on our national character, have been proved by centuries of time, and comparison to be constantly beneficial.

Republicanism is not our own. Despotism is not ours. The time has passed when we could have chosen between them.

The same applies to the Robertson of our day. It is not the very strength of the realm that we are to give to the foreigner. It is not the very strength of the realm that we are to give to the foreigner. What is the contrary? It is the very strength of the realm that we are to give to the foreigner. It is the very strength of the realm that we are to give to the foreigner.

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first. In consequence of popular appeals are made to that which is lowest in our nature, for such appeals are made to the greatest number, and are most likely to be immediately successful. The character of public men, and the national character, deteriorate. Neither dignity, elevation of sentiment, nor refinement of manners, are cultivated. Still more fitting consequence: the very ark of the nation is carried periodically into heady flights; for, if the home-bred citizen has no country, he is only a party, and the unity of the country is constantly imperilled. On the other hand, a despotism is based entirely on the element of authority.

To unite those elements, in due proportions, has been and is the aim of every true statesman. Let the history of liberty and progress, of the development of human character to all its rightful issues, be everywhere they have been more wisely followed than in the British Constitution.

We have a fixed centre of authority and government, a fountain of honour and love, that diffuses reverence from which a favourable and gracious influence comes down to every rank, and, along with that reverence, representative institutions, so chastised that they respond within their own spheres, to the breath of popular sentiment, instead of a cast iron yoke for our necks. In harmony with the central part of our Constitution, we have an independent, but loyal, instead of elected, judges who are too often the echoes of wealth, adventurers, or the mere echoes of passing popular sentiment. And more valuable than even the direct influences that flow from our long unbroken tradition, we have the old laws, and the dynamical force, that abide in us, that determine the tone, and mould the character of a people.

For our kind, human, we are to give a variable king to a cold, hard, and unfeeling history. The rest of the world has seen of late that the human mind is not a mere machine, and that the human mind is not a mere machine, and that the human mind is not a mere machine.

THE HUMAN MIND IS NOT A MERE MACHINE.

THE HUMAN MIND IS NOT A MERE MACHINE.

## CANADIANS AND THE WAR OF 1812.

**T**HE unprovoked declaration of war by the United States of America against the United Kingdom of Great Britain and Ireland and its dependencies, has been followed by the actual invasion of this Province, on a remote frontier of the western district, by a detachment of the armed force of the United States. The officer commanding that detachment has thought proper to invite His Majesty's subjects not merely to a quiet and unresisting submission, but insults them with a call to seek voluntarily the protection of His Government.

Without condescending to notice the epithets bestowed in this appeal of the American commander to the people of Upper Canada on the administration of His Majesty, every inhabitant of the Province is desired to seek the confutation of such invidious insinuations in the review of his own particular circumstances. Where is the Canadian subject who can truly affirm to himself that he has been injured by the Government in his person, his property, or his liberty? Where is to be found, in any part of the world, a growth so rapid, in prosperity and wealth, as this colony exhibits? Settled, not thirty years, by a band of veterans exiled from their former possessions, on account of their valour, not a descendant of those brave warriors to be found who, under the fostering hospitality of their Sovereign, has not acquired property and means of enjoyment, and who, to what were possessed by their ancestors.

This unequalled prosperity would not have been attained by the utmost liberality of the Government or the persevering industry of the people had not the maritime power of the Mother country secured to its colonists a free access to every market where the produce of their labour was in request. The numerous and immediate consequences of a separation from Great Britain must be the loss of this incalculable advantage; and what can be offered you in exchange? To become a tributary of the United States, and share with them that exclusion from the ocean which is the policy of their Government ever to pursue.

You are not even flattered with a participation in their boasted independence, and it is

but too obvious that, once estranged from the powerful protection of the United Kingdom, you must be re-annexed to the dominion of France, from which the Provinces of Canada were wrested by the arms of Great Britain, at a vast expense of blood and treasure, and from no other motive than to relieve her ungrateful children from the oppression of a cruel neighbour. This restitution of Canada to the Empire of France was the stipulated reward for the aid afforded to the revolted colonies—now the United States. The debt is still due, and there can be no doubt but the pledge has been renewed as a consideration for commercial advantages, or rather for an expected relaxation in the tyranny of France over the commercial world. Are you prepared, inhabitants of Canada, to become willing subjects, or rather slaves, to the despot who rules the nations of continental Europe with a rod of iron? If not, arise in a body, exert your energies, co-operate cordially with the King's regular forces, to repel the invader, and do not give cause to your children, when groaning under the oppression of a foreign master, to reproach you with having so easily parted with the richest inheritance of this earth—a participation in the name, character, and freedom of Britons!

The same spirit of justice which will make every reasonable allowance for the successful efforts of zeal and loyalty will not fail to punish the detraction of principle. Every Canadian freeholder is, by deliberate choice, bound by the most solemn oaths to defend the monarchy, as well as his own property; to shrink from that engagement is treason not to be forgiven. Let no man suppose that if in this unexpected struggle, His Majesty's arms should be compelled to yield to an overwhelming force the Province will be eventually abandoned; the endeared relations of the first settlers, the intrinsic value of its commerce, and the pretensions of its powerful rival to repossess the Canadas, are pledges that no peace will be established between the United States and Great Britain and Ireland of which the restoration of these Provinces does not make the most prominent condition.

Be not dismayed at the unjustifiable threat of the commander of the enemy's forces to

refuse quarter should an Indian appear in the ranks. The brave bands of aborigines which inhabit this colony were, like His Majesty's other subjects, punished for their zeal and fidelity in the late colonies, and rewarded by His Majesty with lands of superior value in this Province. The faith of the British Government has never yet been violated—the Indians feel that the soil they inherit is to them and their posterity protected for them from the base arts so frequently devised to overreach their simplicity. By what new principles are they to be prohibited from defending their property? If their warfare, from being different to that of the white people, be more terrific to the enemy, let him retrace his steps—they seek him not—and cannot expect to find women and children in an invading army. But they are men, and have equal rights with all other men to defend themselves and their property when invaded, more especially when they find in the enemy's camp a ferocious and mortal foe, using the same warfare which the American commander affects to reprobate.

A consistent and unjustifiable threat of quarter, for such a cause as this, and in arms with a brother sufferer in the defence of invaded rights, must be exercised only in the limited operations of a part of the King's dominions, at any quarter of the globe, for the national character of Britain is not less dishonoured by a community that strict retribution will consider the execution of a threat as a deliberate offence, than every subject of the crown must make expiation.

Major-General SIR ISAAC BROCK  
 (signature and People of Upper Canada)  
*Captain and I.D.C.*

#### GREAT BRITAIN IN WAR AND PEACE.

SHE has fought every nation and conquered almost invariably. When she was not fighting the French she fought the Spanish; when she got through with Spain she had a shot at Portugal; when she had done up Portugal she turned her face towards the Dutch; when the Dutch

were cleaned out she attacked the Russians. From Hong Kong to Sebastopol she has fought on almost every acre of land the world over. She has fought amongst her own people. She won her cause against Ireland. She tried to deal harshly with Scotland, but gave it up after one attempt—and has never tried it again. She has fought almost every nation and has enlisted in her army the best blood of every nation. The Mongolian has fought under her banner, the Hindostani, Singalese, Caucasian, every kind of European, and, last and best of all, the Canadian has done his duty as a Canadian should. She has fought with every weapon known to us—in the olden days with the cross bow and pike, the battle-axe and the sword, the claymore and the bayonet; and generally preferred the bayonet. She has fought with musket and arquebus, and every form of rifle known; she has fought with Gatlings and Maxims and Long Toms. She has fought in blue and red and khaki; and liked the khaki just as well as any other. She has fought with mail and without mail, behind the trenches and in the open, in forts and in the field, behind the wooden walls of England and behind the ironclads—fought anywhere, everywhere; fought anything, everything.

Kipling said of her that she has fed her sailors to the seas for a thousand years. That is a most epigrammatic and intense statement. Her soldiers lie in every clime. They wrapped their colours round their breasts on the blood-red fields of Spain, at Delhi, at Lucknow, at Sebastopol, at Waterloo, at Talavera, at Salamanca. Every other milestone in the United Kingdom marks a battlefield; every hillside marks a soldier's sepulchre. She is a wonderful nation. She is fighting still. She is still able to fight. She has not fought much for conquest. Once and again she saw a good thing and thought she must have it; and she took it; and she kept it. What we have we'll hold. She looked out upon this fair Canada of ours in 1759 and sent her Scotch Highlanders up the steeps of Quebec, took Quebec, and has kept it ever since, and ever shall. Or, if such a contingency should happen that she shall not, we shall do it for her.

I said she has not fought much for conquest. She has fought much for liberty. Every land on which she has planted her standard has been a freer land from that moment onward. Every sea on which her ships have travelled has been freer to the other nations of the world because a British keel had ploughed its way. Every nation over whom she has thrown a protectorate has grown in wealth, has grown in power and has grown in liberty. The touch of her hand is as the magic touch of some wizard power that quickens and reanimates and stimulates and incarnates: and in her march comes liberty, independence, human rights and the Gospel of a common Christianity. She has been a great overseer as well as a great fighter. She has been a friend of freedom and the down-trodden. She has made the world better because of her fighting qualities: and,

When the war-drum throbs no longer,  
And the battle flag is furled,  
In the Parliament of man,  
The federation of the world,

then she shall stand strong among the nations of the world for having brought about that grateful consummation of peace. That must be her destiny.

HON. GEORGE W. ROSS,  
*Premier of Ontario.*

TORONTO, DE. 27, 1912.

#### RELATIONS BETWEEN CANADA AND THE UNITED STATES.

AGAINST my will I would be made a slave, never a subject. And the hour has passed in the life of nations, and that hour never came in this free continent of America, when free men could be forced into another people's allegiance. I know that it has been said and written, both in this country and in ours, that the effect of the McKinley tariff will so cramp the trade and finances of the people of Canada that we will be compelled to seek annexation to the United States. Well, sir, I know the feelings of Canadians, with whom I have lived in constant communion of sentiment during the thirty years of my political life, and I do not hesitate a moment to say that

no consideration of finance or trade can have any influence on the loyalty of the descendants of the races of whom I spoke to you in the opening of my address, or tend in the slightest degree to alienate their affections from their country, their institutions, their Government, and their Queen. If anyone in this meeting believes that in refusing commercial intercourse to Canada they would undermine the loyal feelings of our people, he is laboring under a delusion and doing an injustice to a people whose sentiment of loyalty is as indelible as your own, and I cannot better do than by affirming with more energy, if it be possible, than Mr. Laurier, what he affirmed the other day in Boston: "If such a boon as freedom of trade were to be purchased by the slightest sacrifice of my nation's dignity, I would have none of it."

Let us rather cherish the idea, sir, that those solemn and proud professions of dignity and courage will not be needed, but that the public men of both countries, echoing the sentiments of the two nations, will find a happy solution of those important problems. For my own part, I look to the future with hope and with security. With Andrew Carnegie, "I would cheerfully set aside the scheme of Imperial Federation, the theory of the Empire Trade League, to see realized the grand idea of a race alliance of all the countries blessed with the noble and free political institutions which Great Britain has devised for the good of humanity—an alliance which would hasten the day when one power would be able to save to any nation that threatened to begin the murder of human beings, in the name of war, under any pretence."

Hold! I command you both, the one that stirs  
makes me his foe.  
Unfold to me the cause of quarrel and I will judge  
betwixt you."

These are noble words from a noble heart, and I endorse them with the same enthusiasm as I endorse your great countryman's conclusion: "Fate has given to Britain a great progeny and a great past. Her future promises to be no less great and prolific; but, however numerous the children, there can never be but one mother, and that mother, great, honored and beloved by all

her offspring — as I pray she be — is this sceptred isle, my native land. God bless her!"

Sir, there is nothing to despair, nothing to fear, when the great citizens of a country are disposed to approach and discuss the burning issues standing in the face of two countries in such a lofty spirit, with such a large and warm heart. I have no doubt but that it is the same sentiment of noble fellowship which animates you, which animates the great American nation. I know that such is the sentiment which animates our people in Canada. I am not here as the representative of the Canadian Government. I have not and could not have asked such a mission when I accepted your kind social invitation, but I must not forget, and you cannot ignore, that I am a member of the House of Commons of Canada, and that I have the right to convey to you the expression of the good will, of the heartfelt sympathy, and the offer of the widest possible measure of reciprocity in friendliness and good wishes from my Canadian fellow-countrymen. Yes, in Canada we rejoice in your prosperity, in your magnificent development, in your patriotic love for your flag, in your solution of some of the great problems that troubled your national existence and in your assured hope of solving them all. But we are proud, too, of our own country and our own flag, of the splendour and strength of our own resources and of the well-nigh boundless possibilities of our future greatness. Even as you do, we love free institutions — these we have, and they are the best suited to us and to the genius of our population. If you have a republic, we have a veritable commonwealth — "a crowned republic" as it has been happily called. You are in ahead of us in point of numbers, but we know that our people live in peace and plenty no less than yours. And it is our hope that Canada and the United States in friendly rivalry, in the paths of peace, in all the ways of commerce, may go on through the ages to come, the happiness and prosperity of each being a stimulus to the best efforts of the other, each working out a destiny of the brightest ingenuity and so full of the richness of mercy and loving kindness that the many some-

what in the majestic words of Milton, he said "to progress the great circles of revolving centuries, clasping hands with unflinching joy and bliss in over measure forever."

SIR J. ADOLPHE CHAPLEAT

(Secretary of State for Canada)

ADDRESS before the Commercial Club, Providence, R. I.  
November 27, 1890

### THE EVOLUTION OF PATRIOTISM.

ATTACHMENT to one's native land is not a novel or factitious form of affection. In all languages, from the dawn of literature to the chanting of "Der Wacht am Rhein" under the walls of Paris, it has been inculcated as a duty and extolled as a virtue. It is the bond which knits together the family units which first made up the clan, sept or tribe, and thereafter the nation or empire; the cement which binds society by the cohesive power of affection; the true antidote to absorption in self and its immediate surroundings; the all-powerful motive power which prompts to heroic deeds of noble daring and cheerful self-abnegation and self-sacrifice. Heroism sprang from love of country, and all that is great and glorious in human history, as distinguished from the vain glamour of its ambition and its crimes, are distinctly traceable to patriotic aspiration.

Even before the formation of nationalities properly so called, pride in the value and worth of ancestry and a desire to emulate and surpass the noble deeds of "the fathers" constituted patriotism in the germ. Even now as Mr. Froude has remarked whilst the optimist is fond of speaking irreverently of his "barbaric ancestors," the pessimist is ever urging that our predecessors "had more of wisdom and wisdom than we." The golden age of purity of matchless beauty, and dauntless prowess is far back in the mists of a primeval age when "there were giants in those days." In Homer a hero thought it the best he could say for himself and his fellow heroes: "We boast ourselves to be better than our fathers"; and when the despairing prophet of Israel laid himself down in the wilderness, a day's journey from Beersheba, and requested for himself that he

might die. His plaintive wail found articulation in the touching words: "It is enough, now O Lord, take away my life, for I am not better than my fathers." Thus the record of doughty deeds, lofty thoughts or worthy lives has, in all ages and all countries, proved the spur to noble and earnest men, whether it has aroused them to heroism, or stung them with reproach.

Every civilized nation has such a history in which there is written much to stimulate courage, virtue, and vigorous effort, and not a little to warn, to humiliate and sadden the rashest and most complacent patriot. It was to perpetuate the fame of native valour and heroism for all time to come that literature, first as minstrelsy and then as modern poetry, shed so early its genial and inspiring radiance upon the earth. The *epic*, the *ballad*, the *epic*, the *tragedy*, the *poetic tales of heroism*, which every age accumulated at the dawn of its history, were at once the offspring and the proof of a sturdy and patriotic pride and patriotism, which spread all the world over. Admiration for the valor of individual champions or hosts was succeeded by love of country for its own sake—for what it had been and for what it had achieved, and this, as in the normal exercise of all healthy affection, reacted upon the patriot, and nerved him to give his hardest, dare his boldest, defy danger, and welcome death, if only he could do something which might leave his country more glorious and free than he had found it.

In the ancient poets, Greek and Latin, there is a fervent patriotism ever flowering in all the brightest forms of expression. Thus in the *Lampades*, it appears in: "O my country, would that all who inhabit thee, loved thee as I do; then should we have a better chance of that wouldst suffer no harm." In the *Chorus*: "I know not by what sweet name thou, the land of them, hath draws all hearts, will not suffer them to be numbed by sorrow, in higher strain and in dymic form: "O Jerusalem! if I forget thee, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; if I please not Jerusalem, above my chief joy." Thus sang the captive Jew, by the waters of Babylon,

and the echo of that plaintive chord has touched the patriot and exile in every land where the Book of Psalms has been said or sung. The patriotic poetry of all nations is the very flower of literature—its real anthology, and whether in castle or hut on the field of battle, in the forest, on the hills, in the cavern, refuge of hunted heroism, or among "those afar that be upon the sea," it, more than any other strain of bard or minstrel has roused the cheerless, spurred the flagging and sent out the brave to conquer or to die. Sir Philip Sidney is reported to have said that the reading of " Chevy Chase " stirred his soul like the blast of a war trumpet, and with all heroic spirits the poetry of patriotism has appealed, with wondrous potency, to the burning love of country and its fame, kindled inextinguishably in every honest human breast.

It, as the prevailing scientific philosophy insists, the bias of our nature and its main features, moral and intellectual, as well as physical, are inherited—the result of influences working through an immeasurable past—surely of all the powers moulding the character, one of essential moment and surpassing value is that excited by patriotism. Whatever its origin, the foundation of love for one's native land and land broad and deep in the universal heart of humanity. It has flourished ever since the first syllable of recorded time—was articulately spoken, and there is no nation under heaven in which its subtle energy has not been felt, or where the inspiring throb of its vivifying influence has not incited to nobler thoughts and higher deeds of chivalrous enterprise. Men can no more escape from it than they can flee from themselves; like the air they breathe or the rays of the glorious sun, it encompasses them round about, at once the source of life, joy and healthful activity.

WILLIAM J. RAYBURN

*The Statesman, Vancouver, 1890.*

#### CANADIAN SCENERY.

THE difficulties, offset by nature to the actual construction of the Canadian Pacific Railway were tremendous—the scenery along the route infinitely grand and varied. The railway had been carried

around, or through, the massive cliffs of red granite which nature has thrown into innumerable shapes and marvellous conformations along the northern shore of Lake Superior. Rugged and scarred with trees, or smooth and bare in straight up-and-down masses of rock, these great walls guarded one side of the thin line of rail which stamped the course of civilized progress through these vast wilds of rock and forest and water. Tunnels and immense trestle-bridges, prolonged blasting operations and the scientific precision of engineering skill, had opened up, incidentally, a country of the greatest mineral resources. On through the forests and uplands and myriad lakes and rivers of the region between Port Arthur and Winnipeg, over the thousand miles of prairie to the foot of the Rockies, the road had been run. Then, for days of rapid travel, it had worked its way amid the cloud-crowned, snow-capped peaks of the greatest of the world's mountain ranges.

Green, grey, solemn and massive, these vast phenomena of nature now looked down upon, or were penetrated by, that little line of rail which marked the conquest of the inanimate by the animate. Down the deepest of grades and up the sides of the most forbidding of lofty mountains, with their crests encircled by everlasting storms and capped with eternal snows, the railway would its path through tunnels and over trestle-bridges; along the banks of rushing rivers and wildly struggling mountain torrents; through the vast valley of the Kicking Horse and over huge canyons and chasms; through the marvellous scenery of Roger's Pass and down the sides of the roaring Fraser. Neither Canada nor its great railway can, indeed, be understood or appreciated in either the grandeur of scenery or the difficulty of construction until these mountains of British Columbia are pictured before the eye of the mind.

Lines of mountain peaks rise out of great valleys, in which a large river at times looks to the traveller in the train like a silver thread, and tower up into the clouds. Here and there huge glaciers are visible, and the alternations of view afforded by the lofty summits and sides of the principal peaks, such as those of the Hermit, or Mount

Stephen, or Mount Macdonald, are simply superb. Sunset, sunrise, or a snow storm produce the most beautiful effects in colouring at the hands of nature—the greatest master of all art. Green and brown, purple and black, blue and white, are developed according to the weather and the time of day and sometimes all at once. Intensely dark and sombre and gloomy is the scene, or beautiful in the most varied, fantastic and splendid forms. The transformations are never ending. Here, perhaps, will be visible upon a dark mountain side lines of low trees, or shrubs, scattered amidst the forests of pine and looking like rivers of grass; there silvery streaks of snow. Here, a huge glacier of eternal ice; there, something like a vast pile of coral heaped in gigantic shapes by some demoniac or fantastic god of ancient mythology. Everywhere are the banks of rushing rivers—the Bow, the Kicking Horse, the Columbia, the Beaver, the Illecilliwaet, the Eagle, the Thompson, or the magnificent Fraser.

Running down the mountain sides, skipping in merry cascades and myriad colours across or beside the railway, tearing wildly down steep inclines, rushing over huge rocks or precipices, roaring between massive stone walls—turbulent or peaceful, grand or beautiful—these rivers and streams present a thousand varied charms. The scenery along the Fraser is simply mateless. In many places the great river is forced between cliffs or vertical walls of rock, and foams and roars like some imprisoned giant of nature fighting to be free. The railway is often cut into the cliffs hundreds of feet above, and tunnels pierced through solid rock follow each other in rapid succession.

After passing Yale, the mountains moderate in size and grandeur, the Rockies and the Selkirk gradually become things of the past—lingering forever in the memories of the traveller—and the beautiful valleys and villages and fruit farms of the coast region come into view.

Such are some of the scenes and obstacles which marked the labours of construction and stamped the building of the railway with elements of greatness which led the *London Times* to declare that the conception of this trans-continental line was "a

magnificent act of faith on the part of the Canadian Dominion and that the small population of the country spread, as it was, over so vast a territory, had "conceived and executed within a few years a work which a generation ago might well have appalled the wealthiest and most powerful of nations.

J. CASTELL HOPKINS

The Story of the Dominion, 1901

#### THE POWER OF GREAT BRITAIN.

It has been often said, not so often now as some years ago, that Britain was growing decrepit and infirm, that her power was waning and that the time was rapidly approaching when Marjory's New Zealander should take his seat on London Bridge and survey the ruins of an Empire greater than Rome had ever been. I deny the assumption, and I protest with all my heart against the inference. The expansive, the assimilative, the cohesive power of Britain is neither dead nor stagnant. The plastic crust from which in centuries past has burst forth that splendid energy that has ever and anon vivified the world has not stiffened to adamant. The typical vigour, the eruptive enterprise, the steady overflow of the higher life and potency are there still, and the march of Empire is ever forward. To-day her drum-beat sounds on the far-distant Pamirs, we hear the boom of her guns and see the flash of her steel in the rocky passes of the Andes. Her banners gleam at Hong Kong and Wei Hai Wei, and her flag floats over the vast insular continents of the Southern Pacific. In the whilom Dark Continent her bugle calls to bugle from Bulawayo in the south to Omdurman in the north; Imperial outposts sentinel the Nile and the Niger, while cannon at Halifax and cannon at Esquimaux, backed by 5,000,000 loyal Canadian subjects, stand guard and sponsor for the foremost and best of her possessions. Who dares to say that the Imperial eye is dimmed, the Imperial heart numbed, or that the irresistible might of her strong right arm is shattered? Rather do we affirm that the insular has become world-wide, that the merely national has broad-

ened into the truly Imperial, and that the sphere of Britain's influence and the grandeur of her power are immeasurably advanced.

HON. GEORGE E. FOSTER, M. P.

Speech at Ottawa, 1891

#### PATRIOTISM AND THE POWER OF NATIONS.

THE history of the world is the history of the rise and fall of nations. The record of the dim past, so great is the distance from which we look, and so scanty the materials of history, seems almost a kaleidoscope in which one dominant race rises into greatness and strength upon the ruins of another; each in turn luxuriating in affluence and power, each in turn going to ruin and decay.

In the earliest period, when Europe was peopled by barbarians, we read of Egypt, of its power, its wealth, and its civilization. Travellers to-day, standing in the ruins of Thebes and Memphis, view with amazement the architectural wonders of the gigantic ruins, and draw comparisons of what the race of ancient Egyptians must have been with the position of the poor Arab peasants who now live in wretched huts amongst the debris of former grandeur. The Assyrian empire has also left a record of its greatness and its civilization. Their sculptures show a race of sturdy heroes, with haughty looks and proud mien, evidently the leaders of a dominant race. The luxuriant costumes, the proud processions, the ceremonious *cortege*, of the Assyrian monarchs all find their place in the sculptures of Nineveh, while their colossal dimensions indicate the magnificence of the halls and galleries in which they were placed. These broken stones, dug from the desert, are all that is left to tell us of a great dominant race forever passed away. The Persian empire came afterwards into prominence, and was a mighty power when in its prime. The Phœnicians, by their maritime enterprise and their roving and energetic spirit, acquired great power. Their influence was felt as far as England. Their chief cities, Tyre and Sidon, were at one time the most wealthy and powerful cities in the world,





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excelling in all the arts and sciences. To-day ruin and desolation mark their sites and testify to the truth of the awful prophecy of the prophet

The Greeks and Romans were also dominant races, but the small republics of Greece frittered away in dissension and petty civil wars the energy and daring that might have made Athens the mistress of the world. Rome, on the other hand, was more practical. The Roman was filled with a desire for national supremacy. He determined that Rome should be the mistress of the world, and the desire worked out its fulfilment. The Carthaginians rose, and fell victims to the greater vigour and energy of their indomitable rivals the Romans. After the fall of the Roman Empire of the East, the Mohammedan power, restless, warlike, and fanatical, quickly overran Asia Minor and Turkey, and threatened at one time the conquest of all Europe.

Three hundred years ago Spain was the all-powerful country. Her ships whitened every sea, her language was spoken in every clime, her coins were the only money used by traders beyond the equator. England, which was at that time the sole home of English speaking people, was only a fifth or sixth rate power. To-day the British Empire is the greatest empire the world has ever seen, with 11,214,000 square miles of territory, a population of 361,276,000, a revenue of £212,800,000, total imports and exports of £1,171,000,000, and nearly one-half of the shipping of the world.

#### POWER OF NATIONAL SENTIMENT.

In considering the causes which lead to the rise and fall of nations, we find that the first requisite to ensure national greatness is a national sentiment—that is, a patriotic feeling in the individual and a general confidence of all in the future of the state. This national spirit generally exhibits itself in military prowess, in a determination to place the country first, self afterwards, of being willing to undergo hardships, privation and want, and to risk life, and even to lay down life on behalf of the state. I can find no record in history of any nation obliterating itself, and giving up its nation-

ality for the sake of making a few cents a dozen on its eggs, or a few cents a bushel on its grain.

The Egyptians commemorated the deeds of their great men, erected the greatest monuments of antiquity, and taught the people respect for their ancestors, holding the doctrine, "accursed is he who holds not the ashes of his fathers sacred, and forgets what is due from the living to the dead." The Assyrians on their return from a successful war paraded the spoils and trophies of victory through their capital. They also recorded their warlike triumphs in inscriptions and sculptures that have commemorated the events, and preserved the knowledge of them to us to this day. The national spirit of the Greeks was of the highest type. When invaded by an army of 120,000 Persians in B. C. 490, the Athenians, without hesitation, boldly faced their enemies. Every man who could bear arms was enlisted, and 10,000 free men on the plains of Marathon, completely routed the enormous horde of invaders. This victory was celebrated by the Greeks in every possible way. Pictures were painted, and poems were written about it; 192 Athenians who fell in action were buried under a lofty mound which may still be seen and their names were inscribed on ten pillars, one for each tribe. Six hundred years after the battle Pausanias the historian was able to read on the pillars the names of the dead heroes. The anniversary of the battle was commemorated by an annual ceremony down to the time of Plutarch. After the death of Miltiades, who commanded the Greeks, an imposing monument was erected in his honour on the battlefield, remains of which can still be traced.

This victory and the honour paid both the living and the dead who took part in it had a great influence upon the Greeks and increased the national spirit and confidence of the people in their country. The heavy strain came upon them ten years later, when Xerxes invaded Greece with what is supposed to have been the greatest army that ever was gathered together. Such an immense host could not fail to cause alarm among the Greeks, but they had no thought of submission. The national spirit of a race

never shone out more brightly. Leonidas, with only 4,000 troops all told, defended the pass of Thermopylæ for three days against this immense host, and when, through the treachery of a Greek named Ephialtes, the Persians threatened his retreat, Leonidas and his Spartans would not fly, but, sending away most of their allies, he remained there and died with his people for the honour of his country. They were buried on the spot, and a monument erected with the inscription:

"Go, stranger, and in Lacedæmon tell  
That here, obedient to her laws, we fell."

Six hundred years after, Pausanias read on a pillar erected to their memory in their native city, the names of the 300 Spartans who died at Thermopylæ. A stone lion was erected in the pass to the memory of Leonidas, and a monument to the dead of the allies with this inscription: "Four thousand from the Peloponnesus once fought on this spot with three millions." Another monument bore the inscription: "This is the monument of the illustrious Megistias, whom the Medes, having passed the river Sperchius, slew. A prophet, who, at the time, well knowing the impending fate, would not abandon the leaders of Sparta." The Athenians were compelled to abandon their homes, and take refuge on the island of Salamis, where a great battle was fought the following October, between 380 Greek vessels and a Persian fleet of 2,000 vessels. This action was brought on by a stratagem of Themistocles, whom no odds seemed to discourage. This ended in a great victory for the Greeks, and practically decided the fate of the war. Themistocles and Eurybiades were presented with olive crowns, and other honours were heaped upon them. Ten months after this, Mardonius a second time took possession of the city, and the Athenians were again fugitives on the island of Salamis; even then the Athenians would not lose hope. Only one man in the council dared to propose that they should yield; when he left the council chamber the people stoned him to death. Mardonius, who had an army of 300,000 men, and the power of the Persian empire at his back, offered them most favourable terms, but

the national spirit of the Greeks saved them when the outlook was practically hopeless.

The Athenians replied that they would never yield while the sun continued in its course, but trusting in their gods and in their heroes, they would go out and oppose him. Shortly after the Greeks did go out, and a brilliant victory was won at Plataea, where Mardonius and nearly all his army were killed. The Mantineans and the Elians arrived too late to take part in the action with the other Greeks, and were so mortified at the delay that they banished their generals on account of it. Thus ended the Persian invasions of Greece. The national spirit of the Greeks inspired them to the greatest sacrifices and the greatest heroism, and was the foundation of the confidence and hope that never failed them in the darkest hour. There were a few traitors, such as Ephialtes, who betrayed the pass, and a few pessimists like Lycidas, who lost hope and was stoned to death for speaking of surrender. The lesson is taught, however, that the existence in a community of a few emaculated traitors and pessimists is no proof that the mass of the citizens may not be filled with the highest and purest national spirit.

#### ROME AN EXAMPLE OF NATIONAL SPIRIT.

The history of Rome teaches us the same great lesson. As Rome was once mistress of the world, as no race or nationality ever before wielded the power or attained the towering position of Rome, so we find that just as, in proportion, she rose to a higher altitude than any other community, so does her early history teem with the records of a purer national sentiment, a more perfect patriotism, a greater confidence in the state on the part of her citizens, and a more enduring self-sacrificing heroism on the part of her young men. Early Roman history is a romance filled with instances of patriotic devotion to the state that have made Roman virtues a proverb even to this day. Many of the stories are, no doubt, mere legends, but they are woven into the history of the nation, and were evidently taught to the children, to create and stimulate a strong patriotic sentiment in their breasts. When we read the old legend of Horatius at the

bridge; when we read of Quintus Curtius, clad in complete armor and mounted on his horse, plunging into the yawning gulf in the Forum to save the state from impending destruction; when we read of Mucius Scaevola, of Regulus urging his countrymen to continue the war with Carthage and then returning to the death which was threatened him if he did not succeed in effecting a peace; we can form some idea of the spirit which animated this people and can no longer wonder at such a race seeming such a world-wide supremacy.

The Romans took every means to encourage this feeling, and to reward services to the state. Horatius Cocles was crowned on his return, his statue erected in the temple of Vulcan, and a large tract of the public land given him. Rome was filled with statues and columns and triumphal arches, erected in honour of great services performed for the state. Many of these monuments are still standing. Varro, after the terrible defeat of Cannæ, received the thanks of the Senate because, although defeated and a fugitive, he had not despaired of the future of the state. The Romans, like the English, never knew when they were beaten, and disaster rarely inclined them to make peace. No, the national sentiment was the dominant idea.

"For Romans in Rome's quarrel  
Spared neither land nor gold,  
Nor son, nor wife, nor limb, nor life,  
In the brave days of old."

Even the Romans, however, had traitors, for we read that Brutus ordered the execution of his own sons for treason. Catiline also conspired against the state; of course his character was not good; he was said to be guilty of almost every crime in the calendar; but when you are picking out specimen traitors it is difficult to be fastidious about their personal character. The national spirit of the race, however, overcame all the bad influences of the disloyal, and it was only when this sentiment died out and luxury, selfishness and poltroonery took its place that Rome was overthrown.

Lieut.-Col. GEORGE P. DENISON.

ADDRESS in Toronto, Sept. 17, 1893.

#### AS RED MEN DIE.

CAPTIVE! Is there a hell to him like this?  
A taunt more galling than the Huron's  
hiss?

He, proud and scornful, he, who laughed  
at law,

He, scion of the deadly Iroquois,

He, the bloodthirsty, he, the Mohawk chief,

He, who despises pain and sneers at grief,

Here in the hated Huron's vicious clutch,  
That even captive, he disdains to touch.

Captive! But never conquered! Mohawk  
brave

Stoop not to be to any man a slave:

Least, to the puny tribe his soul abhors.

The tribe whose wigwams sprinkle Simcoe's  
shores.

With scowling brow he stoically stands by,

Watching, with haughty and defiant eye,

His captors, as they counsel o'er his fate,

Or strive his boldness to intimidate.

Then fling they unto him the choice.

"Wilt thou

Walk o'er the bed of fire that waits thee  
now—

Walk with uncovered feet upon the coals

Till thou doest reach the ghostly Land of  
Souls,

And with thy Mohawk death-song please  
our ear?

Or wilt thou with the women rest thee  
here?"

His eyes flash like the eagle's, and his  
hands

Clash at the insult. Like a god he stands.

"Prepare the fire!" he scornfully demands.

He knoweth not that soon this jeering band  
Will bite the dust—will lick the Mohawk's  
hand:

Will kneel and cower at the Mohawk's  
feet:

Will shrink when Mohawk war-drums  
wildly beat.

His death will be avenged with hideous  
hate

By Iroquois swift to annihilate

His vile, detested captors that now flaunt

Their war clubs in his face with sneer and  
taunt,

Nor thinking soon that reeking, red and  
raw,

Their scalps will deck the belts of Iroquois.

The path of coals outstretches, white with  
heat,  
A forest fir's length—ready for his feet.  
Unflinching as a rock he steps along  
The burning mass—and sings his fierce  
war-song—  
Sings as he sang when once he used to roam  
Throughout the forests of his southern home,  
Where down the Genesee the water roars,  
Where gentle Mohawk purls between its  
shores,—  
Songs that of exploits and of prowess tell.—  
Song of the Iroquois invincible.  
Up the long trail of fire he boasting goes,  
Dancing a war-dance to defy his foes.  
His flesh is scorched, his muscles burn and  
shrink,  
But still he dances to death's awful brink.  
The eagle plume that crests his haughty  
head  
Will never droop until his heart be dead.  
Slower and slower yet his footsteps swings,  
Wilder and wilder still his death-song rings,  
Fiercer and fiercer thro' the forest sounds  
His voice, that leaps to Happier Hunting  
Grounds.  
One savage yell—

Then, loyal to his race,  
He bends to death—but never to disgrace.

E. PAULINE JOHNSON—  
TEKANISONWAKE.

THE UNITED EMPIRE LOYALISTS.

THE war was over. Seven red years of  
blood  
Had scourged the land from moun-  
tain top to sea;  
So long it took to rend the mighty frame  
Of England's empire in the western world  
Rebellion won at last, and they who loved  
The cause that had been lost, and kept their  
faith  
To England's crown, and scorned an alien  
name,  
Passed into exile, leaving all behind  
Except their honour, and the conscious  
pride  
Of duty done to Country and to King.  
Broad lands, ancestral homes, and gathered  
wealth

Of patient toil and self-denying years  
Were confiscate and lost; for they had been  
The salt and savour of the land; trained up  
In honour, loyalty and fear of God.

Not drooping like poor fugitives they came  
In exodus to our Canadian wilds,  
But full of heart and hope, with heads erect  
And fearless eye victorious in defeat.  
With thousand toils they forced their devious  
way

Through the great wilderness of silent woods,  
That gloomed o'er lake and stream, till  
higher rose

The northern star above the broad domain  
Of half a continent, still there to hold  
Defence and keep for ever as their own,  
Their own and England's, to the end of  
time.

The virgin forests, carpeted with leaves  
Of many autumns fallen, crisp and sear,  
Pnt on their woodland state; while overhead  
Green seas of foliage reared a welcome  
home

To the proud exiles, who for empire fought  
And kept, though losing much, this northern  
land

A refuge and defence for all who love  
The broader freedom of a commonwealth  
That wears upon its head a kingly crown.

Our great Canadian woods of mighty trees,  
Proud oaks and pines that grew for cen-  
turies,

King's gifts upon the exiles were bestowed.  
Ten thousand homes were planted; and  
each one

With axe, and fire, and mutual help made  
war

Against the wilderness and smote it down.  
Into open glades, unlit before,  
Since forests grew and rivers ran, there  
leaped

The sun's bright rays, creative light and  
heat,

Walking to life the buried seeds that slept  
Since time's beginning in the earth's dark  
womb.

The tender grass sprang up, no man knew  
how.

The daisies' eyes unclosed, wild strawberries  
Lay white as hoar frost on the slopes, and  
sweet

The violets perfumed the evening air ;  
 The nodding clover grew up everywhere ;  
 The trailing rasp the trefoil's yellow cup  
 sparkled with dew drops, while the num-  
 ming bees  
 And birds and butterflies, unseen before,  
 Found out the sunny spots and came in  
 throngs.

But long and arduous were their labors ere  
 The rugged fields produced enough for all,  
 For thousands came ere hundreds could be  
 fed ;

The scanty harvests gleaned to their last  
 ear  
 Sufficed not yet, men hungered for their  
 bread

Before it grew, yet cheerful bore the hard,  
 Coarse fare and russet garb of pioneers,  
 In these great woods, content to build a  
 home

And commonwealth where they could live  
 secure,

A life of honor, loyalty and peace.

Amid the quaking of a continent  
 Torn by the passions of an evil time,  
 They counted neither cost nor danger  
 spurned

Defections, treasons, spoils ; but feared their  
 God.

Not shamed of their allegiance to the King.

Oh ! keep the Empire one in unity,  
 The vast dominion stretched from sea to  
 sea ;

A land of labor but of sure reward,

A land of corn to feed the world withal,

A land of life's best treasures, plenty, peace,

Content and freedom, both to speak and do ;

A land of men to rule, with sober law,

A Christian commonwealth, God's gift ; oh  
 keep

This part of Britain's empire next the heart,  
 Loyal as were our fathers, and as free.

WILLIAM KERBY.

#### ON TAXING AMERICA.

**M**Y Lords, you have no right to tax  
 America. I have searched the mat-  
 ter;—I repeat it, you have no right  
 to tax America.

The natural rights of man and the im-  
 mutable laws of nature are all with that

people. Much stress is laid upon the su-  
 preme legislative authority of Great Britain,  
 and so far as the doctrine is directed to its  
 proper object I accede to it. But it is equally  
 true, according to all approved writers upon  
 government, that no man, agreeably to the  
 principles of natural or civil liberty, can be  
 divested of any part of his property without  
 his consent.

But some gentlemen tell us, seriously,  
 that administration must reduce the Ameri-  
 cans to obedience and submission ; that is,  
 you must make them absolute and infamous  
 slaves, and then—what?—we will, say they,  
 give them full liberty. Ay, is this the na-  
 ture of man? No, my lords ; I would not  
 trust myself, American as I am, in this situa-  
 tion. I do not think I should, in that case,  
 be myself for giving them their liberty. No ;  
 if they submitted to such unjust, such cruel,  
 such degrading slavery, I should think they  
 were made for slaves, that servility was  
 suited to their nature and genius. I should  
 think they would best serve this country as  
 our slaves—that their servility would be for  
 the benefit of Great Britain ; and I should be  
 for keeping such Cappadocians in a state of  
 servitude, such as was suited to their con-  
 stitution, and such as might redound much  
 to our advantage.

My lords, some noble lords talk much of  
 resistance to acts of Parliament. King,  
 lords, and commons, are fine sounding  
 names ; but, my lords, acts of Parliament  
 have been resisted in all ages. King, lords,  
 and commons, may become tyrants as well  
 as others. Tyranny in one or more is the  
 same ; it is as lawful to resist the tyranny of  
 many as of one. Somebody once asked the  
 great Mr. Selden in what law-book, in what  
 records, or archives of state, you might find  
 the law for resisting tyranny. "I don't  
 know," said Mr. Selden, "whether it is  
 worth your while to look deeply into the  
 books upon this matter ; but I'll tell you  
 what is most certain, that it has always been  
 the ' custom of England,' and the ' custom  
 of England ' is the law of the land."

I end, my lords, as I began ; you have  
 no right to tax America ;—the natural rights  
 of man, and the immutable laws of nature,  
 are all with that people.

LORD CAMDEN (Jan. 20, 1775).

GOD SAVE THE KING.

The national anthem of Great Britain has become so closely blended with the hymn "America" that they seem inseparable, the phrase being common to both. Neither Henry nor Charles Cary can be credited, clearly, with its origin. George Swayne claimed that his father was the author. The following words, by W. D. T. Cross, harmonized by T. S. Dupuis, first set to music, were used in London in January, 1745. Three of the verses being nearly the same as those used about the year 1745, in the reign of George II.

VERSION OF 1793.

**G**OD save great George our King,  
Long live our noble King,  
God save the King,

Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God save the King!

Let discord's lawless train  
Know their vile arts are vain,  
Britain is free;  
Confound their politics,  
Frustrate their knavish tricks,  
With equal laws we mix  
True liberty.

England's staunch soldiery,  
Proof against treachery,  
Bravely unite;  
Firm in his country's cause,  
His sword each hero draws,  
To guard our King and laws  
From factions might.

When insults rise to wars,  
Oak-hearted British tars  
Scorn to be slaves;  
Ranged in our wooden walls,  
Ready when duty calls  
To send their cannon-balls  
O'er Ocean's waves.

O Lord our God, arise,  
Scatter our enemies,  
And make them fall.  
Cause civil broils to cease,  
Commerce and trade t' increase;  
With plenty, joy, and peace,  
God bless us all.

Gracious to this famed isle,  
On our loved Monarch smile,  
With mildest rays;  
Oh, let thy light divine  
On Brunswick's royal line  
With cheering influence shine  
To latest days.

GOD SAVE THE QUEEN.

PRESENT VERSION.

**G**OD save our gracious Queen,  
Long live our noble Queen,  
God save the Queen!

Send her victorious,  
Happy and glorious,  
Long to reign over us!  
God save the Queen!

O Lord our God, arise,  
Scatter her enemies,  
And make them fall.  
Confound their politics,  
Frustrate their knavish tricks,  
On Thee our hopes we fix,  
Oh, save us all.

Thy choicest gifts in store  
On her be pleased to pour.  
Long may she reign!  
May she defend our laws,  
And ever give us cause  
To sing with heart and voice,  
God save the Queen!

THE "RECESSIONAL."

**G**OD of our fathers, known of old—  
Lord of our far-flung battle-line—  
Beneath whose awful Hand we hold  
Dominion over palm and pine—  
Lord God of Hosts, be with us yet,  
Lest we forget—lest we forget!

The tumult and the shouting dies—  
The captains and the kings depart—  
Still stands Thine ancient Sacrifice,  
An humble and a contrite heart.  
Lord God of Hosts, be with us yet,  
Lest we forget—lest we forget!

Far-called our navies melt away—  
On dune and headland sinks the fire—  
Lo, all our pomp of yesterday  
Is one with Nineveh and Tyre!  
Judge of the Nations, spare us yet,  
Lest we forget—lest we forget!

If, drunk with sight of power, we loose  
Wild tongues that have not Thee in awe—  
Such boasting as the Gentiles use



Or lesser breeds without the law—  
 Lord God of Hosts, be with us yet,  
 Lest we forget—lest we forget!

For the heathen heart that puts her trust  
 In reeking tube and iron shard—  
 All valiant dust that builds on dust,  
 And guarding calls not Thee to guard—  
 For frantic boast and foolish word,  
 Thy mercy on Thy people, Lord!  
 Amen.

RUDYARD KIPLING.

#### HEROIC EXAMPLE HAS POWER.

WE must not forget the specific and invaluable influence exerted on the spirit of a people by those examples of signal heroism and chivalrous devotion for which a magnanimous war gives occasion and which it exalts, as peace cannot, before men's minds.

Almost five centuries ago, under the tumbling walls of Sempach, where Leopold stood with four thousand Austrians to crush the fourteen hundred Swiss who dared to confront him, one, springing upon the foe with wide-spread arms, gathered into his breast a sheaf of spears, and made a way above his body for that triumphant valour which pierced and broke the horrid ranks, and set a new and bloody seal to the rightful autonomy of the mountain republic. The hardy Switzers will not forget the daring deed and magic name of Arnold von Winkelried!

Before Herodotus wrote his history, before Nehemiah rebuilt Jerusalem, before Cincinnatus was dictator at Rome, under the shadow of Mount Jctun, a thousand men, Spartans and Thespians, fell, to a man, unwilling to retreat before the invader. It is not even irreverent to say, that, save *one* cross, beneath which Earth herself did shiver, no other hath lifted its head so high, or flung its arms so wide abroad to scatter inspiring influence, as did that cross on which the Persian nailed, in fury, the dead Leonidas!

Such examples as these become powers in civilization. History hurries from the drier details, and is touched with enthusiasm

as she draws near to them. Eloquence delights to rehearse and impress them! The *songs* of a nation repeat their story and make their triumph sound again through the silver cymbals of speech. Legends prolong and art commemorates them. Language itself takes new images from them; and words, that are themselves "half battles," are suddenly born at their recital. The very household life is exalted; and the humblest feels his position higher; and expresses his sense of it in a more dauntless bearing, as he sees that heroism still lives in the world; that men of his own race and stuff, perhaps of his own neighbourhood, even, have faced, so calmly, such vast perils.

RICHARD SALTER STORRS, JR. (1863.)

#### THE PATRIOT'S SONG.

HARK! Hear ye the sounds that the  
 winds, on their pinions,  
 Flautingly roll from the shore to  
 the sea,

With a voice that resounds through her  
 boundless dominions?

'Tis Columbia calls on her sons to be  
 free!

Behold, on yon summits, where Heaven  
 has throned her,

How she starts from her proud, inaccessible  
 seat,

With Nature's impregnable ramparts around  
 her,

And the cataract's thunder and foam at  
 her feet!

In the breeze of her mountains her loose  
 locks are shaken,

While the soul-stirring notes of her  
 warrior-song,

From the rock to the valley, re-echo  
 "Awaken!

Awaken, ye hearts that have slumbered  
 too long!"

Yes, despots! too long did your tyranny  
 hold us

In a vassalage vile, ere its weakness was  
 known.—

Till we learned that the links of the chain  
 that controlled us  
 Were forged by the fears of its captive  
 alone.

That spell is destroyed, and no longer  
 availing,

Despised as detested, pause well ere ye  
 dare

To cope with a people whose spirits and  
 feeling

Are roused by remembrance and steeled  
 by despair.

Go, tame the wild torrent, or stem with a  
 straw

The proud surges that sweep o'er the  
 strand that confined them ;

But presume not again to give freemen a  
 law,

Nor think with the chains they have  
 broken to bind them.

To heights by the beacons of liberty  
 lightened,

They're a scorn who come up her young  
 eagles to tame ;

And to swords, that her sons for the battle  
 have brightened,

The hosts of a king are as flax to a  
 flame.

ANONYMOUS.

SONG OF THE GREEKS.

(1822.)

**A** GAIN to the battle, Achaians !  
 Our hearts bid the tyrants defiance ;  
 Our land, the first garden of liberty's  
 tree—

It has been, and shall yet be, the land of the  
 free ;

For the cross of our faith is replanted,

The pale dying crescent is damned,

And we march that the footprints of  
 Mahomet's slaves

May be washed out in blood from our  
 forefathers' graves.

Their spirits are hovering o'er us,

And the sword shall to glory restore us.

Ah ! what though no succor advances,

Nor Christendom's chivalrous lances

70

Are stretched in our aid ?—Be the combat  
 our own !

And we'll perish or conquer more proudly  
 alone :

For we've sworn, by our country's  
 assaulters,

By the virgins they've dragged from our  
 altars.

By our massacred patriots, our children in  
 chains.

By our heroes of old, and their blood in our  
 veins,

That, living, we shall be victorious,

Or that, dying, our deaths shall be  
 glorious.

A breath of submission we breathe not :

The sword that we've drawn we will  
 sheathe not ;

Its scabbard is left where our martyrs are  
 laid,

And the vengeance of ages has whetted its  
 blade.

Earth may hide, waves engulf, fire  
 consume us,

But they shall not to slavery doom us :

If they rule, it shall be o'er our ashes and  
 graves :

But we've smote them already with fire on  
 the waves,

And new triumphs on land are before us.

To the charge !—Heaven's banner is o'er  
 us.

This day—shall ye blush for its story ?

Or brighten your lives with its glory ?—

Our women—oh, say, shall they shriek in  
 despair,

Or embrace us from conquest with wreaths  
 in their hair ?

Accursed may his memory blacken,

If a coward there be that would slacken,  
 Till we've trampled the turban, and shown  
 ourselves worth

Being sprung from, and named for, the  
 godlike of earth.

Strike home !—and the world will revere  
 us

As heroes descended from heroes.

Old Greece lightens up with emotion ;

Her inlands, her isles of the ocean,

Fanes rebuilt and fair towns, shall with  
 jubilee ring,

And the Nine shall new-hallow their  
 Hebe's spring  
 Our hearts shall be kindled in gladness,  
 That were cold and extinguished in  
 sadness,  
 Whilst our maidens shall dance with their  
 white waving arms,  
 Singing joy to the brave that delivered their  
 clans,  
 When the blood of you Mussulman  
 cravens  
 Shall have purpled the beaks of our  
 ravens.

THOMAS CAMPBELL.

### HIGHLAND WAR SONG.

• A Duet for two voices, or a solo, may be played  
 with the accompaniment of the harp.

Pibroch of Donuil Dhu, pibroch of  
 Donuil,  
 Wise thy wild voice now, summon  
 Clan Conal.  
 Come away, come away, hark to the  
 summons!  
 Come in your war array, gentles and  
 commons!  
 Come from deep glen, and from mountain so  
 rocky,  
 The war pipe and pennon are at Inverlochy;  
 Come every hill plaid, and true heart that  
 wears one,  
 Come every steel-blade, and strong hand  
 that bears one.  
 Leave untended the herd, the flock without  
 shelter;  
 Leave the corpse uninterred, the bride at the  
 altar;  
 Leave the deer, leave the steer, leave nets  
 and langes;  
 Come with your fighting gear, broadswords  
 and targes.  
 Come as the winds come, when forests are  
 rended;  
 Come as the waves come, when navies are  
 stranded;  
 Faster come, faster come, faster and faster,  
 Chief, vassal, page and groom, tenant and  
 master.

Fast they come, fast they come; see how  
 they gather!  
 Wide waves the eagle plume, blended with  
 heather,  
 Cast your plaids, draw your blades, forward  
 each man set!  
 Pibroch of Donuil Dhu, knell for the onset!  
 SIR WALTER SCOTT.

### THE WATCH BY THE RHINE.

German National War Song—Translated by  
 H. W. DECKLEN.

A cry bursts forth like thunder sound,  
 Like swords' fierce clash, like waves'  
 rebound,—  
 To the Rhine, the Rhine, the German  
 Rhine!  
 To guard the river, who'll combine?  
 Dear Fatherland, good trust be thine,—  
 Fast stands, and true, the watch by the  
 Rhine.

From myriad mouths the summons flies,  
 And brightly flash a myriad eyes;  
 Brave, honest, true, the Germans come,  
 To guard the sacred bounds of home.  
 Dear Fatherland, good trust be thine,—  
 Fast stands, and true, the watch by the  
 Rhine.

And though the strife bring death to me,  
 No foreign river shalt thou be;  
 Exhaustless as thy watery flood  
 Is German land in hero blood.  
 Dear Fatherland, good trust be thine—  
 Fast stands, and true, the watch by the  
 Rhine.

If upward he his glance doth send,  
 There hero-fathers downward bend.  
 He sweareth, proud to fight his part,  
 Thon Rhine, be German, like my heart.  
 Dear Fatherland, good trust be thine,—  
 Fast stands, and true, the watch by the  
 Rhine.

While yet one drop of blood thou'lt yield,  
 While yet one hand the sword can wield,  
 While grasps the rifle one bold hand,  
 No foe shall tread thy sacred strand.  
 Dear Fatherland, good trust be thine,—  
 Fast stands, and true, the watch by the  
 Rhine.

The oath peals forth, the wave runs by,  
Our flags, unfurled, are waving high.  
To the Rhine, the Rhine, the German  
Rhine!  
To keep thee free we'll all combine.  
Dear Fatherland, good trust be thine,—  
Fast stands, and true, the watch by the  
Rhine.

MAX SCHNECKENBURGER.

THE GERMAN'S FATHERLAND.

WHAT is the German's fatherland?—  
Is't Prussian land, or Swabian land?  
Where the grape-vine glows on the  
Rhenish strand?

Where the sea-gull flies o'er the Baltic  
sand?

Ah, no! ah, no!

His fatherland must greater be, I trow.

What is the German's fatherland?—

Bavarian land, or Styrian land?

Now Austria it needs must be,

So rich in fame and victory.

Ah, no! ah, no!

His fatherland must greater be, I trow.

What is the German's fatherland?—

Pomeranian land, Westphalia land?

Where o'er the sea-flats the sand is blown?

Where the mighty Danube rushes on?

Ah, no! ah, no!

His fatherland must greater be, I trow.

What is the German's fatherland?—

Say thou the name of the mighty land.

Is't Switzerland, or Tyrol land?

The land and the people, ease well.

Ah, no! ah, no!

His fatherland must greater be, I trow.

What is the German's fatherland?

Name thou at length to me the

Wherever in the German tongue

To God in heaven hymns are

That shall it be,—that shall it

That, gallant German, is for thee!

That is the German's fatherland

Where binds like an oath the grasped

Where from men's eyes truth flashes

Where in men's hearts are love and

That shall it be,—that shall it

That, gallant German, is for thee!

It is the whole of Germany.

Look, Lord, thereon, we pray to Thee.

Let German spirit in us dwell,

That we may love it true and well.

That shall it be,—that shall it be;

The whole, the whole of Germany!

ERNST MORITZ ARNDT.

GERMAN BATTLE PRAYER.

FATHER, I cry to Thee.

Canon-smoke rolleth in clouds

o'er me roaring,

War's jetted lightnings around me are

pouring;

Lord of the battle, I cry to Thee.

Father, oh, lead Thou me.

Father, oh, lead Thou me,

Lead me as victor, by death when I'm

riven,

Lord, I acknowledge the law Thou hast

given;

E'en as Thou wilt, Lord, so lead Thou

me,—

God, I acknowledge Thee.

God, I acknowledge Thee.

So when the autumn leaves rustle around me,

So when the thunders of battle surround me,

Fountain of grace, I acknowledge Thee,—

Father, oh, bless Thou me.

Father, oh, bless Thou me.

Into Thy care commend I my spirit;

Thou canst reclaim what from Thee I

inherit;

Living or dying, still bless Thou me,—

Father, I worship Thee.

Father, I worship Thee.

Not for earth's riches Thy servants are

fighting.

Holy cause with our swords we are

righting;

Conquering or filling, I worship Thee—

God, I submit to Thee.

God, I submit to Thee.

When all the terrors of death are assailing,

When in my veins e'en the life-blood is

fading,

Lord, unto Thee will I bow the knee,—

Father, I cry to Thee.

KARL THEODOR KÖRNER.

## REVEILLE.

The effect of the following recitation will be greatly enhanced if the words "The dawn" be pronounced and every syllable of it pronounced by itself, the words in italics be spoken to the accompaniment of a drum, or a drum standing the notes soft, behind a curtain, or a blowing horn.

**T**he morning is cheery my boys, arouse !  
The dew shines bright on the chestnut  
boughs,  
And the sleepy mist on the river lies,  
Thou, in the east is flushing with crimson  
dyes.

*Awake ! awake ! awake !*  
O'er field and wood and brake,  
With glories newly born,  
Comes on the blushing morn,  
*Awake ! awake !*

You have dreamed of your homes and your  
friends all night ;  
You have basked in your sweethearts' smiles  
so bright :

Come, part with them all for a while again —  
Be lovers in dreams ; when awake, be men,  
*Turn out ! turn out ! turn out !*

You have dreamed full long I know,  
*Turn out ! turn out ! turn out !*  
The east is all aglow,  
*Turn out ! turn out !*

From every valley and hill there come  
The clanging voices of life and drum ;  
And out on the fresh, cool morning air  
The soldiers are swarming everywhere,

*Fall in ! fall in ! fall in !*  
Every man in his place,  
*Fall in ! fall in ! fall in !*  
Each with a cheerful face,  
*Fall in ! fall in !*

MICHAEL O'CONNOR.

## DIRGE OF THE DRUMS.

The effect of the following recitation will be greatly enhanced if the words "The drum" be pronounced and every syllable of it pronounced by itself, the words in italics be spoken to the accompaniment of a drum, or a drum standing the notes soft, behind a curtain, or a blowing horn.

**D**ead ! Dead ! Dead, dead, dead !  
To the solemn beat of the last retreat  
That falls like lead,  
Bear the hero now to his honored rest  
With the badge of courage upon his breast,  
While the sun sinks down in the gleaming  
West —  
Dead ! Dead ! Dead !

Dead ! Dead ! Mourn the dead !  
While the mournful notes of the bugles  
float

Across his bed,  
And the guns shall toll on the vibrant air  
The knell of the victor lying there —  
'Tis a fitting sound for a soldier's prayer —  
Dead ! Dead ! Dead !

Dead ! Dead ! Dead, dead, dead !  
To the muffled beat of the lone retreat  
And speeding lead,  
Lay the hero low to his well earned rest,  
In the land he loved, on her mother breast,  
While the sunlight dies in the darkening  
West

Dead ! Dead ! Dead !

RALPH ALTON.

## A MOTHER'S LAMENT.

*Suitable for* . . . . . If the reader  
be dressed in the costume of a . . . . . the effect will be  
heightened.

*In Recitation* . . . . .  
but the words "I AM" should be  
spoken in a low, mournful tone.

**I** AM but one of the many — the mother  
who weep and who mourn  
For the dear sons slain in the battle,  
Oh ! burden of sorrow borne  
At the thought of their needed comforts  
their handshakes along the way ;  
But we prayed to Thee, loving Father, to  
sustain them day by day ;  
Now our hearts are dumb in our anguish,  
and our lips refuse to pray.

They are slain in the cruel battle, the  
pitiless chance of war !  
From the homes that they were the light  
of, from those that they loved afar,  
With no mother-kisses to soothe them, no  
ministry of loving hand !  
But 'tis well with them, now and forever,  
for they live in the "better land,"  
Where Thy peace shall abide forever, and  
never an armed band.

For they were Thy heroes, dear Father ;  
they fell as Thy heroes fall,  
And loyal, and true, and undaunted, they  
answered their country's call ;  
They laid their young lives on her altar  
for her will their blood was shed ;



OLD LOVE LETTERS  
Suggestion for Tableau



**NAT. GOODWIN**

**NATHAN HALE AND HIS PUPIL**  
Posed by Nat Goodwin and Marvin Elliot  
(Suggestion for Tableaux)

And now there is naught that can comfort  
the mothers whose hearts have bled  
For the sons who went to the battle, by the  
chance of the battle dead.

O God! Thou hast tender pity, and love  
for the broken in heart,  
But not even Thou can'st comfort, for there  
is no comfort apart

From the son who went out from my clinging:  
O God, I cry to Thee!

I grope in the darkness to clasp him— that  
darkness that hides from me  
The sight of Thy hand, dear Father!  
though outstretched to comfort it be.

ISIDOR D. FRENCH.

#### A NEW "AULD LANG SYNE."

At a concert given at the union in Orange, Tex., State  
April 25, 1915, in aid of the widows, in orphan's fund organ-  
ized by the war correspondents, when the leaders of the army  
were present, Kingling's new poem was sung to the music of  
"Auld Lang Syne." The poem follows.

WELCOME to our hearts to-night  
Our kinsmen from afar,  
Brothers in an empire's fight  
And comrades of our war,  
For "Auld Lang Syne," my lads,  
And the fights of "Auld Lang Syne!"  
We drink our cup of fellowship  
To the fights of "Auld Lang Syne!"

The shamrock, thistle, leek and rose,  
With hearts and wattle twine,  
And maple from Canadian snows  
For the sake of "Auld Lang Syne!"  
For "Auld Lang Syne" take hands  
From London to the line,  
Good luck to these that toiled with us  
Since the days of "Auld Lang Syne!"

Again to all we hold most dear  
In life we left behind  
The wives we won, the bairns we kissed  
And the loves of "Auld Lang Syne!"  
For surely you have your sweetheart,  
And surely I have mine;  
We toast her name in silence here  
And the girls of "Auld Lang Syne!"

And last to him, the little man,  
Who led our fighting line  
From Kabul on to Kandahar

In the days of "Auld Lang Syne!"  
For "Auld Lang Syne" and "Bohs,"  
Our chief of "Auld Lang Syne,"  
We're here to do his work again  
As we did in "Auld Lang Syne!"

#### THE RIFLEMAN'S FANCY SHOT.

The following touching incident and its counterpart in  
many happenings during the great Civil War in the United  
States, in which brave brothers, divided in sentiment, joined  
the opposing armies and fought against each other.

"RIFLEMAN, shoot me a fancy shot  
Straight at the heart of yon prowling  
vedette;  
Ring me a ball in the glittering spot  
That shines on his breast like an amulet!"

"Ah, captain! here goes for a fine-drawn  
bead,  
There's music around when my barrel's in  
tune!"  
Crack! went the rifle, the messenger sped,  
And dead from his horse fell the ringing  
dragoon.

"Now, rifleman, steal through the bushes  
and snatch  
From your victim some trinket to handsel  
first blood;  
A button, a loop, or that luminous patch  
That gleams in the moon like a diamond  
stud!"

"Oh, captain! I staggered, and sunk on my  
track,  
When I gazed on the face of that fallen  
vedette,  
For he looked so like you, as he lay on his  
back,  
That my heart rose upon me, and masters  
me yet

"But I snatched off the trinket, this locket  
of gold,  
An inch from the centre my lead broke its  
way,  
Scarcely grazing the picture, so fair to behold,  
Of a beautiful lady in bridal array."

"Ha! rifleman, fling me the locket!—'tis  
she,  
My brother's young bride and the fallen  
dragoon



Was her husband—Hush! soldier, 'twas  
Heaven's decree.

We must bury him there, by the light of  
the moon!

“But hark! the far bugles their warnings  
unite;

War is a virtue, — weakness a sin;

There's a lurking and loping around us  
to-night;

Load again, rifleman, keep your hand in!”

#### GUSTAVUS VASA TO THE DALECARLIANS.

GUSTAVUS VASA, King of Denmark, having made himself master of Sweden, and expelled Gustavus of Cutha's reign, but he, in king Gustavus's reign, contrived to reach the Dalecarlian mountains, where he was raised to the throne. Having seized a large quantity of arms, he declared himself to the peasants, who on his side took arms in his cause. Fortune befriended him, and in the year 1523 he gained the throne of Sweden.

SWEDISH' countrymen! behold at last,  
S after a thousand dangers past, your  
chief, Gustavus, here. Long have I  
sighed 'mid foreign hands, long have I  
roamed in foreign lands;—at length 'mid  
Swedish hearts and hands, I grasp a Swedish  
spear! Yet, looking forth, although I see  
none but the fearless and the free, sad  
thoughts the sight inspires; for where, I  
think, on Swedish ground, save where these  
mountains frown around, can that best  
heritage be found—the freedom of our sires?  
—Yes, Sweden pines beneath the yoke; the  
galling chain our fathers broke is round our  
country now! On perjured craft and ruth-  
less guilt his power a tyrant Dane has built,  
and Sweden's crown, all blood bespilt, rests  
on a foreign brow.

On you your country turns her eyes—  
on you, on you, for aid relies, scions of  
noblest stem! The foremost place in rolls  
of fame, by right your fearless fathers claim;  
yours is the glory of *their* name—'tis yours  
to equal *them*. As rushing down, when  
winter reigns, resistless to the shaking  
plains, the torren tears its way, and all  
that bars its onward course sweeps to the  
sea with headlong force,—so swept your  
sires the Danes and Norse; can ye do less  
than *they*?

Rise! re-assert your ancient pride, and  
down the hills a living tide of fiery valour  
pour. Let but the storm of battle lower,  
back to his den the foe will cower;—then,  
then shall Freedom's glorious hour strike

for our land once more! What! silent—  
motionless, ye stand? Gleams not an eye?  
Moves not a hand? Think ye to fly your  
fate? Or till some better cause be given,  
wait ye? Then wait! till, banished, driven,  
ye fear to meet the face of Heaven; till ye  
are slaughtered, wait!

But no! you kindling hearts gainsay  
the thought! Hark! Hear that blood-  
hound's bay! You blazing village see!  
Rise, countrymen! Awake! Defy the  
haughty Dane! Your battle cry be *Freedom!*  
We will do or die! On! Death  
or victory!

#### SAUL BEFORE HIS LAST BATTLE.

WARRIORS and chiefs! should the shaft  
or the sword

Pierce me in leading the hosts of  
the Lord,

Heed not the corse, though a king's, in your  
path;

Bury your steel in the bosoms of Gath!

Thou who art bearing my buckler and bow,  
Should the soldiers of Saul look away from  
the foe,

Stretch me that moment in blood at thy  
feet!

Mine be the doom, which they dared not to  
meet.

Farewell to others, but never *to* part,

Heir to my royalty, son of my heart!

Bright is the diadem, boundless the sway,  
Or kingly the death, which awaits us  
to-day!

BYRON.

#### PATRIOTISM INCULCATES PUBLIC VIRTUE.

THERE is a sort of courage to which—I  
frankly confess it—I do not lay claim;  
a boldness to which I dare not aspire;  
a valor which I cannot covet. I cannot lay  
myself down in the way of the welfare and  
happiness of my country. That, I cannot,  
I have not the courage to do. I cannot in-  
terpose the power with which I may be  
invested—a power conferred, not for my  
personal benefit or aggrandizement, but for  
my country's good—to check her onward  
march to greatness and glory. I have not  
courage enough; I am too cowardly for that.

I would not, I dare not, lie down and place my body across the path that leads my country to prosperity and happiness. This is a sort of courage widely different from that which a man may display in his private conduct and personal relations. Personal or private courage is totally distinct from that higher and nobler courage which prompts the patriot to offer himself a voluntary sacrifice to his country's good.

Apprehensions of the imputation of the want of firmness sometimes impel us to perform rash and inconsiderate acts. It is the greatest courage to be able to bear the imputation of the want of courage. But pride, vanity, egotism, so unamiable and offensive in private life, are vices which partake of the character of crimes, in the conduct of public affairs. The unfortunate victim of these passions cannot see beyond the little, petty, contemptible circle of his own personal interests. All his thoughts are withdrawn from his country and concentrated on his consistency, his firmness, himself!

The high, the exalted, the sublime emotions of a patriotism which, soaring towards heaven, rises far above all mean, low or selfish things, and is absorbed by one soul-transporting thought of the good and glory of one's country, are never felt in his impetuous bosom. That patriotism which, catching its inspiration from on high, and leaving at an immeasurable distance below all lesser, grovelling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valor, of devotion, and of death itself,—that is public virtue; that is the noblest, the sublimest of all public virtues!

HENRY CLAY.

#### PATRIOTISM BROAD AS HUMANITY.

It is the opinion of many, that self-love is the grand impelling spring in the human machine. This sentiment is either utterly false, or the principle, as distinguished in some actions, becomes so exceedingly refined, as to merit a more engaging name. If the man who weeps in secret for the miseries of others and privately renders relief who sacrifices ease, property, health, and even life, to save his

country, be actuated by self-love, it is a principle only inferior to that which prompted the Saviour of the world to die for man, and is but another name for perfect disinterestedness.

Patriotism, whether we reflect upon the benevolence which gives it birth, the magnitude of its object, the happy effect which it produces, or the height to which it exalts human character, by the glorious action of which it is the cause, must be considered as the noblest of all the social virtues. The patriot is influenced by love for his fellow men and an ardent desire to preserve sacred and inviolate their natural rights. His philanthropic views, not confined to the small circle of his private friends, are so extensive, as to embrace the liberty and happiness of a whole nation. That he may be instrumental, under heaven, to maintain and secure these invaluable blessings to his country, he devotes his wealth, his fame, his life, his all. Glorious sacrifice! What more noble!

To the honor of humanity, the histories of almost every age and nation are replete with examples of this elevated character. Every period of the world has afforded its heroes and its patriots; men who could soar above the narrow views and grovelling principles which actuate so great a part of the human species, and drown every selfish consideration in the love of their country. But we need not advert to the annals of other ages and nations, as the history of our own country points with so much pleasure, veneration, and gratitude to the illustrious Washington. Before him the heroes of antiquity, shorn of their beams, like stars before the rising sun, hide their heads with shame. Uniting in his character the enterprising spirit of Hannibal, the prudent wisdom of Fabius, the disinterestedness of Cincinnatus, and the military talents of the Scipios, he could not fail to succeed in the glorious undertaking of giving liberty and happiness to a people who dared to be free. Whilst he lived, he proved a rich blessing to his country, a bright example to the dawning patriotism of the Old World, the terror of despotism, and the delight and admiration of all mankind.

INCREASE COOK. (1796.)

## CAMP CALLS.

The meter of the following lines should imitate the times and times of the bugle, as they represent. If some military drill with a drum and fife is desired, the lines should be recited with the same accompaniment to fit in the voice prominently. The words should be spoken distinctly.

I can't get 'em up!  
I can't get 'em up!  
I can't get 'em up in the morning,  
I can't get 'em up,  
I can't get 'em up,  
I can't get 'em up at all!  
The corporal's worse than the sergeant,  
The sergeant's worse than lieutenant,  
And the captain's the worst of all!

Go to the stable,  
All ye that are able,  
And give your horses some corn,  
For if you don't do it,  
The captain will know it  
And give you the devil  
As sure as you're born!

Oh, where has that cook gone,  
Cook gone,  
Cook gone,  
Where has that cook gone?  
Where the ditch is he-e-e?

Twenty years till dinner time,  
Dinner time,  
Dinner time,  
Twenty years till dinner time,  
So it seems to me-e-e!

Come and git your quinine  
Quinine, quinine, quinine!  
Come and git your quinine,  
And your pills!

Soupy, soupy, soupy--  
Without any beans!  
An' coffee, coffee, coffee--  
The meanest ever seen!

## THE BABY AND THE SOLDIERS.

The meter of the following lines should imitate the times and times of the bugle, as they represent. If some military drill with a drum and fife is desired, the lines should be recited with the same accompaniment to fit in the voice prominently. The words should be spoken distinctly.

Round and ready the troopers ride,  
Great bearded men with swords by  
side;  
They have ridden long, they have ridden hard,  
They are travel stained and battle scarred;

The hard ground shakes with their martial  
tramp,

And coarse is the laugh of the men in camp.

They reach the spot where the mother stands  
With a baby clapping its little hands,  
Laughing aloud at the gallant sight  
Of the mounted soldiers fresh from the fight.  
The Captain laughs out: "I'll give you this,  
A handful of gold, your baby to kiss."

Smiles the mother: "A kiss can't be sold,  
But gladly he'll kiss a soldier bold."  
He lifts the baby with manly grace  
And covers with kisses its smiling face,  
Its rosy lips and its dimpled charms  
And it crows with delight in the soldier's  
arms.

"Not all for the Captain," the soldiers call:  
"The baby, ye know, has one for all."  
To the soldiers' breasts the baby is pressed  
By the strong, rough men, and by turns  
caressed.

And louder it laughs, and the mother fair,  
Smiles with mute joy as the kisses they  
share.

"Just such a kiss," cries one trooper grim,  
"When I left my boy I gave to him;"  
"And just such a kiss on the parting day  
I gave to my girl as asleep she lay."  
Such were the words of the soldiers brave,  
And their eyes were moist as the kiss they  
gave.

THE SPIRIT OF THE AGE ADVERSE  
TO WAR.

WAR will yet cease from the whole  
earth, for God himself hath said it  
shall. As an infidel I might doubt  
this, but as a Christian I cannot. If God  
has taught anything in the Bible, he has  
taught peace; if he has promised anything  
there, he has promised peace, ultimate  
peace, to the whole world; and unless the  
night of a godless scepticism should settle  
on my soul I must believe on, and hope on,  
and work on, until the nations, from pole  
to pole, shall beat their swords into plough-  
shares, their spears into pruning-hooks, and  
learn war no more. I see, or think I see,  
the dawn of that coming day! I see it in  
the new and better spirit of the age!

I see it in the press, the pulpit, and the school! I see it in every factory, and steamship, and rail-car! I see it in every enterprise of Christian benevolence and reform! I see it in all the means of general improvement, in all the good influences of the age now at work over the whole earth! Yes, there is a spirit abroad that can never rest until the war-demon is banished from the habitations of men.—the spirit that is now pushing its enterprises and improvements in every direction; the spirit that is unrolling the white flag of commerce on every sea and bartering its commodities in every port; the spirit that is laying every power of nature, as well as the utmost resources of human ingenuity, under the largest contributions possible for the general welfare of mankind; the spirit that hunts out from your cities' darkest alleys the outcasts of poverty and crime, for relief and reform; the spirit that goes down into the barred and belted dungeons of penal vengeance and lifts up its callous, laggard victims into the sunlight of a love that pities even what it smites; the spirit that is everywhere opening hospitals for the sick, retreats for the insane, and schools that all but teach the dumb to speak, the deaf to hear, and the blind to see; the spirit that harnesses the fire-horse in his iron gear, and sends him, panting with hot but unwearyed breath, across empires, and continents, and seas; the spirit that catches the very lightning of heaven and makes it bear messages, swift almost as thought, from city to city, from country to country, round the globe; the spirit that sublimizes all these to the godlike work of a world's salvation, and employs them to scatter the blessed truths of the gospel, thick as leaves of autumn or dew-drops of morning, all over the earth; the spirit that is, at this moment, weaving the sympathies and interests of our whole race into the web of one great fraternity, and stamping upon it, so waiting over it, in characters bright as sunbeams, these simple yet glorious truths: the Fatherhood of God and the brotherhood of man! Is it possible for such a spirit to rest, until it shall have swept war from the earth forever?

JOHN WATROUS BECKWITH.

#### THE REIGN OF PEACE FORESHADOWED.

THE future which filled the lofty visions of sages and buds of Greece and Rome, which was foretold by the prophets and heralded by the evangelists, when men, in happy isles or in a new paradise, shall coast the loveliness of peace, may be secured by your care, if not for yourselves, at least for your children. Believe that you can do it, and you can do it! The true golden age is before you, and not behind you. If man has been driven once from paradise, while an angel with flaming sword forbade his return, there is another paradise, even on earth, which he may form for himself by the cultivation of knowledge, religion, and the kindly virtues of life; where the confusion of tongues shall be dissolved in the union of hearts, and joyous nature, no longer perilled from the prevailing harmony, shall spread her lip with unmingled beauty, and there shall be a perpetual joyous spring, and sweet strains borne on the odorous wing of gentle gales, through valleys of delight more pleasant than the vale of Tempe, richer than the garden of the Hesperides, with no dragon to guard its golden fruit.

Let it not be said that the age does not demand this work. The robber conquerors of the past, from their fiery seneschales, demand it; the precious blood of millions unjustly shed in war, crying from the ground, demands it; the voices of all good men demand it; and the conscience, even of the soldier, whispers, "Peace." There are considerations springing from our situation and condition, which fervently invite us to take the lead in this work. Here, should I bend the patriotic ardor of the young, the ambition of the statesman, the efforts of the scholar, the persuasive influence of the press, the mild persuasion of the student by the early teachings of the school. Here, in simpler ether and diviner air, are untried fields for exalted triumphs more truly worthy the American name than any searched from rivers of blood. War is known as the last reason of kings. Let it be no reason of our republic. Let us renounce and throw off forever, the yoke of a tyranny more oppressive than any in the annals of the world. As those standing

on the mountain tops discern the coming beams of morning, let us, from the vantage ground of liberal institutions, first recognize the ascending sun of the new era. Lift high the gates and let the king of glory in, and the king of true glory--of peace!

CHARLES SUMNER.

#### A PLEA FOR UNIVERSAL PEACE.

**I**T is a beautiful picture in Grecian story, that there was at least one spot, the small island of Delos, dedicated to the gods, and kept at all times sacred from war. No hostile foot ever sought to press this kindly soil, and the citizens of all countries here met in common worship beneath theegis of inviolable peace. So let us dedicate our beloved country, and may the blessed consecration be felt in all its parts, everywhere throughout its ample domain! The Temple of Honour shall be surrounded here, at last, by the Temple of Concord, that it may never more be entered through any portal of war; the horn of abundance shall overflow at its gates; the angel of religion shall be the guide over its flashing steps of ascent; while within its enraptured courts, purged of violence and wrong, Justice, returned to the earth from her long exile in the skies, with mighty scales for nations, as well as for men, shall rear her serene and majestic front; and by her side, greatest of all, Clarity, sublime in meekness, hoping all and enduring all, shall divinely temper every righteous decree, and with words of infinite cheer shall inspire those good works that cannot vanish away. And the future chiefs of the republic, destined to uphold the glories of a new era, unspotted by human blood, shall be "the first in peace, and the first in the hearts of their countrymen."

But while seeking these blissful glories for ourselves, let us strive to tender them to other lands. Let the bugles sound the truce of God to the whole world, forever. Let the selfish boast of the Spartan women become the grand chorus of mankind,—that they have never seen the smoke of an enemy's camp. Let the iron belt of martial music which now encompasses the earth be exchanged for the golden cestus of peace,

clothed with all celestial beauty. History dwells with fondness on the reverent homage that was bestowed by unslaying soldiers upon the spot occupied by the sepulchre of our Lord. Vain man! to restrain his regard to a few feet of sacred mould. The whole earth is the sepulchre of the Lord; nor can any righteous man profane any part thereof. Let us recognize the truth, and now, on this Sabbath of our country, lay a new stone in the grand temple of universal peace, whose dome shall be as lofty as the firmament of heaven, as broad and comprehensive as the earth itself.

CHARLES SUMNER.

#### LINCOLN'S ADDRESS AT GETTYSBURG.

This speech of President Lincoln was delivered at the dedication of the cemetery at Gettysburg, Pa., on Nov. 19, 1863. It has become a classic in the English language. The War Department of the United States appropriated \$100,000 to cast this speech in bronze and set it up in the battle field at Gettysburg.

**F**our score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from the same honored dead we take increased devotion to that cause for which they gave the last full measure of devotion;

That we here highly resolve that these dead  
 should not have died in vain: that this  
 nation, under God, shall have a new birth  
 of freedom, and that government of the  
 people, by the people, for the people, shall  
 not perish from the earth.

ABRAHAM LINCOLN

### THE HERO OF THE COMMUNE.

The hero of this poem became the leader of general  
 insurrection in Paris.

"(CARCON! You, I say,  
 Stand along with this cursed crew?  
 (Only a child, and yet so bold  
 Scarcely as much as ten years old!)  
 Do you hear? do you know

Why the *gens d'armes* put you here in the row,  
 Why with those Commune wretches tall,  
 With your face to the wall?

Know? To be sure I know! Why not?  
 We're here to be shot!

And there by the pillar's the very spot  
 Fighting for France, my father, fell.  
 Ah, well!—

That's just the way I would choose to fall,  
 With my *back* to the wall!"

Sacré! Fair, open fight I say,  
 Is something right gallant in its way.

And fine for warming the blood: but who  
 Waits wolfish work like this to do?  
 'Tis a butcher's business!—*How?*  
 The boy is beckoning to me now:

I knew that this poor child's heart  
 would fail.

Yet his cheeks not pale:  
 Quick! say your say, for don't you see  
 When the church clock yonder tolls out  
*Thro'.*

You are all to be shot?  
 —*What?*

*I curse you one moment!* O, ho, ho!  
 Do you think to fool a *gen d'armes* so?

But, sir, here's a watch that a friend, one  
 day,

My father's friend—just over the way,  
 lent me: and if you let me fix

It still lacks seven minutes of *Thro'.*  
 I'll come on the word of a soldier's son,  
 Straight back into line when my errand's  
 done."

"Ha, ha! No doubt of it! Off! Begone!  
 (Now, good St. Denis, speed him on!  
 The work will be easier since *he's* saved;  
 For I hardly see how I *will* have braved  
 The ardor of that innocent eye,  
 As he stood and heard,  
 While I gave the word  
 Dooming him like a dog to die.)

In time? Well, thanks, that my desire  
 Was granted: and now I'm ready:—Fire  
 One word!—that's all!

You'll let me turn my *back* to the wall?

'Publen!—Come out of the line, I say,  
 Come out! (Who said that his name was  
 Ney?)

Ha! France will hear of him yet, one day!"

MARGARET J. PRESTON

### WILLIAM TELL.

CHARMS may subdue the feeble spirit, but  
 thee

Tell, of the iron heart! they could  
 not tame!

For thou wert of the mountains: they  
 proclaim  
 The everlasting creed of liberty.

That creed is written on the untrampled snow,  
 Thundered by torrents which no power  
 can hold.

Save that of God, when he sends forth his  
 cold,

And breathed by winds that through the  
 free heaven blow.

Thou, while thy prison walls were dark  
 around,

Didst meditate the lesson Nature taught,  
 And to thy land captivity was brought  
 A vision of thy Switzerland unbound.

The bitter cup they mingled, strengthened  
 thee

For the great work, to set thy country free.

WILLIAM CULLEN BRYANT.

### MIN ALWAYS FIT FOR FREEDOM.

TRUTH is only one cure for the evils which  
 newly acquired freedom produces,—  
 and that cure is freedom. When a pris-  
 oner leaves his cell, he cannot bear the light  
 of day: he is unable to discriminate colours,  
 or recognize faces: but the remedy is not to

remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half-blind in the house of bondage; but let them gaze on, and they will soon be able to bear it. In a few years men learn to reason: the extreme violence of opinion subsides; hostile theories correct each other; the scattered elements of truth cease to conflict, and begin to coalesce; and, at length, a system of justice and order is educed out of the chaos. Many politicians et cetera are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story, who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they become wise and good in slavery they may and ought to wait forever!

T. B. MACAULAY.

**NAPOLÉON'S FAREWELL TO HIS ARMY  
AT FONTAINE-BLEAU, 1814.**

**S**OLDIERS receive my when. During twenty years that we have lived together, I am satisfied with you. I have always found you in the paths of glory. All the powers of Europe have armed against me. Some of my generals have betrayed their trust and France. My country herself has wished another destiny with you, and the other brave men who have remained true to me, I could have maintained a civil war; but France would have been unhappy.

Be faithful to your new king. Be submissive to your new generals, and do not abandon our dear country. Mourn not my fortunes. I shall be happy while I am sure of your happiness. I might have died; but if I have consented to live, it is still to serve your glory: I shall record now the great deeds which we have done together.

Bring me the eagle standard; let me press it to my heart. Farewell my children, my hearty wishes go with you. Preserve me in your memories.

NAPOLÉON BONAPARTE.

**INCIDENT OF THE FRENCH CAMP.**

**Y**ou know we French stouten Ratisbon;  
A mile or so away,  
On a little mound, Napoleon  
Stood, 'ere our storming day;  
With neck out thrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow,  
Oppressive with its muid

Just as perhaps he mused: "My plans  
That soar, to earth may fall,  
Let once my army leader James  
Waver at vonder wall" —  
Out, 'twixt the battery smokes there flew  
A rider bound on bound  
Full galloping; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy:  
You hardly could suspect  
(So tight he kept his lips compressed,  
Scarce any blood came through),  
You looked twice ere you saw his breast  
Was all but shot in two.

"Well," cried he, "Emperor, by God's  
grace,  
We've got you Ratisbon!  
The marshal's in the market place,  
And you'll be there anon  
To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed;  
his plans  
Soared up again like fire.

The chief's eye flashed; but presently  
Softened itself, as sheathes  
A plum the mother eagle's eye  
When her bruised eaglet leathes:  
"You're wounded!" "Nay," his soldier's  
pride  
Touched to the quick, he said:  
"I'm killed, sire!" And, his chief beside,  
Smiling, the boy fell dead.

ROBERT BROWNING.



QUEEN LOUISE AND HER SON

By Carl Gustaf Malmström





"MADAM, I'M AT YOUR SERVICE"

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Suggestions for Actings of Fabrics

"THIS DAGGER SHALL AVENGE ME!"

THE QUEEN OF PRUSSIA'S RIDE.

And to a son with equity. The speaker then  
 the gate at once he ordered to be closed,  
 and the Prussians were the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.

**F**AIR Queen, away! To thy charger  
 speak—

A band of hussars they capture seek,  
 Oh, haste! escape! they are riding this  
 way.

Speak—speak to thy charger without delay:  
 They're nigh.

Behold! They come at a break-neck pace,  
 A smile triumphant illumines each face,  
 Queen of the Prussians, now for a race,

To Weimar for safety—fly!

She turned, and her steel with a furious  
 dash—  
 over the fields like the lightning's flash—  
 fled.

Away, like an arrow from steel cross-bow,  
 over hill and dale in the sun's fierce glow,  
 the Queen and her enemies thundering go,  
 On toward Weimar they sped.

The royal course—swift and brave,  
 And his royal robes—lives to save—

But no!

*Vive l'empereur!* ring—arp and clear,  
 turns and is startled to see them so  
 near,

Then softly speaks in her charger's ear  
 And away he bounds like a roe.

He speeds as though on the wings of the  
 wind,

The Queen's pursuers are left behind  
 No more

She tears, though each trooper grasps his  
 reins,

stands up in his stirrups, strikes spurs and  
 strains,

for ride as they may, her steed still gains  
 And Weimar is just before

Safe! The clatter now fainter grows:  
 She sees in the distance her laboring foes,  
 The gates of the fortress stand open wide  
 To welcome the German nation's bride so  
 dear.

With gallop and dash, into Weimar she  
 goes.

And the gate at once he ordered to be closed,  
 Give thanks, give thanks! She is safe with  
 those

Who hail her with cheer on cheer!

A. L. A. SMITH.

MARCO BOZZARIS.

The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.  
 The speaker then was the Queen's ride.

**A**T midnight in his tented tent,  
 The Turk dreaming of the

Who he saw in his dream,  
 Si

In the night he saw the count he bore  
 The

The

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And

As

Strike

Strike

God, and your native land!

They fought,—like brave men, long and well,  
 They piled that ground with Moslem slain;  
 They conquered—but Bozzaris fell,  
 Bleeding at every vein.  
 His few surviving comrades saw  
 His smile when rang their proud hurrah  
 And the red field was won;  
 Then saw in death his eyelids close  
 Calmly, as to a night's repose,  
 Like flowers at set of sun.

Bozzaris! with the stoned brave,  
 Greece nurtured in her glory's time,  
 Rest thee—there is no prouder grave,  
 Even in her own proud clime.  
 She wore no funeral weeds for thee,  
 Nor bade the dark hearse wave its plume,  
 Like torn branch from death's leafless tree,  
 In sorrow's pomp and pageantry.  
 The heartless luxury of the tomb:  
 But she remembers thee as one  
 Long loved and for a season gone.  
 For thee her poets' lyre is wreathed,  
 Her mable wrought, her music-breathed  
 For thee she rings the birthday bells;  
 Of thee her babes' first lispings tell;  
 For thine her evening prayer is said  
 At palace couch, and cottage bed;  
 Her soldier, closing with the foe,  
 Gives for thy sake a deadlier blow;  
 His plighted maiden, when she tears  
 For him, the joy of her young years,  
 Thinks of thy fate, and checks her tears.  
 And she, the mother of thy boys,  
 Though in her eye and faded cheek  
 Is read the grief she will not speak,  
 The memory of her buried joys,  
 And even she who gave thee birth,  
 Will, by their pilgrim-circled hearth,  
 Talk of thy doom without a sigh:  
 For thou art freedom's now, and fame's,  
 One of the few, the immortal names  
 That were not born to die.

FITZ GREEN HALLECK.

#### CHARGE OF THE LIGHT BRIGADE.

**H**alf a league, half a league,  
 Half a league onward,  
 All in the valley of death  
 Rode the six hundred.  
 "Forward, the Light Brigade!"  
 Charge for the guns!" he said.

Into the valley of death,  
 Rode the six hundred.

"Forward, the Light Brigade!"  
 Was there a man dismayed?  
 Not though the soldiers knew  
 Some one had blundered:  
 Theirs not to make reply,  
 Theirs not to reason why,  
 Theirs but to do and die;  
 Into the valley of death,  
 Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them,  
 Volleyed and thundered:  
 Stormed at with shot and shell,  
 Boldly they rode and well:  
 Into the jaws of death,  
 Into the mouth of hell,  
 Rode the six hundred.

Flashed all their sabres bare,  
 Flashed as they turned in air,  
 Sabring the gunners there,  
 Charging an army, while  
 All the world wondered:  
 Plunged in the battery smoke,  
 Right through the line they broke  
 Cossack and Russian  
 Reeled from the sabre-stroke,  
 Shattered and sundered.  
 Then they rode back—but not,  
 Not the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them,  
 Volleyed and thundered,  
 Stormed at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well,  
 Came through the jaws of death,  
 Back from the mouth of hell,  
 All that was left of them,  
 Left of six hundred.

When can their glory fade?  
 O, the wild charge they made!  
 All the world wondered.  
 Honor the charge they made!  
 Honor the Light Brigade,  
 Noble six hundred!

ALFRED TENNYSON.

AMERICA.

My country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing;  
Land where my fathers died,  
Land of the pilgrims' pride,  
From every mountain side  
Let freedom ring.

My native country, thee,  
Land of the noble free,  
Thy name I love;  
I love thy rocks and rills,  
Thy woods and templed hills;  
My heart with rapture thrills  
Like that above

Let music swell the breeze,  
And ring from all the trees  
Sweet freedom's song;  
Let mortal tongues awake,  
Let all that breathe partake,  
Let rocks their silence break  
The sound prolong.

Our fathers God, to Thee,  
Author of liberty,  
To Thee we sing;  
Long may our land be bright  
With freedom's holy light:  
Protect us by Thy might,  
Great God, our King.  
SAMUEL FRANCIS SMITH

TRUE PATRIOTISM IS UNSELFISH.

Right and wrong, justice and crime, exist independently of our country. A public wrong is not a private right for any citizen. The citizen is a man bound to know and do the right, and the nation is but an aggregation of citizens. If a man should shout, "My country by whatever means extended and bounded; my country, right or wrong!" he merely repeats the words of the thief who steals in the street, or of the trader who swears falsely at the customhouse, both of them chuckling, "My fortune; however acquired." Thus gentlemen, we see that a man's country is not a certain area of land of mountains, rivers and woods—but it is principle, and patriotism is loyalty to that principle.

In poetic minds and in popular enthusiasm, this feeling becomes closely associated with the soil and symbols of the country. But the secret sanctification of the soil and the symbol, is the idea which they represent; and this idea, the patriot worships, through the name and the symbol, as a lover kisses with rapture the glove of his mistress and wears a lock of her hair upon his heart.

So, with passionate heroism, of which tradition is never weary of tenderly telling, Arnold von Winkelried gathers into his bosom the sheaf of foreign spears, that his death may give life to his country. So Nathan Hale, disclaiming no service that his country demands, perishes untimely, with no other friend than God and the satisfied sense of duty. So George Washington, at once comprehending the scope of the destiny to which his country was devoted, with one hand puts aside the crown, and with the other sets his slaves free. So, through all history from the beginning, a noble army of martyrs has fought fiercely and fallen bravely for that unseen mistress, their country. So through all history to the end, as long as men believe in God, that army must still march and fight and fall,—recruited only from the flower of mankind, cheered only by their own hope of humanity, strong only in their confidence in their cause. GEORGE WILLIAM CURTIS.

PATRIOTISM ASSURES PUBLIC FAITH.

To expatiate on the value of public faith, may pass, with some men, for declamation; to such men I have nothing to say. To others I will urge, can any circumstance mark upon a people more turpitude and debasement, than the want of it? Can anything tend more to make men think themselves mean, or degrade to a lower point their estimation of virtue, than such a standard of action?

It would not merely demoralize mankind; it tends to break all the ligaments of society, to dissolve that mysterious charm which attracts individuals to the nation, and to inspire, in its stead, a repulsive sense of shame and disgust.

What is patriotism? Is it a narrow affection for the spot where a man was born? Are the very cloths where we tread entitled to this ardent preference because they are greener? No, sir, this is not the character of the virtue; and it soars higher for its object. It is an extended self-love, mingling with all the enjoyments of life and twisting itself with the minutest filaments of the heart. It is thus we obey the laws of society, because they are the laws of virtue. In their authority we see, not the array of force and terror, but the venerable image of our country's honor. Every good citizen makes that honor his own, and cherishes it not only as precious, but as sacred. He is willing to risk his life in its defence, and is conscious that his rights protect, or while he gives it. For what rights of a citizen will be deemed inviolable, when a state renounces the principles that constitute their security? Or if his life should not be invaded, what would its enjoyments be, in a country odious in the eyes of strangers and dishonored in his own? Could he look with affection and veneration to such a country, as his parent? The sense of having one would die within him; he would blush for his patriotism, if he retained any, and justly, for it would be a vice. He would be a banished man in his native land.

I see no exception to the respect that is paid among nations to the law of good faith. If there are cases in this enlightened period, when it is violated, there are none when it is deemed. It is observed by Barbarians: a whiff of tobacco smoke, or a strip of beads, gives not merely binding force, but sanctity, to treaties. Even in Africa, a truce may be bought for money; but war in Africa, even Algiers is too wise, or too just, to dishonour and annul a declaration. Thus wars of neither the honor nor of savages, nor the principles of an association for prey and plunder, permit nations to despise its engagements. It is, sir, there could be no resurrection from the foot of the gallows, if the victims of justice could fly again, collect together, and form a society, they would, however loath, soon and themselves obliged to make justice that justice under which they fell, the funda-

mental law of their state. They would perceive it was their interest to make others respect, and they would therefore soon pay some respect themselves to the obligations of good faith.

It is painful, I hope it is superfluous, to make even the supposition that America should furnish the occasion of this opprobrium. No let me not even imagine that a republican government spring, as our own is, from a people enlightened and incorrupt, a government whose origin is right, and whose daily discipline is duty, can, upon solemn debate, make its option to be faithful, can dare to act what despots dare not avow, what our own example evinces the states of Barbary are unsuspected of. No, let me rather make the supposition that Great Britain refuses to execute the treaty after we have done everything to carry it into effect. Is there any language of reproach pungent enough to express your commentary on the fact? What would you say, or rather what would you not say? Would you not tell them, wherever an Englishman might travel, shame would stick to him, he would disown his country? You would exclaim, England, proud of your wealth and arrogant in the possession of power, blush for these distinctions, which become the vehicles of your dishonor. Such a nation might truly say to corruption, Thou art my father, and to the worm, Thou art my mother and my sister. We should say of such a race of men, their name is a heavier burden than their debt.

FISHER AMES.

#### VICTORIA, FIRST OF ALL SOVEREIGNS.

THE coronation of Queen Victoria is no mere chronological landmark. It is no mere record of a division of time useful for the historian or the chronometer. We feel as we do feel because we were intimately associated with the personality of Queen Victoria during the succession of the great monarch who headed her reign, and during the development of the empire wherever she has ruled, and in so associating her personality with these events surely we do well.

The importance of the Constitution, in my judgment, is not a diminishing, but an

increasing factor. It is increasing and must increase with all the growth and development of those free, self-governing communities—those new commonwealths beyond the seas which are bound to us by the person of the sovereign, who is the leading symbol of the unity of the empire.

A. J. BALFOUR.

LIBERTY AND UNION ONE AND INSEPARABLE.

I PROFESS, sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our Federal Union. It is to that Union that we owe our safety at home, and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues, in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences these great interests immediately awoke, as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings; and, although our territory has stretched out wider and wider, and our population spread farther and farther, they have not outrun its protection or its benefits. It has been to us a copious fountain of national, social, and personal happiness. I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty, when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short short sight, I can fathom the depth of the abyss below: nor could I regard him as a safe counsellor in the affairs of this government, whose thoughts should be mainly bent on considering, not how the Union may be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed.

While the Union lasts, we have high,

SC

exciting gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that in my day, at least, that curtain may not rise! Go I grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dismembered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood!

Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, not a single star obscured; bearing for its motto no such miserable interrogatory as, *What is all this worth?* nor those other words of delusion and folly, — *Liberty first and Union afterwards*; but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart. — *Liberty and Union now and forever, one and inseparable!*

DANIEL WEBSTER.

THE BATTLE-HYMN OF THE REPUBLIC.

*— "The name of the Lord is our strong hold."*

MINI eyes have seen the glory of the coming of the Lord;

He is trampling out the vintage where the grapes of wrath are stored.

He hath loosed the rattling lightning of his terrible swift sword.

His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps;

They have builded him an altar in the evening dews and damps;

I can read his righteous sentence by the dim and flaring lamps;

His day is marching on.

I have read a fiery gospel, writ in burnished  
rows of steel;  
"As ye deal with my contemners, so with  
you my grace shall deal;  
Let the Hero, born of woman, crush the  
serpent with his heel,  
Since God is marching on."

He has sounded forth the trumpet that shall  
never call retreat;  
He is sifting out the hearts of men before  
his judgment seat;  
Oh, be swift, my soul, to answer him! be  
jubilant, my feet!  
Our God is marching on.

In the beauty of the lilies, Christ was born  
across the sea,  
With a glory in his bosom that transfigures  
you and me;  
As he died to make men holy, let us die to  
make men free.

While God is marching on  
JULIA WARD HOWE.

#### CUSTER'S LAST CHARGE.

Gen. George A. Custer, U. S. Army, 1839-1876. Served with distinction in the Mexican War. Was killed at General Lee's battle of Gettysburg. He was killed in the West in 1876, at the battle of Little Bighorn, Montana. He was buried in the cemetery at Fort Union, New Mexico.

"**D**EAD! Is it possible? He, the bold  
rider,  
Custer, our hero, the first in the  
fight,  
Charming the bullets of yore to fly wider,  
Shunning our battle king's ringlets of  
light!  
Dead! our young chieftain, and dead all  
forsaken!  
No one to tell us the way of his fall!  
Slain in the desert, and never to waken,  
Never, not even to victory's call!"  
Comrades, he's gone—but ye need not be  
grieved;  
No, my way may be like his when I die!  
No regrets wasted on words I am leaving,  
Falling with brave men, and face to the  
sky,  
Death's but a journey, the greatest must  
take it;  
Fame is eternal, and better than all.

Gold though the bowl be, 'tis fate that  
must break it,  
Glory can hallow the fragments that fall.

Proud for his fame that last day that he met  
them!  
All the night long he had been on their  
track.

Scorning their traps and the men that had  
set them,  
Wild for a charge that should never give  
back.

There on the hill-top he halted and saw  
them,  
Lodges all loosened and ready to fly.

Hurrying scouts, with the tidings to awe  
them,  
Told of his coming before he was nigh.

All the wide valley was full of their forces,  
Gathered to cover the ledges' retreat,  
Warriors running in haste to their horses,  
Thousands of enemies close to his feet!  
Down in the valleys the ages had hollowed,  
There lay the Sitting Bull's camp for a  
prey!

Numbers! What recked he? What recked  
those who followed?

Men who had fought ten to one ere that  
day?

Out swept the squadrons, the fated three  
hundred,

Into the battle-line steady and full,  
Then down the hillside exultingly thun-  
dered.

Into the hordes of the Old Sitting Bull!  
Wild Ogalallah, Arapahoe, Cheyenne,

Wild Horse's braves, and the rest of their  
crew,  
Shrank from that charge like a herd from a  
lion.

Then closed around the great hail of wild  
Sioux.

Right to the centre he charged, and then,  
facing—

Hark to those yells? and around them,  
oh, see!

Over the hilltops the devils came racing,  
Coming as fast as the waves of the sea!  
Red was the circle of fire about them!  
No hope of victory, no ray of light,

Shot through that terrible black cloud  
without them,  
Brooding in death over Custer's last fight.

Then, did he blench? Did he lie like a  
craven,

Begging the torturing fiends for his life?  
Was there a soldier who carried the Seven  
Flinched like a coward or fled from the  
strife?

No, by the blood of our Custer, no  
quailing?

There in the midst of the devils they  
close,

Hemmed in by thousands, but ever assail-  
ing,

Fighting like tigers, all bayed amid foes!

Thicker and thicker the bullets came  
singing;

Down go the horses and riders and all;  
Swiftly the warriors round them were  
ringing

Circling like buzzards awaiting their fall.  
See the wild steeds of the mountain and  
prairie,

Savage eyes gleaming from forests of  
mane;

Quivering lances with pennons so airy;  
War-painted warriors charging amain.

Backward again and again they were driven,  
shrinking to close with the lost little  
band,

Never a cap that had worn the bright  
Seven

Bowed till its wearer was dead on the  
strand.

Closer and closer the death-circle growing,  
Even the leader's voice, clarion clear.

Rang out his words of encouragement  
glowing,

"We can but die once, boys, but sell  
your lives dear!"

Dearly they sold them like Berserkers  
raging

Facing the death that encircled them  
round;

Death's bitter pangs by their vengeance  
assuaging,

Marking their tracks by the dead on the  
ground.

Comrades our children shall yet tell their  
story,

Custer's last charge on the Old Sitting  
Bull;

And ages shall swear that the cup of his  
glory,

Needed but that death to render it full

FREDERICK WHITTAKER.

FITZHUGH LEE.

General Fitzhugh Lee was Colonel at Havana, when the Span-  
ish-American War broke out. His first action, he refused to  
leave his post, though orders came to do so. A year later he  
just was shot, then reported, being held off the fact to depart,  
called forth universal praise.

Cool amid the battle's din  
Lee without, but fire within,  
Leading to the charge his men,

Much we praise the soldier then;  
But we honor far the more

One who on a foreign shore,  
True to duty takes his stand

With his country's flag in hand,  
And, though great the peril be,

Bows no head and bends no knee—  
Fitzhugh Lee.

Gallant veteran, tried and true,  
Hands and hearts go forth to you.

'Mid the sounds that others stir,  
Hiss of reptile, yelp of cur,

'Mid our country's foes you stood  
With a calm and fearless mood.

Therefore, veteran, tried and true,  
Strong our pride has grown in you;

And when you return o'er sea  
Warm your welcome here shall be,

Fitzhugh Lee.

Where our mountains milk the sky,  
Where our many cities lie,

By Potomac's hallowed stream;

Where the Hudson's waters gleam,

By the Mississippi's mouth

East and West and North and South—

Whereso'er o'er land and seas,

Floats Old Glory in the breeze,

Whereso'er our people be,

All to honor you agree.

Fitzhugh Lee

THOMAS DUNN ENGLISH.



PROPHETIC TOAST TO COMMODORE  
DEWEY.

In November, 1897, at the suggestion of the Assistant Secretary of the Navy, Theodore Roosevelt, George Dewey was made a Commodore and ordered to take charge of the Asiatic Squadron, which afterwards destroyed the Spanish fleet at Manila. Dewey was a popular member of the Metropolitan Club, Washington, and just before his departure a reception was given at which the following toast was offered and received with enthusiasm. In the light of later events, it has been regarded as a happy prophecy, the fulfilment of which entitles the lines to preservation.

FILL all your glasses full to-night;  
The wind is off the shore;  
And be it feast or be it fight,  
We pledge the Commodore.

Through days of storm, through days of  
calm,

On broad Pacific Seas,  
At anchor off the Isles of Palm,  
Or with the Japanese;

Ashore, aloft, on deck, below,  
Or where our bulldogs roar,  
To back a friend or breast a foe  
We pledge the Commodore.

We know our honor'll be unstained,  
Where'er his pennant flies;  
Our rights respected and maintained,  
Whatever power defies.

And when he takes the homeward tack,  
Beneath an admiral's flag,  
We'll hail the day that brings him back,  
And have another jag.

THE BATTLE OF MANILA BAY.

AT break of dawn Manila Bay  
A sheet of limpid water lay,  
Extending twenty miles away.

Twenty miles from shore to shore,  
As creeping on a squadron bore  
As squadron never moved before.

Majestic in his hidden might,  
It passed Corregidor at night,  
Inspired to battle for the right.

And grandly on the flagship led,  
Six ships—Olympia e'er ahead—  
With battle flags at each masthead

The Baltimore and Raleigh true,  
The Petrel, Boston, Concord, too,  
Their flags of glory proudly flew.

As early daylight broke upon  
The bay—before the rise of sun—  
Was seen the flash of opening gun;

Then every second heard the roar  
Of shell and shrapnel bursting o'er  
Our brave undaunted Commodore!

"Hold our fire!" he calmly said,  
As from the bridge he bravely led  
To death or glory on ahead!

And from his lips or from his hand  
But one direction, one command,  
"Follow the flagship by the land,"

Full twenty minutes slowly crept  
Ere lightning from our turrets leapt,  
And pent up hell no longer slept!

The Spanish fleet, a dozen strong,  
Was now in range, and haughty wrong  
Was swept by awful fire along

Explosions wild destruction brought  
'Mid flames that mighty havoc wrought  
As either side in fury fought.

So back and forth in angry might,  
The Stars and Stripes waved on the fight,  
'Mid bursting shells in deadly flight!

The Spanish decks with dead were strewn,  
Their guns on shore were silenced soon,  
Their flags were down ere finish of noon.

Their ships, their batteries on the shore  
Were gone to fight again no more—  
Their loss, a thousand men or more!

Dawned on the fleet that Dewey led  
A miracle, while Spaniards bled:  
For on our side was not one dead!

The battle of Manila Bay  
From mind shall never pass away—  
Nor deeds of glory wrought that day.

For 'mid the battle's awful roar  
The Spanish pride, to rise no more  
Was humbled by our Commodore

CORWIN P. ROSS.

THEY'LL NEVER GET HOME.

*Keeter may Dress in Uncle Sam costume.*

When it was learned that Admiral Cervera had left the Cape and sailed, it was the talk of the entire Navy in May, 1898. Keeter and I were in the same place and I saw him and I heard the same news and I saw him and I heard the same news. I was at the same time at the same place and I saw him and I heard the same news. I was at the same time at the same place and I saw him and I heard the same news. I was at the same time at the same place and I saw him and I heard the same news.

By gosh! but we've got 'em— in old  
Santiago  
Cervera is bottled— the news is from  
Schley.  
I know d mighty well we would get that  
there dago  
And cork him in tight, in the sweet by-  
and by.  
Things looked purty billous some days, I'll  
admit it.  
And clouds sorter hung round the Capitol  
dome  
Till Schley's message came, an' 'twas this  
way he writ it—  
I've got 'em," he says, "an' they'll  
never git home."  
By ginger! it sounded like music for  
sweetness'  
I jest got right up an' give three rousin'  
cheers  
It had such neatness an' sorter completeness  
It seem' to fit into my hungerin' ears  
I could jest shut my eyes an' see Schley's  
boats a-lavin'  
Kinder peaceful out there where the blue  
billows foam:  
I could 'ster a minute and hear him a  
sayin'  
I've got 'em, 'o gosh! an' they'll never  
git home  
Course the next thing 's pose 'll be some-  
s'n to fighting.  
That cussed Cervera won't give up a  
ship.  
An' he'll try to get out of the place, he's so  
tight in  
But the Comm'yons'll see he don't give  
us the ship.  
That Pole-dee-Barnaby gang made us weary,

An' we got some disgusted with Seenyor  
De Lome,  
But I'm sorter attached to that feller  
Cervera,  
An' we've got him 'o gosh! an' he'll  
never git home

THE WAR SHIP "DIXIE."

THEY VE named a cruiser "Dixie"  
that's what the papers say  
An' I hears they're goin' to man her  
with boys that wore the gray,  
Good news! It sorter thrills me and makes  
me want ter be  
Whar' the ban is playin' "Dixie" and  
the "Dixie" puts ter sea'  
They ve named a cruiser "Dixie" An'  
fellers, I'll be bound  
You're goin' ter see some fightin' when  
the "Dixie" swings aroun'  
Ef any o' them Spanish ships shall strike  
her, East or West,  
Just let the ban play "Dixie" an' the  
boys'll do the rest'  
I want ter see that "Dixie" I want ter  
take my stin'  
On the deck of her and holler "Three  
cheers for Dixie-yan"  
She means we're all united, 'twa war hurts  
healed away  
An' "Way Down South in Dixie" is  
national to day  
I bet you she's a good one, I'll stake my  
last red cent  
Thar ain't no better timber in the whole  
blame-Southland'  
An' all their shiny battleships beside that  
ship an' mine  
Fer when it comes to "Dixie" that's  
something in a name  
Here's three cheers and a ragtime, as hearty  
as kin be  
An' let the ban play "Dixie" when the  
"Dixie" puts ter sea'  
She'll sail her way an' win the day from  
shir' a mast ter West  
Just let the ban play "Dixie" and the  
boys'll do the rest'

FRANK L. STANTON.

*[Vertical text, likely a page number or reference: 125 1111 1111 1111 1111 1111 1111 1111 1111 1111]*

## THE NEW "ALABAMA."

One of the "Littleships of the American Navy." The following poem was written by a southerner during the Spanish American War.

**T**HARS a bran new "Alabama" that  
they're fittin' out for sea,  
An' them that's seen her tell me she's  
as lively as kin be;  
An' them big Havana gin'ruls better open  
wide their gates  
Ef she's any like her namesake of the old  
Confed'rit States!

A bran' new "Alabama!" She orter be  
the best  
That ever plowed a furrow in the ocean—  
east or west!

An' I'm shore that she'll be heard from—  
jest open wide your gates  
Ef she's any like her namesake of the old  
Confed'rit States!

I bet she's full o' sperrit! I bet her guns  
'll keep  
The Spanish ernisers huntin' fer a harbor  
on the deep!

She'll storm the forts an' take 'em—she'll  
batter down the gates  
Ef she's any like her namesake of the old  
Confed'rit States!

## THE "MERRIMAC."

On June 25, young Lieutenant Hobson of Alabama and 2200 other seamen preferred one of the most daring and brilliant military operations of the war, by running the Merrimac through the mine field of Spanish forts and sinking it in the mouth of Santiago Bay, Cuba, before the Spanish fleet from coming out. The ship was a great ironclad, swung out of the channel far enough to pass the mine field, but the deed was none the less the greatest in the war.

**T**HUNDER peal and roar and rattle of the  
ships in line of battle,  
Rumbling noise of steel volcanoes  
hurling metal from the shore,  
Drowned the sound of quiet speaking and  
the creaking, creaking, creaking  
Of the steering gear that turned her  
toward the narrow harbor door.

On the hulk was calm and quiet, deeper for  
the shotward riot;  
Dumb they watched the fountains  
streaming, mute they heard the  
waters hiss.

Till one laughed and murmured, "Surely  
it was worth while rising early  
For a fireworks exhibition of such char-  
acter as this."

Down the channel the propeller drove her  
as they tried to shell her  
From the dizzy heights of Morro and  
Socapa parapet;  
She was torn and she was battered, and  
her upper works were shattered  
By the bursting of the missiles that in  
air above her met.

Parallels of belching cannon marked the  
winding course she ran on,  
And they flashed through morning dark-  
ness like a giant's flaming teeth;  
Waters steaming, boiling, churning; rows  
of muzzles at each turning;  
Mines like geysers spouting after and  
before her and beneath.

Not a man was there who faltered; not a  
theory was altered  
Of the detailed plan agreed on—not a  
doubt was there expressed;  
This was not a time for changing, deviat-  
ing, re-arranging;  
Let the great God help the wounded, and  
their courage save the rest.

And they won. But greater glory than the  
winning is the story  
Of the foe's friendly greeting of that  
valiant captive band;  
Speech of his they understood not, talk to  
him in words they could not;  
But their courage spoke a language that  
all men might understand.

## "DO NOT CHEER."

General O. O. Howard, the great Christian general on the Northern side and General Stonewall Jackson the poor hero of the Confederacy, have their counterparts in Captain Philip of the battleship "Texas," at the battle of Santiago, July 3, 1898. No other in that great naval battle did more gallant service than the "Texas." When the victory was won and the decks were strewn with dying and wounded Spaniards, rescued by the passing ships and from the sea the sailors of the "Texas" prepared to cheer. Captain Philip stopped them with the words, "Do not cheer, boys, the poor fellows are dying. Let every man of believers in God join with me in prayer." It was a most solemn scene.

**T**HE smoke hangs heavy o'er the sea,  
Beyond the storm swept battle line,  
Where floats the flag of Stripes and  
Stars,  
Triumphant o'er the shattered foe,  
The walls of Morro thunder still their roar;  
Helpless, a mass of flame, the foe's drifts,  
And o'er her decks the flag of white.

Hushed voices pass the word from lip to lip,  
 And grimy sailors silent stand beside the guns,  
 "Cease firing. An enemy is dying. Do not cheer."

"An enemy is dying. Do not cheer."  
 Thy servants' glorious tribute to Thy name,  
 Christ, Lord, who rules the battle well,  
 Who, watching, guards our destinies,  
 And seeth e'en the sparrows fall.  
 Redly, through drifting smoke, the sun  
 looks down  
 On silent guns and shot-pierced bloody  
 wreck,  
 Long lines of weary men, with heads bowed  
 low,  
 Give thanks, in presence of Thy reaper  
 grim  
 Thy will be done, O Lord, Thou rulest all.  
 J. HERBERT STEVENS.

THE HERO DOWN BELOW.

After the battle of Santiago, in which the "Prize" (sixty) Commodore Schley's flagship and the mighty "Oregon" had chased the "Christ" (bad Cuban) for six miles, and forced her to surrender, the generous hearts of Commodore Schley for the engineers and men who for hours had labored in the dark, swells of the sea in a temperature of 100 degrees, pulling, heaving, and toiling to ship her greater speed. "I have seen," wrote Lieutenant Ingraham to his kinsman, "the quints appear from deck, and I with tears in his eyes, Commodore Schley pointed to the quints, and officers to the men and exclaimed: "There are the forces, they are the men who won this battle."

In the awful heat and torture  
 Of the fires that leap and dance  
 In and out the furnace doors that never  
 close,  
 On in silence he must work,  
 For with him there's ne'er a chance  
 On his brow to feel the outer breeze that  
 blows.

For they've locked him in a room,  
 Down below,  
 In a burning, blazing tomb,  
 Down below,  
 Where he cannot see the sky,  
 Cannot learn in time to fly,  
 When destruction stalketh nigh,  
 Down below.

Though his name is never mentioned,  
 Though we see or know him not,  
 Though his deeds may never bring him  
 worldly fame,

He's a man above the others  
 And the bravest of the lot—  
 And the hero of the battle, just the same,  
 He's the man who does the work.  
 Down below,  
 From the labor does not slirk,  
 Down below,  
 He is shoveling day and night,  
 Feeling flames a blazing bright,  
 Keeping up a killing fight  
 Down below.

WHEELER AT SANTIAGO.

General Joseph Wheeler, a Spanish American War hero, was the only general to be killed in the long Civil War. He was first, and last, to fall in battle. He was killed in the Spanish American War. Wheeler was killed in the battle of Santiago on July 3, 1898.

Into the thick of the fight he went, pallid  
 and sick and wan,  
 Borne in an ambulance to the front, a  
 ghostly wisp of a man;  
 But the fighting soul of a fighting man,  
 approved in the long ago,  
 Went to the front in that ambulance, and  
 the body of Fighting Joe.

Out from the front they were coming back,  
 smitten of Spanish shells—  
 Wounded boys from the Vermont hills and  
 the Alabama dells;  
 "Put them into this ambulance; I'll ride to  
 the front," he said,  
 And he climbed to the saddle and rode right  
 on that little old ex-Confed.

From end to end of the long blue ranks rose  
 up the ringing cheers,  
 And many a powder blackened face was  
 furrowed with sudden tears,  
 As with flashing eyes and gleaming sword,  
 and hair and beard of snow,  
 Into the hell of shot and shell rode little old  
 Fighting Joe!

Sick with fever and racked with pain, he  
 could not stay away,  
 For he heard the song of the yester-years in  
 the deep mouthed cannon's bay—  
 He heard in the calling song of the guns  
 there was work for him to do,  
 Where his country's best blood splashed  
 and flowed 'round the old Red, White  
 and Blue.

## PATRIOTISM AND WAR

Fevered body and hero heart! This Union's  
heart to you  
Beats out in love and reverence—and to  
each dear boy in blue  
Who stood or fell—mid the shot and shell  
and cheered in the face of the foe,  
As, wan and white, to the heart of the fight  
rode little old Fighting Joe!

JAMES LINDSAY GORDON.

### DIXIE DOODLE.

A century of peace has dawned; the  
North and South are plighted,  
And all their lovers' quarrels have  
been forever righted  
There is no North there is no South, no  
Johnny Reb to bandy;  
No feud, no scores to settle up—no Yankee  
Doodle Dandy

What have we, then? A land serene, united,  
heart to hand, sin,  
Which, like a sum of numbers, never yields  
but one true answer,  
Who have we, then, in this great land,  
above its bonded huddle,  
With Northern pluck and Southern nerve?  
His name is Dixie Doodle!

Then hip, hurrah! for this brave youth,  
unbought of bond or huddle—  
The conqueror of future worlds—the grow-  
ing Dixie Doodle!

### THE GREATER REPUBLIC.

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GUARDIANS of the Union League:  
The Republic never retreats.  
Why should it retreat? The Re-  
public is the highest form of civilization,  
and civilization must advance. The Re-  
public's young men are the most virile and  
may-ested of the world and they put for  
enterprise worthy of their power. The  
Republic's preparation has been the self dis-  
cipline of a century and that preparedness  
has made its task. The Republic's oppor-  
tunity is as noble as its strength and that  
opportunity is here. The Republic's duty  
is as sacred as its opportunity is real, and  
Americans must desert their duty

The Republic could not retreat if it  
would; whatever its destiny it must pro-  
ceed. For the American Republic is a part  
of the movement of a race—the most mas-  
terful race of history—and race movements  
are not to be stayed by the hand of man.  
They are mighty answers to Divine com-  
mands. Their leaders are not only states-  
men of peoples—they are prophets of God.  
The inherent tendencies of a race are its  
highest law. They precede and survive all  
statutes, all constitutions. The first ques-  
tion real statesmanship asks is: What are  
the abiding characteristics of my people?  
From that basis all reasoning may be  
natural and true. From any other basis all  
reasoning must be artificial and false.

The sovereign tendencies of our race are  
organization and government. Organiza-  
tion means growth. Government means  
administration. When Washington pleaded  
with the States to organize into a con-  
solidated people, he was the advocate of  
perpetual growth. When Abraham Lin-  
coln argued for the indivisibility of the  
Republic he became the prophet of the  
Greater Republic. And when they did  
both they were but interpreters of the ten-  
dencies of the race. That is what made  
them Washington and Lincoln. They are  
the great Americans because they were the  
supreme constructors and conservers of  
organized government among the American  
people.

God did not make the American people  
the mightiest human force of all time simply  
to feed and die. He did not give our race the  
brain of organization and heart of domain  
to no purpose and no end. No; he has  
given us a task equal to our talents. He  
has appointed for us a destiny equal to our  
endowments. He has made us the Lords  
of civilization that we may administer civ-  
ilization. Such administration is needed in  
Cuba. Such administration is needed in  
the Philippines. And Cuba and the Philip-  
pines are in our hands.

All protests against the greater Repub-  
lic are tolerable except this constitutional  
objection. But they who resist the Repub-  
lic's career in the name of the Constitution  
are not to be endured. They are jugglers  
of words. Their counsel is the wisdom of

verbiage. They deal not with realities, neither give heed to vital things. The most magnificent fact in history is the mighty movement and mission of our race, and the most splendid phrase of the world resembling in movement is the entrance of the American people as the greatest force on the earth to do their part in advancing civilization among mankind, and they are not to be halted by a trick of words called constitutional arguments. Precedents to legal learning have always been made of all virile interpretations of the Constitution.

Let the Republic govern as conditions demand; the Constitution does not hem in its brain nor palsy its hand.

Imperialism is not the word for our vast work. Imperialism means the oppression of the national greatness in our oppression, and we oppress not. Imperialism, as used by the opposers of national destiny, means monarchy, and tax rates of monarchy are spent. Who honestly believes that the liberties of 80,000,000 Americans will be destroyed because the Republic administers civilization in the Philippines? Who honestly believes that the institutions are stricken unto death because the Republic, under God, takes its place as the first power of the world? Who honestly believes that we plunge to our doom when we march forward in a path of duty prepared by a higher wisdom than our own? Those who so believe have lost their faith in the immortality of liberty. Those who so believe have lost the reckoning of events, and think it sunset when it is, in truth, only the breaking of another day, the day of the Greater Republic, dawning in the twentieth century.

The Republic never retreats. Its flag is the only flag that has never lowered. Where the flag leads we follow, and we know that the hand that leads it is only the unseen hand of God. We follow the flag and independence is ours. We follow the flag and nationality is ours. We follow the flag and oceans are ruled. We follow the flag and, in Occident and Orient, tyranny falls and barbarism is subdued. We follow the flag at Trenton and Valley Forge, at Saratoga and upon the crimson seas, at Buena Vista and Chapultepec, at

Gettysburg and Missionary Ridge, at San Juan and Manila, and everywhere and always in our larger liberty, nobler opportunity and greater human happiness, for everywhere and always, it means the blessings of the Greater Republic. And so God leads, we follow the flag, and the Republic never retreats.

#### BOUND IN HONOR TO GRANT PHILIPPINE INDEPENDENCE.

Suppose there were no Constitution, suppose there were no Declaration of Independence, if there were no international law, if there were nothing but the history of the past two years, the American people would be bound in honor, if there be honor, bound in common honesty, if there be honesty, not to crush out this Philippine Republic, and not to wrest from this people its independence. The history of our dealing with the Philippine people is found in the reports of our commanders. It is all contained in our official documents, and in published statements of General Anderson and in the speeches of the President. It is little known to the country to-day. When it shall be known, I believe it will cause a revolution in public sentiment.

There are 1200 islands in the Philippine group. They extend as far as from Maine to Florida. They have a population variously estimated at from 8,000,000 to 12,000,000. There are wild tribes who never heard of Christ and islands that never heard of Spain. But among them are the people of the island of Luzon, numbering 3,500,000, and the people of the Visay islands, numbering 2,500,000 more. They are a Christian and civilized people. They wrested their independence from Spain and established a republic. Their rights are no more to be affected by the few wild tribes in their own mountains or by the dwellers in the other islands than the rights of our old thirteen states were affected by the French in Canada, or the Six Nations of New York, or the Cherokees of Georgia, or the Indians west of the Mississippi.

Twice our commanding generals, by their own confession, assured these people of their independence. Clearly and beyond all cavil we formed an alliance with them. We expressly asked them to co-operate with us. We handed over our prisoners to their keeping; we sought their help in caring for our sick and wounded.

We were told by them again and again and again that they were fighting for independence. Their purpose was as well known to our generals, to the war department, and to the president, as the fact that they were in arms. We never undeceived them until the time when hostilities were declared in 1899. The president declared again and again that we had no title and claimed no right to anything beyond the town of Manila. Hostilities were begun by us at a place where we had no right to be, and were continued by us in spite of Aguinaldo's disavowal and regret and offer to withdraw to a line we should prescribe. If we crush that republic, despoil that people of their freedom and independence, and subject them to our rule, it will be a story of shame and dishonor.

GEORGE F. HOAR.

#### NO DISHONOR TO HAUL DOWN THE FLAG.

(A Continuation of the Foregoing.)

Is there any man so bold as to utter in seriousness the assertion that where the American flag has once been raised it shall never be hauled down? I have heard it said that to haul down or to propose to haul down this national emblem where it has once floated is poltroonery. Will any man say it was poltroonery when Paul Jones landed on the northeast coast of England that he took his flag away with him when he departed? Was Scott a poltroon, or was Polk a poltroon? Was Taylor a poltroon? Was the United States a nation of poltroons when they retired from the city of Mexico or from Vera Cruz without leaving the flag behind them? Were we poltroons when we receded from Canada? If we had made the attack on the coast of Spain, at one time contemplated during this very war, were we pledged to hold and govern Spain forever or be disgraced in the eyes

of mankind if we failed to do it? Has England been engaged in the course of poltroonery all these years when she has retired from many a field of victory? According to this doctrine, she was bound to have held Belgium forever after the battle of Waterloo and Spain forever after Corunna and Talavera. She could not, of course, have retired with honor from Venezuela if the arbitration had not ended in her favor.

Mr. President, this talk that the American flag is never to be removed where it has once floated is the silliest and wildest rhetorical flourish ever uttered in the ears of an excited populace. No baby ever said anything to another baby more foolish. It is the doctrine of purest ruffianism and tyranny.

Certainly the flag should never be lowered from any moral field over which it has once waved. To follow the flag is to follow the principles of freedom and humanity for which it stands. To claim that we must follow it when it stands for injustice or oppression is like claiming that we must take the nostrums of the quack doctor who stamps it on his wares, or follow every scheme of wickedness or fraud, if only the flag be put at the head of the prospectus. The American flag is in more danger from the imperialists than it would be if the whole of Christendom were to combine its power against it. Foreign violence at worst could only rend it. But these men are trying to stain it.

#### THE STARS IN THEIR COURSES FIGHT AGAINST US.

Mr. President, I know how imperfectly I have stated this argument. I know how feeble is a single voice amid this din and tempest, this delirium of empire. It may be that the battle of this day is lost. But I have an assured faith in the future. I have an assured faith in justice and the love of liberty of the American people. The stars in their courses fight for freedom. The ruler of the heavens is on that side. If the battle to-day go against it, I appeal to another day, not distant and sure to come. I appeal from the clapping of hands and the stamping of feet and the brawling and the shouting to the quiet chamber where the

fathers gathered in Philadelphia. I appeal from the spirit of trade to the spirit of liberty. I appeal from the empire to the Republic. I appeal from the millionaire and the boss and the wire-puller and the manager to the statesman of the older time, in whose eyes a guinea never glistened, who lived and died poor, and who left to his children and to his countrymen a good name far better than riches. I appeal from the present, bloated with material prosperity, drunk with the lust of empire, to another and a better age. I appeal from the present to the future and to the past.

G. F. HOAR.

### THE DYING CAPTAIN.

An incident of the battle of San Juan, 1898. It represents the first time that the poet has expressed in the spoken form his feelings of grief, indignation, and the part played by the conditions. The selection is very effective when well read.

"**B**RAVE captain! canst thou speak?  
 What is it thou dost see?  
 A wondrous glory lingers on thy face,  
 The night is past; I've watched the night  
 with thee,  
 Knowest thou the place?"

"*The place?* 'Tis San Juan, comrade. 'Is  
 the battle over?  
 The victory—the victory—is it won?  
 My wound is mortal; I know I cannot  
 recover  
 The battle for me is done."

"I never thought it would come to this!  
 Does it rain?  
 The musketry! Give me a drink; ah,  
 that is glorious!  
 Now if it were not for this pain—this  
 pain—  
 Didst thou say victorious?"

"It would not be strange, would it, if I  
 do wonder?  
 A man can't remember with a bullet  
 in his brain  
 I wish when at home I had been a little  
 fonder—  
 Shall I ever be well again?"

"It can make no difference whether I go  
 from here or there.

Thou'lt write to father and tell him  
 when I am dead?  
 The eye that sees the sparrow fall numbers  
 every man

Even of this poor head.

"Tarry awhile, comrade, the battle can  
 wait for thee;

I will try to keep thee but a few brief  
 moments longer;

Thou'lt say good-by to the friends at  
 home for me?

If only I were a little stronger!

"I must not think of it. Thou art sorry  
 for me?

The glory—is it the glory?—makes me  
 blind;

Strange, for the light, comrade, the light  
 I cannot see—

Thou hast been very kind!

"I do not think I have done so very much  
 evil—

I did not mean it. 'I lay me down to  
 sleep.

I pray the Lord my soul'—just a little  
 rude and uncivil—

Comrade, why dost thou weep?

"Oh! if human pity is so gentle and  
 tender—

Good night, good friends! 'I lay me  
 down to sleep'—

Who from a Heavenly Father's love  
 needs a defender?

'My soul to keep!'

"If I should die before I wake'—comrade,  
 tell mother,

Remember—'I pray the Lord my soul  
 to take!'

My musket thou'lt carry back to my little  
 brother

For my dear sake!

"Attention, company! Reverse arms!  
 Very well, men; my thanks.

Where am I? Do I wander, comrade—  
 wander again?—

Parade is over—Company B, break ranks!  
 break ranks!—

I know it is the pain.



Keep hold on my aching pulse till I be  
 dead!  
 I would stay on this side of the Silent  
 Land  
 If I had to struggle to the front alone  
 Clinging to thy hand.

"The *Land* calls, he's strong, my soul and  
 proud!  
 The Imperial City bursts upon my sight!  
 The machine of war with riveting melody is  
 full!  
 I see you there, fight!"

Now, however, let me go, hold not my  
 hand so steadfast  
 I am commissioned in your marching  
 orders  
 I know the future, let the past be past—  
*Edward Slinger*

#### THE MAN WHO DOES THE CHEERIN'.

THE war with Spain reminds me o' the  
 spring o' '60,  
 About the time or just afore the Civil  
 War begun;  
 A certain class o' heroes ain't remembered  
 in this here,  
 Yet their names in golden letters should be  
 writ on history's page  
 Their voices sung of on others to save this o'  
 country o' '61,  
 I admit they never listened when they heard  
 Abe Lincoln's call,  
 They never heard a cable scream or heard a  
 rifle crack,  
 But you bet they done the cheerin'  
 When the troops come back.

O course it's glorious to fight when free-  
 dom's at stake  
 I know a feller likes to know that he hez  
 helped to make  
 Another star in the lions' sky—the star o'  
 Cuby's name  
 But still another feller creeps along o' that  
 when he  
 Gets to thinkin' o' the nome he left en  
 seein' it at night

Duncie slowlike up aroun him in misty  
 mornin' light  
 In a kitchen flectin' glimpses of a crowd  
 along the track,  
 Is the man who does the cheerin'  
 When the troops come back

O course a soldier hez got to bin's en his  
 heart begins to beat  
 Later, ez o'f' recollection leads him down  
 some shady street  
 Where he knows a gal's a waitin' under  
 neath a creepin' vine,  
 Where the sun is kinder cautious bout  
 combatin' with the shine  
 In her eyes, or jist another thing that  
 nuther you or I  
 Could look at with easy feelin's is a piece o'  
 pumpkin pie  
 That hez made our mother's famous—but  
 down there along the track  
 Is the man who does the cheerin'  
 When the troops come back

It's jist the same in war times ez in com-  
 mon ev'ry day,  
 When a feller keeps a strugglin' on a peg-  
 gin' on his way,  
 He likes to hev somebody come and grab  
 him by the hand,  
 An say: "O! boy, you'll git there yet,  
 you've got the grit en sand"  
 It does him good, en I know that it does  
 a soldier too  
 So even if the feller at the track don't wear  
 the blue  
 He's helped save bleedin' Cuby from the  
 tyrants on their rack  
 By leadin' in the cheerin'  
 When the troops come back.  
 EDWARD SINGER

#### TO THE FLYING SQUADRON.

FIERCE flock of sea gulls, with huge  
 wings of white,  
 Tossed on the treacherous blue  
 Poising your pinions in majestic flight—  
 Our hearts take voyage with you.  
 God save us from war's terrors—May they  
 cease.  
 And yet one fate, how worse!

A bloodless, purjured, prostituting peace,  
Glutting a coward's purse."

On all you beaks and talons clutch and cling  
In the middle seas

With those of hostile war birds wing to wing  
Our hearts shall fight with these

And speed you! Never tared or rusted  
Knight

On lofty quest that ye—  
Sworn to the rescue of the trampled right,  
Sworn to make Cuba free!

Go swiftly to avenge our martyred  
Name

Follow you curve and wheel  
Of horrible grace of battle—swoop of  
Spain,

Birds with the beaks of steel!

#### SONG FOR OUR FLEETS.

A SONG for our fleets—our iron fleets,  
Of grim and savage beauty  
That plow their way through fields  
of spray

To follow a nation's duty,  
The winds may blow and the waves may  
flow

And stars may hide their faces  
But we little rock, our stars o'er deck  
Still glitter within their places.

Let never a one who gazes on  
This pageant, calm and splendid,  
Doubt that our coasts from hostile hosts  
Will gallantly be defended!

A desperate foe may wish us woe,  
But what is their petty knavery  
Against the night, when backed by night  
And Anglo-Saxon bravery?

A song for our fleets—our gallant fleets,  
North flags of glory flying,  
That carry the aid, so long delayed,  
To those that are crushed and dying!

And flames may glow and blood may flow,  
But, still with a stern endeavor,  
We'll rule the main and lash foul Spain  
From our western world forever!

WILL CARLETON

#### PICTURE OF WAR.

SOUND of light and life! when battle  
Herald of a fiercer terror speaks!

When bel-mouthed cannon to the clouds  
uprears  
And a pin-point of smoke marks their beds in  
gore.

While on the heavy bosom of the air  
Roll the mad notes of anguish and des-  
pair!

Up on the wicket of the smoking plain,  
And from each hole from that struggles from  
the main!

Like over a heels thunder on the battlefield,  
And now a hurra, a gasp from the glitter-  
ing field.

As on with a bold plume the warriors  
come

And the glad hills repeat their stormy drum!  
And now are seen the youthful and the  
grey.

With bosoms trying to partake the fray;  
The first with hearts that consecrate the  
dead.

All eyes are raised to a rush or to bleed!  
Like young wires racing in the morning  
sun.

That rear and leap with reckless fury on!

But mark you, ye of you a man, who looks on  
such

With thought and valor mirrored in his  
eye.

Not all the glory revels of the day  
Can bring the vision of his home away;  
The home of his—his wife's associate smiles,  
His wife's encouragement and his baby's  
wile.

His eyes be less—save through reflected  
bliss.

With a sword, or with a sword remiss?  
Alas! remembered home's the warrior's  
charm.

Speed to his sword, and vigor to his arm;

For thus he sacrifices the God afar,  
Fronts the steeled foe and mingles in the  
war.

The cannon's "hushed"—nor drum nor  
clarion sound!

Helmet and hauberk gleam upon the  
ground.

Horseman and horse lie weltering in their  
 gore:  
 Patriots are dead, and heroes—fare no  
 more:  
 While solemnly the moonlight shrouds the  
 plain,  
 And lights the hnd features of the slain,  
 And see! on the tent mound, where a hero  
 sprung,  
 A battle steed beneath his rider there  
 Oh! never mote he'll rear with  
 delight,  
 Roll his red eyes, and rally for the fight!  
 Pale on his bleeding breast the warrior  
 lies,  
 While from his ruffled lids the white-  
 swelled eyes  
 Ghastly and grimly stare upon the skies!  
 Alar—with bosom bared unto the breeze  
 White lips, and glaring eyes, and quivering  
 knees,  
 A widow o'er her martyred soldier moans,  
 Loading the night-winds with delirious  
 groans!  
 Her blue-eyed babe, unconscious orphan  
 he,  
 So sweetly peeping in his cherub's place,  
 Lies on his father's side with intar  
 wild,  
 And plays and plucks him for a parent's  
 smile!

But who, upon the battle-wasted plain,  
 Shall count the faint, the gasping, and the  
 slain?  
 Angel of Mercy! ere the blood fount  
 chill,  
 And the brave heart be spiritless and  
 still,  
 Amid the havoc thou art hovering  
 nigh  
 To calm each groan, and close each  
 dying  
 eye,  
 And waft the spirit to that halcyon  
 shore—  
 Where war's loud thunders lash the  
 wings  
 no more!

ROBERT MONTGOMERY.

#### BERNARDO DEL CARPIO.

A splendid occasion for the portrayal of a valiant and noble  
 hero, who, in the face of a cruel and unscrupulous  
 tyrant, determined to resist to the death.

**T**HE warrior bowed his crested head, and  
 tamed his heart of fire,  
 And sued the hearty king to free his  
 long imprisoned sire:

"I bring thee here my fortress-keys, I bring  
 my captive train,  
 I pledge thee faith, my liege, my lord!—oh,  
 break my father's chain!"

"Rise, rise! even now thy father comes a  
 ransomed man, this day:  
 Mount thy good horse—and thou and I will  
 meet him on his way."  
 Then lightly rose that loyal son, and bounded  
 on his steed,  
 And urged, as if with lance in rest, the  
 charger's foamy speed.

And lo! from far, as on they pressed, there  
 came a glittering band,  
 With one that midst them stately rode, as  
 a leader in the land:  
 "Now haste, Bernardo, haste! for there, in  
 very truth, is he,  
 The father whom thy faithful heart hath  
 yearned so long to see!"

His dark eye flash'd, his proud breast heav'd,  
 his cheek's blood came and went:  
 He reached that gray-haired chieftain's side—  
 and there dismounting, bent:  
 A lowly knee to earth he bent, his father's  
 hand he took,—  
 What was there in its touch that all his  
 fiery spirit shook?

That hand was cold—a frozen thing—it  
 dropped from his like lead:  
 He looked up to the face above—the man  
 was of the dead!  
 A plume waved o'er the noble brow—the  
 brow was fixed and white:  
 He met at last his father's eyes—but in  
 them was no sight!  
 Up from the ground he sprang, and gazed—  
 but who could paint that gaze?  
 They hushed their very hearts that saw its  
 horror and amaze:  
 They might have chained him, as before  
 that stony form he stood,  
 For the power was stricken from his arm,  
 and from his lip the blood.

"Father!" at length he murmured low,  
 and wept like childhood then—  
 Talk not of grief till thou hast seen the tears  
 of warlike men!—

He thought on all his glorious hopes, and  
all his young renown,—  
He flung his falchion from his side, and in  
the dust sat down

Then covering with his steel gloved hands  
his darkly mournful brow,  
"No more, there is no more," he said, "to  
lift the sword for now.

My king is false, my hope betrayed, my  
father—oh! the worth,

The glory and the loveliness are passed  
away from earth!

"I thought to stand where banners waved,  
my sire! beside thee yet—

I would that *there* our kindred blood on  
Spain's free soil had met!

Thou wouldst have known my spirit then  
for thee my fields were won,

And thou hast perished in thy chains, as  
though thou hadst no son!

Then, starting from the ground once more,  
he seized the monarch's rein,

Amidst the pale and wildered looks of all  
the courtier train;

And with a fierce, overmastering grasp, the  
rearing war horse led,

And sternly set them face to face—the king  
before the dead!—

"Came I not forth upon thy pledge, my  
father's hand to kiss?

Be still, and gaze thou on, false king! and  
tell me what is this!

The voice, the glance, the heart I sought  
give answer, where are they?

"If thou wouldst clear thy perjured soul,  
send life through this cold clay!

Into these glassy eyes put light—  
keep down thine ire,—

Beh these white lips a blessing speak—this  
earth is *not* my sire!

Give me back him for whom I strove, for  
whom my blood was shed,—

Thou canst not—and a king! His dust be  
mountains on thy head!"

He loosed the steed; his slack hand fell—  
upon the silent foe

He cast one long, deep, troubled look—then  
turned from that sad place;

His hope was crushed, his after fate untold  
in martial strain,—

His banner led the spears no more, amidst  
the hills of Spain

FELICIA D. HEMANS.

THE ROMAN SENTINEL.

"In the excavations at Herculæ, the government authorities, to restore the antiquities of the city, discovered the bones of a Roman sentinel, in the wall which surrounded the city's walls. A grave was dug for the body, and the inscription on the wall on which he stood, thus rendered his position, the circumstances in which he had perished, and the cause of his death, namely, that he had chosen to meet death, rather than desert his post of duty."

THE morning sun rose from his crimson  
couch

In the Orient land, and bathed the  
world

In golden showers of refreshing light:  
With orange and with jasmine the gardens  
Of Pompeii were beautiful and fragrant;

The gray rocks, robed and crowned with  
vines and flowers,

Were lulled to sleep upon the bosom of  
the Bay,

The merchant ships and pleasure boats  
lay still

And lifeless—or, drifting aimlessly between  
The blue of the skies and the blue of the  
sea

Sailing away on silvery pinions,  
A pair of cloud-lovers, with cheeks of pearl,  
Blushed to discover, in the sea below,  
Their mirrored images—The distant isles  
Answered back smiles of happy contentment  
To voices calling from the mainland shores.  
The hazy air, mild and calm, wrapped  
this proud  
Old Italian city in a mantle  
Of dreamful repose—On her streets the tramp  
Of feet, now and then, broke the lazy quiet—  
Some bought, some sold, some danced, some  
played, some slept;  
And each one went about his daily work,  
Nor dreamed of danger near

At a gate commanding entrance to Pompeii  
Was placed a trusty sentinel. His tall,  
Erect and warlike stature told a tale  
Of dauntless courage. Proud of the  
faith and  
Confidence placed in his loyal heart,  
The sentinel's eyes shone like brilliant stars:

PATRIOTISM AND WAR

His trumpet, sword and buckler hung about  
His frame with airy light—while his face  
His beaming and his eyes—emotion  
Proclaimed in terms and more significant  
"Here stands a Roman!"

While pacing to and fro his measmed beat,  
And dreaming dreams of long expected  
honors,

There comes, beneath him, a strange quick  
movement!

He stops—waits—listens. Ah! it comes  
again!

Then he knows the awful truth in  
earthquake,

That dreadful harbinger of volcanic  
action! A third time and the ground  
doth heave

Like ocean billows! Up, through every vein  
The soldier's blood darts with freezing  
terror!

He looks towards the Bay—'t boils and  
struggles

in its mad contention, lashing itself  
As it lashes the shore! He lifts his trumpet  
And sounds a loud alarm! Back from  
the throat

Of great Vesuvius returns the answer—  
A rumble, a rumble, rumble, like distant  
Artillery! Volumes of smoke, dense and  
Gigantic, roll from the maddened crater!

Daylight ceases! no sun! no moon!  
no stars!

Now dreadful, appalling, and magnificent  
Blazes the weird, Plutonian can be!

The ground heaves! The rocks again!  
The waters

Leap beyond their shores! See! the giant  
mountain

trembles! Then, one long unnumbered  
roaring

Peal of wild volcanic thunder, and the  
fery lakes of hell are hurled scolding,  
into the clouds above! Sound the danger  
signals! Rouse the thoughtless people!

Fly! fly!

Fly for your lives! 'Tis late! 'Tis too late!  
for ever

Too late! A molten sea of liquid fire  
Pours down upon the fated city!

Ghostly humps the specters of ruin, ghast  
Above the hissing surges! Now a rain

Of red hot ashes, stones, and cinders falls  
Thick and fast for miles around! In  
the streets,

In their shops, in their homes that  
startled mass

Of poor humanity is suddenly  
Clasped in the arms of unexpected death!

Old age, manhood, bouyant youth, and  
helpless

Infancy all, all at once are buried  
'Neath the burning fury of that awful  
Avalanche!

When the pent up ire  
Of grim Vesuvius had burst its massive  
Prison bars, the soldier thought: "What  
shall

I do? To you projecting rock I quick  
Can fly and safety find! But can I thus  
betray

My sacred trust and win the name of  
coward?

Is life a gem worth such a price to me?  
Could ev'r again these Roman lips repeat  
The name my father bore? No! no!  
no! here!

Here will I stand! so let the fiends of hell  
Exhaust their utmost fury! Trumpet,  
sound

My challenge bold! Ye heavens, wear  
your blackest face!

Vulcano, hurl your wildest fires! For  
though

I choke—I burn—I sink—I die—yet ne'er  
Will I forsake my post of duty!"

Seventeen  
Hundred years rolled by ere again the light  
Of day shone on the buried city;

Then excavation broke the seals which held  
The solemn secret. Two hundred thousand  
Skulls and more were found entombed  
beneath

The ashes. Every stone and piece of metal  
luted from the ancient ruins, told o'er  
And o'er the horrors of that dark eruption.

At his post the sentinel's bones had kept  
Their long and ghastly vigil. As in life  
So even in death, the sacred trust was not  
Deserted

WARD M. FLORENCE.

## PART IV

# NARRATIVE AND DESCRIPTIVE

**T**his department embraces selections calculated to call forth those qualities of mind and imagination necessary to describe many and varied scenes, conditions and emotions, common to human experience. It includes also the simple conversational narrative of quiet life as well as the impassioned, dramatic, weird and fantastic portrayals of events that send the blood boiling to the heart or freeze it in the veins.

### THE RAVEN.

This poem is generally considered the most remarkable example of a harmony of sentiment with rhythmical expression to be found in any language. While the poet sits musing in his study, endeavoring to win from books "surcease of sorrow for the lost Lenore," a raven—the symbol of despair—enters the room and perches upon a bust of Pallas. A colloquy follows between the poet and the bird of ill omen with its haunting croak of "Nevermore."

"The Raven" has been more widely translated and more universally recited than any other selection in all literature.

**O**PEN upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore,—

While I nodded, nearly napping, suddenly there came a tapping,

As of some one gently rapping, rapping at my chamber door,—

"Tis some visitor," I muttered, "tapping at my chamber door—

Only this and nothing more."

Ah, distinctly I remember, it was in the bleak December,

And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow; vainly I had sought to borrow

From my books surcease of sorrow—sorrow for the lost Lenore,—

For the rare and radiant maiden whom the angels name Lenore.—

Nauteless here forevermore.

And the silken, sad, uncertain rustling of each purple curtain,

Thrilled me,—filled me with fantastic terrors never felt before;

So that now, to still the beating of my heart,  
I stood repeating,

"'Tis some visitor entreating entrance at my chamber door,—

Some late visitor entreating entrance at my chamber door;

That it is, and nothing more."

Presently my soul grew stronger; hesitating then no longer,

"Sir," said I, "or Madam, truly your forgiveness I implore;

But the fact is, I was napping, and so gently you came rapping,

And so faintly you came tapping, tapping at my chamber door,

That I scarce was sure I heard you"—here I opened wide the door;

Darkness there, and nothing more.

Deep into that darkness peering, long I stood there, wondering, fearing,

Doubting, dreaming dreams no mortals ever dared to dream before;

But the silence was unbroken, and the stillness gave no token,

And the only word there spoken was the whispered word, "Lenore!"

This I whispered, and an echo murmured back the word, "LENORE!"

Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,

Soon again I heard a tapping, something louder than before.

"Surely," said I, "surely that—something  
at my window-lattice;  
Let me see then what thereat is and this  
mystery explore,—  
Let my heart be still a moment, and this  
mystery explore;—  
'Tis the wind, and nothing more."

Open here I flung the shutter, when, with  
many a flirt and flutter,  
In there stepped a stately raven of the  
saintly days of yore.

Not the least obeisance made he; not a  
minute stopped or stayed he;  
But, with mien of lord or lady, perched  
above my chamber door,  
Perched upon a bust of Pallas, just above  
my chamber door—  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy  
into smiling,

By the grave and stern decorum of the  
countenance it wore,

"Though thy crest be shorn and shaven,  
thou," I said, "art sure no craven:

Ghastly, grim, and ancient raven, wander-  
ing from the nightly shore,

Tell me what thy lordly name is on the  
night's Plutonian shore?"

Quoth the raven, "Nevermore!"

Much! marveled this ungainly fowl to hear  
discourse so plainly,

Though its answer little meaning, little  
relevancy bore;

For we cannot help agreeing that no living  
human being

Ever yet was blessed with seeing bird above  
his chamber door,

Bird or beast upon the sculptured bust above  
his chamber door

With such name as "Nevermore!"

But the raven, sitting lonely on that placid  
bust, spoke only

That one word, as if his soul in that one  
word he did outpour.

Nothing further then he uttered; not a  
feather then he fluttered—

Till I scarcely more than muttered, "Other  
friends have flown before,

On the morrow he will leave me, as my  
hopes have flown before.

Then the bird said "Nevermore!"

Startled at th' stillness broken by reply so  
aptly spoken,

"Doubtless," said I, "what it utters is its  
only stock and store,

Caught from some unhappy master, whom  
unmerciful disaster

Followed fast and followed faster, till his  
songs one burden bore,

Till the dirges of his hope that melancholy  
burden bore,

Of—"Never nevermore!"

But the raven still beguiling all my sad soul  
into smiling,

Straight I wheeled a cushioned seat in front  
of bird and bust and door,

Then, upon the velvet sinking, I betook  
myself to linking

Francy into fancy, thinking what this  
ominous bird of yore

What this grim, ungainly, ghastly, gaunt,  
and ominous bird of yore

Meant in croaking "Nevermore!"

This I sat engaged in guessing, but no  
syllable expressing

To the fowl whose fiery eyes now burned  
into my bosom's core;

This and more I sat divining, with my head  
at ease reclining

On the cushion's velvet lining that the  
lamp-light gloated o'er,

But whose velvet violet lining with the lamp-  
light gloated o'er

She shall press—ah! nevermore!

Then methought the air grew denser, per-  
fumed from an unseen censer

Swung by seraphim, whose foot-falls tinkled  
on the tuffed floor,

"Wretch," I cried, "thy God hath lent thee  
this,—by these angels he hath sent thee

Respite—respite and repentance from thy  
memories of Lenore!

Quaff, oh, quaff this kind repentance, and  
forget the lost Lenore!"

Quoth the raven, "Nevermore!"

"Prophet!" cried I, "thing of evil!--  
prophet still, if bird or devil!

Whether tempter sent, or whether tempest-  
tossed thee here ashore,

Desolate, yet all undaunted, on this desert  
land enchanted—

On this home by horror haunted—tell me truly, I implore,—

Is there—is there balm in Gilead?—tell me—tell me, I implore!"

Quoth the raven, "Nevermore!"

"Prophet . . . cried I, "thing of evil!—prophet still, if bird or devil!

By that heaven that bends above us—by that God we both adore,

Tell this soul, with sorrow laden, if within the distant Aidenn,

It shall clasp a sainted maiden, whom the angels name Lenore;

Clasp a rare and radiant maiden, whom the angels name Lenore!"

Quoth the raven, "Nevermore!"

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—

"Get thee back into the tempest and the night's Plutonian shore!

Leave no black plume as a token of that lie thy soul hath spoken!

Leave my loneliness unbroken!—quit the bust above my door!

Take thy beak from out my heart, and take thy form from off my door!"

Quoth the raven, "Nevermore!"

And the raven, never flitting, still is sitting, still is sitting

On the pallid bust of Pallas, just above my chamber door;

And his eyes have all the seeming of a demon's that is dreaming,

And the lamp-light o'er him streaming throws his shadow on the floor;

And my soul from out that shadow that lies floating on the floor

Shall be lifted—nevermore!

EDGAR ALLAN POE.

THE SKELETON IN ARMOR.

This famous ballad, by the author of "The Raven," is the work of a poet of the first rank. It is a story of a man who is haunted by the ghost of a woman who has been dead for a long time. The man is a sailor, and he is in a state of great distress. He is in a room, and he is looking at a bust of Pallas. He is thinking of a woman who has been dead for a long time. He is thinking of a woman who has been dead for a long time. He is thinking of a woman who has been dead for a long time.

"SPEAK! speak! thou fearful guest!  
Who, with thy hollow breast  
Still in rude armor diest,  
Comest to daunt me!"

Wrapt not in Eastern balms,  
But with thy fleshless palms  
Stretched, as if asking alms,  
Why dost thou haunt me?"

Then, from those cavernous eyes  
Pale flashes seemed to rise,  
As when the Northern skies  
Gleam in December;  
And, like the water's flow  
Under December's snow,  
Came a dull voice of woe  
From the heart's chamber.

"I was a Viking old!  
My deeds, though manifold,  
No Skald in song has told,  
No Saga taught thee!  
Take heed, that in thy verse  
Thou dost the tale rehearse,  
Else dread a dead man's curse!  
For this I sought thee.

"Far in the Northern Land,  
By the wild Baltic's strand,  
I, with my childish hand,  
Tamed the ger-falcon;  
And, with my skates fast bound,  
Skimmed the half-frozen Sound,  
That the poor whimpering hound  
Trembled to walk on.

"Oft to his frozen lair  
Tracked I the grizzly bear,  
While from my path the hare  
Fled like a shadow;  
Oft through the forest dark  
Followed the were-wolf's bark,  
Until the soaring lark  
Sang from the meadow.

"But when I older grew,  
Joining a corsair's crew,  
O'er the dark sea I flew  
With the marauders.  
Wild was the life we led;  
Many the souls that sped,  
Many the hearts that bled,  
By our stern orders.

"Many a wassail-bout  
Wore the long winter out;  
Often our midnight shout  
Set the cocks crowing.



As we the Berserk's tale  
Measured in cups of ale,  
Draining the oaken pail,  
Filled to o'erflowing.

"Once as I told in glee  
Tales of the stormy sea,  
Soft eyes did gaze on me,  
Burning out tender;  
And as the white stars shine  
On the dark Norway pine,  
On that dark heart of mine  
Fell their soft splendor.

"I wooed the blue-eyed maid,  
Yielding, yet half afraid,  
And in the forest's shade  
Our vows were plighted.  
Under its loosened vest  
Fluttered her little breast,  
Like birds within their nest  
By the hawk frightened.

"Bright in her father's hall  
Shields gleamed upon the wall,  
Loud sang the minstrels all,  
Chanting his glory;  
When of old Hildebrand  
I asked his daughter's hand,  
Mute did the minstrel stand  
To hear my story.

"While the brown ale he quaffed  
Loud then the champion laughed,  
And as the wind-gusts waft  
The sea-foam brightly,  
So the loud laugh of scorn,  
Out of those lips unshorn,  
From the deep drinking horn  
Blew the foam lightly.

"She was Prince's child,  
I but a Viking wild,  
And though she blushed and smiled  
I was discarded!  
Should not the dove so white  
Follow the sea mew's flight,  
Why did they leave that night  
Her nest unguarded?

"Scarce had I put to sea,  
Bearing the maid with me,—  
Fairest of all was she  
Among the Norsemen I—

When on the white sea strand,  
Waving his armed hand,  
Saw we old Hildebrand,  
With twenty horsemen.

"Then launched they to the blast,  
Bent like a reed each mast,  
Yet we were gaining fast,  
When the wind failed us;  
And with a sudden flaw  
Came round the gusty Skaw,  
So that our foe we saw  
Laugh as he hailed us.

"And as to catch the gale  
Round veered the flapping sail,  
Death! was the helmsman's hail,  
Death without quarter!  
Midships with iron keel  
Struck we her ribs of steel;  
Down her black hulk did reel  
Through the black water.

"As with his wings aslant,  
Sails the fierce cormorant,  
Seeking some rocky haunt,  
With his prey laden,  
So toward the open main,  
Beating to sea again,  
Through the wild hurricane,  
Bore I the maiden.

"Three weeks we westward bore,  
And when the storm was o'er,  
Cloud like we saw the shore  
Stretching to leeward;  
There for my lady's bower  
Built I the lofty tower,  
Which, to this very hour,  
Stands looking seaward.

"There lived we many years;  
Time dried the maiden's tears;  
She had forgot her fears,  
She was a mother;  
Death closed her mild blue eyes,  
Under that tower she lies;  
Ne'er shall the sun arise  
On such another!

"Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sunlight hateful!



**A GROUP FROM "EL CAPITAN"**  
The famous beauty, Minnie Ashley, in center

(111)



WHEN WE WENT A-MAYING

In the vast forest here,  
Clad in my warlike gear,  
Fell I upon my spear,  
O, death was grateful!

"Thus, seamed with many scars  
Bursting these prison bars,  
Up to its native stars  
My soul ascended!  
There from the flowing bowl  
Deep drinks the warrior's soul,  
*Skål!* to the Northland! *skål!*"\*  
—Thus the tale ended.

H. W. LONGFELLOW.

\**Skål!* is the Swedish expression for "Your Health."

#### CURFEW MUST NOT RING TO-NIGHT.

Beginning with easy measured description the speaker's animation rises with the development of the picture and becomes at the ringing of the bell (which should be acted as the lines are recited) subsiding again toward the close into a quiet satisfied tone.

Slowly England's sun was setting o'er  
The hill-tops far away,  
Filling all the land with beauty at the  
close of one sad day,  
And the last rays kissed the forehead of a  
man and maiden fair—  
He with foot-steps slow and weary, she with  
sunny floating hair;  
He with bowed head, sad and thoughtful,  
she with lips all cold and white,  
Struggling to keep back the murmur—  
"Curfew must not ring to-night."

"Sexton," Bessie's white lips faltered, point-  
ing to the prison old,  
With its turrets tall and gloomy, with its  
walls dark, damp and cold,  
I've a lover in that prison, doomed this  
very night to die,  
At the ringing of the Curfew, and no earthly  
help is nigh;  
Cromwell will not come till sunset," and  
her lips grew strangely white  
As she breathed the husky whisper:—  
"Curfew must not ring to-night."

"Bessie," calmly spoke the sexton, "every  
word pierced her young heart  
Like the piercing of an arrow, like a deadly  
poisoned dart—  
"Long, long years I've rung the Curfew  
from that gloomy, shadowed tower;

Every evening, just at sunset, it has told the  
twilight hour;  
I have done my duty ever, tried to do it  
just and right,  
Now I'm old I will not falter—  
Curfew, it must ring to-night."

Wild her eyes and pale her features, stern  
and white her thoughtful brow,  
As within her secret bosom Bessie made a  
solemn vow,  
She had listened while the judges read with-  
out a tear or sigh:  
"At the ringing of the Curfew, Basil Un-  
derwood must die."  
And her breath came fast and faster, and  
her eyes grew large and bright;  
In an undertone she murmured:—  
"Curfew must not ring to-night."

With quick step she bounded forward,  
sprung within the old church door,  
Left the old man threading slowly paths so  
oft he'd trod before;  
Not one moment paused the maiden, but  
with eye and cheek aglow  
Mounted up the gloomy tower, where the  
bell swung to and fro  
As she climbed the dusty ladder on which  
fell no ray of light,  
Up and up—her white lips saying:  
"Curfew must not ring to-night."

She has reached the topmost ladder: o'er  
her hangs the great, dark bell;  
Awful is the gloom beneath her, like the  
pathway down to hell,  
Lo, the ponderous tongue is swinging—'tis  
the hour of Curfew now,  
And the sight has chilled her bosom, stopped  
her breath and paled her brow,  
Shall she let it ring? No, never! flash her  
eyes with sudden light,  
As she springs and grasps it firmly—  
"Curfew must not ring to-night."

Out she swung—far out; the city seemed a  
speck of light below,  
There 'twixt heaven and earth suspended  
as the bell swung to and fro,  
And the sexton at the bell-rope, old and  
deaf, heard not the bell,  
Sadly thought, "That twilight Curfew rang  
young Basil's funeral knell."

Still the maiden clung more firmly, and with  
trembling lips so white,  
Said to hush her heart's wild throbbing:—  
"Curfew shall not ring to-night."

It was o'er, the bell ceased swaying, and the  
maiden stepped once more  
Firmly on the dark old ladder where for  
hundred years before  
Human foot had not been planted. The  
brave deed that she had done  
Should be told long ages after, as the rays  
of setting sun  
Crimson all the sky with beauty: aged seas,  
with heads of white.  
Tell the eager, listening children,  
"Curfew did not ring that night."

O'er the distant hills came Cromwell: Bessie  
sees him, and her brow,  
Lately white with fear and anguish, has no  
anxious traces now  
At his feet she tells her story, shows her  
hands all bruised and torn;  
And her face so sweet and pleading, yet with  
sorrow pale and worn,  
Touched his heart with sudden pity, lit his  
eyes with misty light:  
"Go! your lover lives," said Cromwell,  
"Curfew shall not ring to-night!"

Wide they flung the massive portal; led the  
prisoner forth to die—  
All his bright young life before him. Neath  
the darkening English sky  
Bessie comes with flying footsteps, eyes  
aglow with love-light sweet;  
Kneeling on the turf beside him, lays his  
pardon at his feet  
In his brave, strong arms he clasped her,  
Kissed the face upturned and white,  
Whispered: "Darling, you have saved me—  
Curfew will not ring to-night!"  
ROSE HARTWICK THORPE.

#### THE BURNING SHIP.

Fourth and fifth lines. There are also passages of a general  
nature. "Fire" should be uttered with explosive force.

**T**HE storm o'er the ocean flew furious  
and fast,  
And the waves rose in foam at the  
voice of the blast,  
And heavily labored the gale-beaten ship,

Like a stout-hearted swimmer, the spray at  
his lip,  
And dark was the sky o'er the mariner's  
path,  
Save when the wild lightning illumined in  
wrath,  
A young mother knelt in the cabin below,  
And pressing her babe to her bosom of  
snow,  
She prayed to her God, 'mid the hurricane  
wild  
"O Father, have mercy, look down on my  
child!"

It passed—the fierce whirlwind careered on  
its way,  
And the ship like an arrow divided the  
spray:  
Her sails glimmered white in the beams of  
the moon,  
And the wind up aloft seemed to whistle a  
tune—to whistle a tune,  
There was joy in the ship as she furrowed  
the foam,  
For fond hearts within her were dreaming  
of home,  
The young mother pressed her fond babe to  
her breast,  
And the husband sat cheerily down by her  
side,  
And looked with delight on the face of his  
bride,  
"Oh, happy," said he, "when our roaming  
is o'er,  
We'll dwell in our cottage that stands by  
the shore,  
Already in fancy its roof I seeery,  
And the smoke of its hearth curling up to  
the sky:  
Its garden so green, and its vine covered  
wall:  
The kind friends awaiting to welcome us  
all,  
And the children that sport by the old  
oaken tree."

Ah gently the ship glided over the sea!  
Hark! what was that? Hark! Hark! Hark to the  
shout!  
"Fire!" Then a tramp and a rout, and a  
tumult of voices uprose on the air;—  
And the mother knelt down, and the half-  
spoken prayer,

That she offered to God in her agony wild,  
Was, "Father, have mercy, look down on  
my child!"

She flew to her husband, she clung to his  
side,

Oh there was her refuge whate'er might  
betide

"Fire!" "Fire!" It was raging above  
and below

And the cheeks of the sailors grew pale at  
the sight,

And their eyes glistened wild in the glare  
of the light.

'Twas vain o'er the savage the waters to  
drip;

The pitiless flame was the lord of the ship,  
And the smoke in thick wreaths mounted  
higher and higher.

"O God, it is fearful to perish by fire,"  
Alone with destruction, alone on the sea,  
"Great Father of mercy, our hope is in  
thee."

Sad at heart and resigned, yet undaunted  
and brave,

They lowered the boat, a mere speck on the  
wave.

First entered the mother, enfolding her  
child:

It knew she caressed it, looked upward and  
smiled.

Cold, cold was the night as they drifted  
away,

And mistily dawned o'er the pathway the  
day—

And they prayed for the light, and at noon-  
tide about,

The sun o'er the waters shone joyously out.

"Ho! a sail! Ho! a sail!" cried the  
man at the lea.

"Ho! a sail!" and they turned their glad  
eyes o'er the sea.

"They see us, they see us, the signal is  
waved!

They bear down upon us, they bear down  
upon us: Huzza! we are saved."

#### THE DIAMOND WEDDING.

COME sit close by my side, my darling,  
Sit up very close to-night:  
Let me clasp your tremulous fingers  
In mine, as tremulous quite.

Lay your silvery head on my bosom,  
As you did when 'twas shining gold  
Somehow I know no difference  
Though they say we are very old.

'Tis seventy five years to-night, wife,  
Since we knelt at the altar low,  
And the fair young minister of God  
(He died long years ago,  
Pronounced us one that Christmas eve—  
How short they've seemed to me,  
The years—and yet I'm ninety-seven,  
And you are ninety-three.

That night I placed on your finger  
A band of purest gold;  
And to-night I see it shining  
On the withered hand I hold,  
How it lightens up the memories  
That o'er my vision come!  
First of all are the merry children  
That once made glad our home.

There was Benny, our darling Benny,  
Our first born pledge of bliss,  
As beautiful a boy as ever  
Felt a mother's loving kiss,  
'Twas hard—as we watched him fading  
Like a floweret day by day—  
To feel that He who had lent him  
Was calling him away.

My heart it grew very bitter  
As I bowed beneath the stroke;  
And yours, though you said so little,  
I knew was almost broke.  
We made him a grave 'neath the daisies  
(There are five now, instead of one,)  
And we've learned, when our Father chas-  
tens,  
To say, "Thy will be done."

Then came Lillie and Allie—twin cherubs,  
Just spared from the courts of heaven—  
To comfort our hearts for a moment:  
God took as soon as he'd given.  
Then Katie, our gentle Katie!  
We thought her very fair,  
With her blue eyes soft and tender,  
And her curls of auburn hair.

Like a queen she looked at her bridal  
(I thought it were you instead);  
But her ashen lips kissed her first-born,  
And mother and child were dead.

We said that of all our number  
We had two, our pride and stay --  
Two noble boys, Fred and Harry;—  
But God thought the other way.

Far away, on the plains of Shiloh,  
Fred sleeps in an unknown grave;  
With his ship and noble sailors  
Harry sank beneath the wave.  
So sit closer, darling, closer—  
Let me clasp your hand in mine;  
Alone we commenced life's journey,  
Alone we are left behind.

Your hair, once gold, to silver  
They say by age has grown;  
But I know it has caught its whiteness  
From the halo round His throne.  
They give us a diamond wedding  
This Christmas eve, dear wife;  
But I know your orange blossoms  
Will be a crown of life.

'Tis dark, the lamps should be lighted;  
And your hand has grown so cold,  
Has the fire gone out? how I shiver I  
But, then, we are very old.  
Hush! I hear sweet strains of music;  
Perhaps the guests have come.  
No 'tis the children's voices—  
I know them, every one.

On that Christmas eve they found them,  
Their hands together clasped;  
But they never knew their children  
Had been their wedding guests.  
With her head upon his bosom,  
That had never ceased its love,  
They held their diamond wedding  
In the mansion house above.

#### THE SONG OF THE SHIRT.

Edgar Allan Poe pronounced this song to be one of the most perfect specimens of literature. The result from his analysis is such as minimal as possible to reach the maximum.

WITH fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in mowmanly rags,  
Plying her needle and thread—  
Stitch! stitch! stitch!  
In poverty, hunger and dirt,  
And still, with a voice of dolorous pitch,  
She sang the "Song of the Shirt!"

"Work! work—work!  
While the cock is crowing aloof!  
And work—work—work!  
Till the stars shine through the roof!  
It's oh! to be a slave  
Along with the barbarous Turk,  
Where woman has never a soul to save,  
If this is Christian work!

"Work—work—work!  
Till the brain begins to swim!  
Work—work—work!  
Till the eyes are heavy and dim!  
Seam, and gusset and band,  
Band, and gusset and seam,  
Till over the buttons I fall asleep,  
And sew them on in my dream!

"Oh! men with sisters dear!  
Oh! men with mothers and wives!  
It is not linen you're wearing out,  
But human creatures' lives!  
Stitch—stitch—stitch!  
In poverty, hunger and dirt,  
Sewing at once with a double thread,  
A SKIRT as well as a shirt!

"But why do I talk of death,  
That phantom of grisly bone?  
I hardly fear his terrible shape,  
It seems so like my own—  
It seems so like my own,  
Because of the fast I keep:  
O God! that bread should be so dear,  
And flesh and blood so cheap!

"Work—work—work!  
My labor never flags;  
And what are its wages? A bed of straw,  
A crust of bread—and rags:  
A shattered roof—and this naked floor—  
A table—a broken chair—  
And a wall so blank, my shadow I thank  
For sometimes falling there!

"Work—work—work!  
From weary chime to chime;  
Work—work—work—  
As prisoners work for crime!  
Band and gusset and seam,  
Seam, and gusset and band,  
Till the heart is sick, and the brain  
benumbed,  
As well as the weary hand!

' Work—work—work !  
 In the dull December light ;  
 And work—work—work !  
 When the weather is warm and bright ,  
 While underneath the eaves  
 The brooding swallows cling,  
 As if to show me their sunny backs,  
 And twit me with the spring.

' Oh ! but to breathe the breath  
 Of the cowslip and primrose sweet ;  
 With the sky above my head,  
 And the grass beneath my feet ;  
 For only one short hour  
 To feel as I used to feel,  
 Before I knew the woes of want,  
 And th—walk that costs a meal.

" Oh ! but for one short hour !  
 A respite, however brief !  
 No blessed leisure for love or hope,  
 But only time for grief !  
 A little weeping would ease my heart—  
 But in their briny bed  
 My tears must stop, for every drop  
 Hinders needle and thread ! "

With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat, in unwomanly rags,  
 Plying her needle and thread ;  
 Stitch—stitch—titch—  
 In poverty, hunger and dirt ;  
 And still with a voice of dolorous pitch—  
 Would that its tone could reach the  
 rich !—  
 She sung the " Song of the Shirt ! "  
 THOMAS HOOD.

#### MARRIED FOR LOVE.

*A bachelor's retrospect of what might have been.*

" **Y**ES, Jack Brown was a splendid  
 fellow,  
 But married for love, you know ;  
 I remember the girl very well—  
 Sweet little Kitty Duffan,  
 Pretty, and loving, and good,  
 And bright as a fairy elf,  
 I was very much tempted indeed  
 To marry Kitty myself.

" But her friends were all of them poor,  
 And Kitty had not a cent ;  
 And I knew I should never be  
 With 'love in a cottage' content.  
 So Jack was the lucky wooer,  
 Or unlucky—anyway  
 You can see how shabby his coat,  
 And his hair is turning gray.

" But I'm told he thinks himself rich  
 With Kitty and homely joys ;  
 A cot far away out of town,  
 Full of noisy girls and boys.  
 Poor Jack ! I'm sorry, and all that,  
 But of course he very well knew  
 That fellows who marry for love  
 Must drink of the liquor they brew."

And the handsome Augustus smiled,  
*His* coat was in perfect style,  
 And women still spoke of his grace,  
 And gave him their sweetest smile.  
 But he thought that night of Jack Brown,  
 And said, " I'm growing old ;  
 I think I must really marry  
 Some beautiful girl with gold."

Years passed, and the bachelor grew  
 Tiresome and stupid and old ;  
 He had not been able to find  
 The beautiful girl with gold.  
 Alone with his fancies he dwelt,  
 Alone in the crowded town,  
 Till one day he suddenly met  
 The friend of his youth, Jack Brown.

" Why, Gus ! " " Why, Jack ! " What a  
 meeting !  
 Jack was so happy and gay ;  
 The bachelor sighed for content,  
 As he followed his friend away  
 To the cot far out of town,  
 Set deep in its orchard trees,  
 Scented with lilies and roses,  
 Cooled with the ocean breeze.

" Why, Jack, what a beautiful place !  
 What did it cost ? " " Oh, it grew.  
 There were only three rooms at first,  
 Then soon the three were too few,  
 So we added a room now and then ;  
 And oft in the evening hours,  
 Kitty, the children and I  
 Planted the trees and flowers.



' And they grew as the children grew  
(Jack, Harry, and Grace and Belle)."

" And where are the youngsters now? "  
" All happy and doing well.

Jack went to Spain for our house,—  
His road is level and clear,—  
And Harry's a lawyer in town,  
Making three thousand a year.

" And Grace and Belle are well married,—  
They married for love, as is best;  
But often our birdsies come back  
To visit the dear home I built.  
So my sweet wife Kitty and I  
From labor and care may cease;  
We have enough, and age can bring  
Nothing but love and peace."

But over and over again  
The bachelor thought that night,  
" Home and wife and children!  
Jack Brown was, after all, right.  
Oh! if in the days of my youth  
I had honestly loved and wed!  
For now when I'm old there's no one cares  
Whether I'm living or dead "

#### DEATH OF FAGIN.

Before beginning to recite let the speaker give the following narrative in easy extemporaneous style: "In Dickens's story of *Oliver Twist*, is an old Jew called Fagin. He is the worst type of a man. Living in one of the dens of the Whitechapel district of London, he gains his livelihood by means of the crimes of others. He is known as a receiver of stolen goods, and trains boys to rob and steal. His home is a den of thieves and the abode of those stepped in every crime. It is in his house that Bill Sykes, Charley Bates, the Artful Dodger, and others lay their plans for robbing, and it is here they bring the plunder. Nancy has been murdered by Bill Sykes. The police have arrested Fagin, and as in part of Bill Fagin has been tried and convicted as accessory to the crime, and is awaiting the sentence in Newgate prison. This old prison is a most opposite the ancient church of St. Sepulcher's, where, for centuries its bells tolled whenever there was an execution in Newgate prison, and, near by stands the famous schoolhouse in which, also, for centuries, boys have been educated. The school which I am about to present is a scene with Fagin in prison, he is pumblong to himself, and his hands wander; partial his misery comes over him, and in this state he departs on a pumblong way his life. Rather than give the authority of the school to him, I am, I think, he becomes his own executioner, I shake him off to death. I thus imagine the surrounding prison, in the centre a grated door through which Fagin is observed seated on a pallet.

Who am I? Only a Jew. They call me Fagin. A poor old man am I. What a life has been mine! It rises up before me! I was not always thus. I remember when I was a boy, young, but never happy! Surrounded by evil and my companions thieves. Oh! how I have paced through London's street, sneered at

by the jeering crowd—taunted because I was a Jew. Did they think that I could not enjoy the song of birds, the green grass and the bright sunshine, just the same as they? Did they think, because I was a Jew, a hated Jew, I had no part or parcel with them! Where am I now? Let me think, let me think! Oh! yes, yes, yes, in Newgate prison, condemned to die—and the blue coat boys from yonder school will laugh when they hear that the old Jew is gone. And the bell of St. Sepulcher will toll a Christian knell when I am gone. O! Father Abraham, a Christian knell for an old Jew!

One night more alive. A poor old man condemned to die. I didn't kill her, it was Bill. Ah, ha! they'll hang him, too. They'll squeeze his thick bull-dog neck. My God! twelve men to condemn a poor old man—a poor old man; My Lord! a poor old man. How cold and dark it is here (beating his hands) I shall go mad! (mind wandering). Good boy, Charley; well done, Oliver, too; I am very glad to see you. Ha! ha! Oliver is quite a gentleman, now. You are staring at the pocket handkerchiefs, he, my tere? There are a good many of them, ain't there? We've just looked them out, ready for the wash, that's all Oliver, that's all, ha! ha! ha!

Oh! Bill, my tere, how do you do? Oh! you'll be better for what we've brought; spend the drapery, Nance. Ah, ha! you'll do, Bill, now you'll do; now don't be out of temper, Bill. I have never forgot you, Bill. You want some coin, eh? I haven't any about me, but I'll see what I can do. Here, Artful! Here, Artful? there is the key of the drawer. You know where? In the corner of it you'll find seven shillings.

Aha! clever dogs; clever dogs; stamuch to the last. Never told the old parson where they were. Never peached upon old Fagin. No, no, no. Fine Fellows; fine fellows. Some brandy, Bill. Yes, yes, some brandy. Thankee Bill; that will do.

Ah! Nance, my tere, I never interfere when you and Bill quarrel—so much the better for me if you do. Good night. 'Tis about striking twelve. Good night; good night. If they quarrel and separate they are mine together. What! take you, Nance, with me? I cannot, my tere, I cannot

Who calls? Ah! the jailor. Yes, yes, my Lord; you want some papers, my Lord? It's a lie, it's a lie, I have none, not one! not one! What! you say that Monks has confessed all, and they are in pursuit of Sykes? What! hav'nt they got Bill; will they let him go and hang me? What! Oliver here? I want to talk with you, Oliver, I want to talk with you. I want to talk with you, my tere. The papers are in a little canvas bag up the chimney in the top front room. You want to pray for me, Oliver, my tere? Yes! Outside, let us pray outside. Hush, tell'em I'm asleep. They believe you; you can get me out, if you take me so. How then, how then? That's right, quick,—through the door; that will help us out. If I shake or tremble as we pass the gallows, don't mind me, but hurry on. Now, now, now, press on, softly, but not so slow. Now, faster, faster, there's no one lookin', faster, faster. Now, now, now. (Screams.)

Ha! they've gone and left me alone to die. Here, Bill Sykes, Bates, Charley, where are you? Break down the walls and let me out. Oh! curse you, if I had you here chained down. Ah! foot-steps again, they come to take me to the gallows, to hang me until I'm dead, that's all. To hang me by the neck till I am dead. That's all. But they shall rot. I'll cheat them, I'll cheat them! Ha! ha! I'll cheat them, I'll cheat them! (Chokes himself to death.)

Cutting from CHARLES DICKENS.

TOM.

*Melo-Dramatic Narrative.*

YES, Tom's the best fellow that ever you knew.

Just listen to this.

When the old mill took fire, and the flooring fell through,  
And I with it, I bless, there, full in my view.  
What do you think my eyes saw through the fire,  
That crept along, crept along, nigher and nigher,  
But Robin, my baby boy, laughing to see  
The shining! He must have come there  
after me,

Toddled alone from the cottage without  
Any one's missing him. Then, what a shout—

Oh! how I shouted, "For Heaven's sake, men,  
Save little Robin!" Again and again  
They tried, but the fire held them back like  
a wall

I could hear them go at it, and at it, and call,  
"Never mind, baby, sit still like a man,  
We're coming to get you as fast as we can."  
They could not see him, but I could; he sat  
Still on a beam, his little straw hat  
Carefully placed by his side, and his eyes  
Stared at the flame with a baby's surprise,  
Calm and unconscious, as nearer it crept.  
The roar of the fire up above must have kept  
The sound of his mother's voice shrieking  
his name

From reaching the child. But I heard it.  
It came

Again and again—O God, what a cry!  
The axes went faster, I saw the sparks fly  
Where the men worked like tigers, nor  
minded the heat

That scorched them—when, suddenly, there  
at their feet

The great beams leaned in—they saw him—  
then, crash,

Down came the wall! The men made a  
dash—

Jumped to get out of the way—and I  
thought

"All's up with poor little Robin," and  
brought

Slowly the arm that was least hurt to hide—  
The sight of the child there, when swift, at  
my side,

Some one rushed by, and went right through  
the flame

Straight as a dart—sought the child—and  
then came

Back, with him—choking and crying, but  
saved!

Saved, safe and sound!

Oh, how the men raved,  
Shouted, and cried, and hurrahd! Then  
they all

Rushed at the work again, lest the back  
wall

Where I was lying, away from the fire,  
Should fall in and bury me

Oh! you'd admire  
To see Robin now, he's as bright as a dime,  
Deep in some mischief, too, most of the  
time.

Tom, it was, saved him. Now isn't it true,  
Tom's the best fellow that ever you knew?  
There's Robin now—see, he's strong as a  
log—

And there comes Tom, too—  
Yes, Tom was our dog.

CONSTANCE FENIMORE WOOLSON.

#### AFTER THE BATTLE.

*Appropriate for an Encore.*

IT was after the din of the battle  
Had ceased in the silence and gloom,  
When hushed was the musketry's rattle,  
And quiet the cannon's deep boom.  
The smoke of the conflict had lifted,  
And drifted away from the sun,  
While the soft crimson light, slowly fading  
from sight,  
Flashed back from each motionless gun.

The tremulous notes of a bugle  
Rang out on the clear autumn air,  
And the echoes caught back from the  
mountains

Faint whispers, like breathings of prayer,  
The arrows of sunlight that slanted  
Through the trees, touched a brow white as  
snow,

On the bloody sod lying, mid the dead and  
the dying,  
And it flushed in the last parting glow

The dark, crimson tide slowly ebbing  
Stained red the light jacket of gray;  
But another in blue sadly knelt by his side  
And watched the life passing away.  
Said the jacket in gray, "I've a brother—  
Joe Turner—he lives up in Maine.  
Give him these—and say my last message  
Was forgiveness." Here a low moan of  
pain

Checked his voice. Then—"You'll do  
me this favor,  
For you shot me"—and his whisper sank  
low.

Says the jacket in blue, "Brother Charlie,  
There's no need—I'm your brother—I'm  
Joe."

V. STUART MOSBY.

#### A FAIRY TALE.

*Suited to Sunday school or Church Entertainment.*

This beautiful story may be told with impressive effect by a kindly sympathetic lady to children of the primary or intermediate grade in Sunday school. It should be related in an easy conversational style.

ONCE upon a time there was a very small  
child all alone in the streets of a great  
big world.

Now this child, unlike all the children ever heard of in fairy tales, was not the daughter of a great king and queen, and she didn't wear a frock trimmed with jewels, and she didn't have lots and lots of nurses to look after her, and she wasn't the heiress to the crown of a country, where all the pavements were made of solid silver, the area railings of polished steel, the king's palace of ivory, and his throne of pure gold, with so many precious stones sticking out of it that it was quite uncomfortable to sit down upon. No! she was simply a very small girl indeed with nothing of the proper fairy-tale small girl about her at all.

She didn't quite know how it was that she came to be all alone. She had an indistinct idea of a room somewhere near the sky; at least she thought it was near the sky because the clouds seemed close to her when she climbed up on a chair and looked out of the window, and the room was right at the top of ever so many stairs. She seemed to recall, too, that the room was very bare and empty, and that she had often been hungry and thirsty and cold there, and that her mother had been there, lying on a bed and looking, oh! so pale and thin, and had told her that she was going away to leave her, but that they should meet again in a bright, beautiful country. And she remembered too,—and as she remembered it the tears came into two little eyes and she sobbed piteously,—she remembered one day that her mother's face looked whiter, much whiter than before, and that she lay quite still and made no answer when the little girl called to her. And then some rough woman had told the child that her mother was dead, and that the room was wanted for some one else, and she must go.

And so she had put on a little threadbare jacket and a little torn hat, through many holes in which her golden hair peeped out,



THE MEETING OF LEANDER AND HERO  
Suggestion by Titian



and had gone away all alone—it might have been yesterday, to day, she knew not when—out into the streets of that great, big city, in that great, big world.

It was a winter's evening, that once upon a time, and the snow was falling fast, and it was very cold. The little child was thinly clad (unlike a proper fairy-tale child), and had had no food for a long time,—years, it seemed to her.

As her little steps wandered on, she passed a great many shops, and saw heaps and heaps of warm clothing and food inside great windows, lighted up with ever so many bright lights; and she wondered how it was that she was so cold and hungry, and why some one did not come out of one of the big shops and give her clothing and food; and she thought how strange it was that all those things should be inside the big windows that she could just look in when she stood on tip-toe, while she was standing there, such a very tiny girl and wanting ever so little of what she saw.

The little child looked wistfully into the big bright windows one after another, but she shook and shivered so that she ran on at last although she felt strange and heavy and giddy, and she ran and ran until she found that she had passed away from the bright lights and was in a dark road in which the snow was lying much more thickly, and looking much whiter, than in the streets through which she had gone.

The little girl's limbs would carry her no farther, and she half sank down in the snow; but she saw suddenly, looming out in the dark by the wayside, a large, wooden shed, the door of which was standing wide open, and turning her fast-failing steps to it, she crept timidly inside. It was quite dark there, and she lay down on the floor with her little head pillowed against a piece of wood.

Wondering drowsily why it was that she had ceased to be hungry or cold, and why her limbs seemed as if they had no feeling at all, the child lay there, and gradually her eyes closed.

Suddenly she became conscious of a dazzling light; and looking up she saw a beautiful fairy standing by her side, with white rustling wings and a halo of light

shining all round her. She was looking down on the child with a look of sweet compassion on her face.

"Little one," said the fairy in a soothing, gentle voice, and as she spoke she bent over the child and stroked the small face, "welcome into fairyland."

The child looked round her in speechless wonder, and behold! the dark wooden shed had vanished and she was lying on a grassy bank, surrounded by lovely flowers of all colors, and the sun was shining above, and birds were singing all about her, and near her troops of children all dressed in dazzling white were at play, making the air ring with joyous peals of laughter that seemed just to chime in with the singing of the birds; and faeries, like the one standing by her, were watching over the children as they played.

She was so filled with wonder that she answered not the fairy, and again the sweet voice said:

"Little one, welcome into fairyland."

"Am I in fairyland?" answered the child this time. "They took mother away from me, and said she was dead, and told me to go, and I was very cold and hungry, and I ran ever so far, and I thought I was lying down in a great, dark place. And oh! don't send me away; let me stay here, please, *please* let me stay here, and not go into the snow again. I am such a little thing to be all alone in the great, big streets, and I will be so good if I may stay."

The tears started into the child's eyes as she pleaded her cause, and the fairy stooped down and kissed them away.

"Yes, my child, you shall stay with us in fairyland, and never go into the great streets again."

"Oh! thank you," said the child, and she threw her arms around the still bending fairy, and kissed her again and again.

"Just now," the little girl said presently, "I was, oh! so cold, and hungry and tired, and now I feel so peaceful and rested, and as if I could never be cold and hungry again. Why is it?"

"There is neither hunger nor cold here, my little one. The sun is always shining as you see it now, the birds are ever singing as you hear them now the flowers never

fade, the leaves never fall, and those children now at play are ever bright and happy. Many little travelers like you have found their way into our bright land through paths of sorrow and snifering; but see them now how joyous they are."

The fairy pointed to the group of children, and the little girl followed the movement with her eyes. She looked in silence for a minute, and then she spoke again: "You are so good and kind, and I seem to ask so many things, but oh! forgive me for one question more. The children that I see, have their mothers been taken from them as mine was taken from me? and will they ever be with them again?"

"My darling," answered the fairy, with infinite tenderness in her voice, "they have already seen their mothers again, and you will see your own lost mother. Look at me—look into my face—you knew me not at first, but you know me now, oh! you know me now, my little one."

The child looked into the fairy's face for an instant—the word "Mother!" burst from her lips, and the two were folded in each other's arms.

Next day, when workmen came into the shed  
They found a child there, lying cold and dead  
And in the little upturned face they saw  
A smile so bright and joyous that in awe  
They stood uncovered—but the mortal day  
Alone was there—the soul had winged its way

E. F. TURNER.

#### THE GLACIER BED.

In Switzerland, a bridegroom left his bride at the door, as they returned from the church, to guide a party of tourists. The wife promised to look on a table in the window until he should come home, but the guide's fingers caught through the pane, and returned not to his wife. The widow learned that in fifty years the glacier would merge into the ravine she watched, and at last she beheld her husband frozen in the ice.

**B**URNING, burning, burning for ever, by night and day,

Let be the light in my window—don't touch it, don't take it away!  
With the sap of my life I have fed my lamp  
That its flame should burn  
Till the morn of our bridal night, till my  
love, my husband, return.

What say you? he is dead! I will not believe it; no!  
We were wedded—who can remember that 'tis so long ago—

At the church of our mountain village; the morning light shone down  
From the glittering peaks of the Alps to circle my bridal crown.

Oh me, the joy of us two that blessed day made one!

The song of the happy children, the flowers, the dancing sun,

All these were about us that time he led me home as his bride—

When the strangers crossed our path, and he heard them call for a guide.

And duty o'ermasters love, and he dared not deny that call,

For among our Alpine heroes, they knew him, the bravest of all:

With a foot and an eye and an arm to match with his dauntless heart;

And I knew where his honor led—though loth we were to part.

But his honor, his choice, his desire, was mine, for I loved him so;

When I looked in my darling's face I was brave and I bade him go.

I stayed at our chalet door, and he tore himself away

From the virgin kisses of love, and the joy of our marriage day.

"I'll come back to thee, dear," he said, "when the mountain is veiled in night;

Set a lamp in thy window to shine as my star, my guiding light;

Through the winding paths of ice, from beneath, from above,

Let my eyes be fixed on my bridal-chamber, my new-wedded love."

And fixed as ice was my gaze that followed him as he went;

And yet, when I saw him go, I was more than happy—content;

The warmth of his arms was around me, my lips was thrilled to his kiss;

My soul had tasted his love—could Heaven be sweeter than this?

And I knew that nothing could part us more, in life or in death,

I saw him not—and I saw him again, far down beneath

In the bravery of his gay wedding clothes  
—and my eyes grew dim  
With the strain and the dizzy height, as  
they looked their last on him.

I knew he would hold to his promise—I  
never would fail of mine :  
That was our bridal night when I trimmed  
my lamp to shine  
Till he came from the fields of ice, to our  
chalet safe and warm,  
Closed in from the thickening night, and  
the smiting blast of the storm.

That was our bridal night—hiss ! the fiends  
of the mountain dance  
To the shrieks of the lost, as they grope  
their way 'neath the lightning's glance;  
Till the dark and the dawn bring the day,  
and I wait at the chalet door  
For my bridegroom of yester-even, for my  
joy that returns no more.

But the sun shines on, and the path is clear  
from valley to peak :  
Whence come ye to look in my face the tale  
that ye dare not speak ?  
All the rest were safe, he had led them  
bravely through, they said :  
But my own true-hearted husband was lost  
in the glacier-bed.

He will come again, I whispered, and, pity-  
ing, they turned away.  
And that light still burns since we parted,  
it seems but yesterday.  
So long ago ! Who ? 'Tis fifty years to-  
morrow, you said :  
That was the time, I heard, when the ice  
should give back the dead,—

When the glazier that froze his young blood,  
in the depth of the dark ravine  
Where he fell through the rift and perished,  
should work its way unseen  
Towards the mouth of the icy gulf, through  
the years of creeping days ;  
Now, now, 'tis the time, let me go, for I  
know that my bridegroom stays.

My lamp is alight, I have toiled, I have  
starved to feed its fire,  
Through a long life slowly wasting in pangs  
of one desire

I thought it was never coming, and now the  
end is nigh :  
I shall look on his face that I loved in my  
youth, before I die.

I go to seek him now, where he lies in the  
glacier-bed—  
Ah, cold and flinty pillow for my darling's  
golden head !—  
In his beauty and strength of manhood,  
frozen to changeless stone—  
There, there ! I have found him at last !  
oh, my love, my love, my own !

Now, bear us forth together, the bride-  
groom and the bride,  
To the church of our mountain village, and  
lay us side by side,  
'Neath the stone where God joined us, and  
bound our souls in eternal truth,  
And the virgin widow shall rest with the  
husband of her youth.

How long have I wearied for this since that  
day of bliss and woe ?  
Do the children laugh, as they say it was  
fifty years ago ?  
What has time to do with our love ? for the  
spirit within me saith  
I shall meet him for evermore, when I  
change this body of death.

He is calling me now by my name in the  
voice of the vanished years,  
And my life in its tender music dissolves to  
a passion of tears ;  
The shadows fall from the heights, the lamp  
in my window burns dim,  
The silence quenches my breath as I pass  
away to him.

EMILIA AYLMER BLAKE.

#### THE TRYSTING WELL.

*By permission of the author.*

“WHY, Nellie, how's this?” said  
Farmer Brown,  
Driving his team from the  
market town.

But never a word from her red lips fell,  
As smiling she stood at the trysting well.  
“Women is odd,” the old farmer said,  
And he cracked his whip and shook his  
head.



The farmer no sooner had left the place  
Than a change came over the maiden's face ;  
The smile had gone like a rippling wave,  
And the look on her face was sad and grave.  
Then, shading her eyes with her small,  
white hand,

The dusty road and the fields she scanned ;  
She saw the late birds as they nest-  
ward flew,  
And glanced at the shadows that longer  
grew ;  
She heard the faint strokes of the village  
bell,  
Yet lonely she watched at the trysting well.

Now old Farmer Brown loved to drink and  
smoke,  
But the pride of his heart was to play a  
joke,  
And scarce from the well had he passed  
away

When he met a young horseman hard riding  
and gay :  
"Ah, lad," cried the farmer, "you're late,  
you're late,  
Your lass I saw pass through the meadow  
gate!"

"True, Farmer Brown, I have been delayed  
By a shoe cast off from this sorrel jade ;  
Though just what you mean by that last  
remark  
Concerning a lass, why, I'm quite in the  
dark."

The young man colored and grasped his  
rein,

But to Farmer Brown his deceit was plain,  
Aye, far beyond doubt, when he saw him  
strike

His mare till she flew down the dusty pike.  
And the farmer winked as he saw him pass,  
Like the wind, o'er the dewey meadow  
grass ;

Yes, the sly old dog watched the horseman  
fleet

Till his form was lost in the village street.  
Then loud on the air his wild laughter  
broke

At the big success of his clever joke.

By the merest chance, on that eve it fell,  
That a man strode up to the trysting well ;  
He had stopped at the moss-grown, limpid  
ool

To slake his thirst with its waters cool.  
"Gerald!" He started, and made reply,  
As a shadowy phantom caught his eye.  
"Not Gerald, Miss Nellie," he quickly  
said,

"But I hope, for this once, I'll do instead."  
Like a surging sea of crimson flame  
The hot blood swift to her temples came  
Her lover's rival before her stood,

And she alone, in the darkening wood.  
Below them the village lamp lights lay,  
Cheering the gloom of the fading day.  
"As I, too, am going the self same way,  
Allow me to be your escort, pray."

His voice was sincere, and implied respect,  
And he drew his sinewy form erect.  
Though her thoughts and fears were but  
half concealed,  
There was nothing left but to bow and  
yield.

When the rider dashed off from old Farmer  
Brown

And rode through the streets of the little  
town ;

When he hitched his mare to the garden  
tree

And looked for the face that he did not see ;  
When he heard that his Nellie was still  
away,

Then jealousy, love and wild dismay  
For a moment held him a captive chained,  
But the next, and his reason was full  
regained.

The round harvest moon o'er the hilltop lay  
As on foot through the village he took his  
way.

He had gone not far when he met a sight,  
That made him doubt that he saw aright.  
No pistols were drawn, no duel was fought.  
But a lesson was learned and a trick was  
taught ;

And the three stood there in the moonlit  
town

Planning a penance for Farmer Brown.

And it happened the very next market day  
As he drove along on his homeward way.  
Half the village turned out the old fellow  
to see

Tied wrong side up to a hickory tree :  
And they laughed and they shouted to hear  
him vell.

As he dangled right over the trusting well,  
Farmer Brown still enjoys his sociable  
smokes,  
But should you ever meet him—don't  
mention jokes.

GEO. M. VICKERS.

**RODNEY'S RIDE.**

*Spirited Description.*

**I**N that soft mid land where the breezes  
bear

The north and the south on the genial  
air,  
Through the county of Kent, on affairs of  
state,  
Rode Caesar Rodney, the delegate.

Burly and big, and bold and bluff,  
In his three-cornered hat and his suit of  
snuff,  
A foe to King George and the English state  
Was Caesar Rodney, the delegate.

Into Dover village he rode apace,  
And his kinsfolk knew from his anxious  
face,  
It was matter grave that had brought him  
there,  
To the counties three upon Delaware.

"Money and men we must have," he said,  
"Or the Congress fails and our cause is  
dead.  
Give us both and the king shall not work  
his will;  
We are men, since the blood of Bunker  
Hill!"

Comes a rider swift on a panting bay:  
"Hold, Rodney, ho! you must save the  
day,  
For the Congress halts at a deed so great,  
And your vote alone may decide its fate!"

Answered Rodney then: "I will ride with  
speed;  
It is liberty's stress; it is freedom's need.  
When meets it?" "To-night. Not a mo-  
ment spare,  
But ride like the wind, from the Delaware."

10

"Ho, saddle the black! I've but half a  
day,  
And the Congress sits eighty miles away,—  
But I'll be in time, if God grants me grace,  
To shake my fist in King George's face."

He is up; he is off! and the black horse  
flies,  
On the northward road ere the "God-  
speed!" dies.  
It is gallop and spur, as the leagues they  
clear,  
And the clustering milestones move a-rear.

It is two of the clock; and the fleet hoofs  
fling  
The Fieldsboro's dust with a clang and  
cling.  
It is three; and he gallops with slack rein  
where  
The road winds down to the Delaware

Four! and he spurs into Newcastle town,  
From his panting steed he gets him down—  
"A fresh one, quick; not a moment's  
wait!"  
And off speeds Rodney, the delegate.

It is five; and the beams of the western  
sun  
Tinge the spires of Wilmington, gold and  
dun;  
Six; and the dust of the Chester street  
Flies back in a cloud from his courser's  
feet.

It is seven; the horse boat, broad of beam,  
At the Schuylkill ferry crawls over the  
stream;  
And at seven-fifteen by the Rittenhouse  
clock  
He flings his rein to the tavern Jock.

The Congress is met; the debate's begun,  
And liberty lags for the vote of one—  
When into the hall, not a moment late  
Walks Caesar Rodney, the delegate.

Not a moment late! and that half-day's ride  
Forwards the world with a mighty stride.—  
For the Act was passed, ere the midnight  
stroke  
O'er the Quaker City its echoes woke.

At Tyranny's feet was the gauntlet flung ;  
 " We are free ! " all the bells through the  
     colonies rung,  
 And the sons of the free may recall with  
     pride  
 The day of delegate Rodney's ride.

ELBRIDGE S. BROOKS.

### THE BELLS.

This selection—excellent for voice culture—is a great favorite with reciters. The musical flow of the metre and the happy selection of the words make it possible for the speaker to closely imitate the tones of the ringing bells.

**H**EAR the sledges with the bells—  
     Silver bells—  
     What a world of merriment  
     their melody foretells !  
 How they tinkle, tinkle, tinkle,  
     In the icy air of night !  
 While the stars that oversprinkle  
 All the heavens, seem to twinkle  
     With a crystalline delight—  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the tintinnabulation that so musically  
     swells  
     From the bells, bells, bells, bells,  
     Bells, bells, bells—  
 From the jingling and the tinkling of the  
     bells.

Hear the mellow wedding bells—  
     Golden bells !  
 What a world of happiness their harmony  
     foretells !  
 Through the balmy air of night  
 How they ring out their delight !  
     From the molten-golden notes,  
     And all in tune,  
     What a liquid ditty floats  
 To the turtle-dove that listens, while she  
     gloats  
     On the moon !  
 Oh, from out the sounding cells,  
 What a gush of euphony voluminously  
     swells !  
     How it swells !  
     How it dwells  
     On the Future ! how it tells  
     Of the rapture that impels  
 To the swinging and the ringing  
     Of the bells, bells, bells.

Of the bells, bells, bells, bells,  
     Bells, bells, bells—  
 To the rhyming and the chiming of the  
     bells.

Hear the loud alarm bells—  
     Brazen bells !  
 What a tale of terror, now, their turbulency  
     tells !  
 In the startled ear of night  
 How they scream out their affright  
     Too much horrified to speak,  
     They can only shriek, shriek,  
     Out of tune,  
 In a clamorous appealing to the mercy of  
     the fire,  
 In a mad expostulation with the deaf and  
     frantic fire  
     Leaping higher, higher, higher,  
     With a desperate desire,  
     And a resolute endeavor,  
     Now—now to sit or never,  
 By the side of the palefaced moon.  
     Oh, the bells, bells, bells,  
     What tale their terror tells  
     Of despair !  
     How they clang, and clash, and roar !  
     What a horror they outpour  
     On the bosom of the palpitating air !  
     Yet the ear it fully knows,  
     By the twanging  
     And the clanging  
     How the danger ebbs and flows !  
     Yet the ear distinctly tells,  
     In the jangling  
     And the wrangling  
     How the danger sinks and swells,  
 By the sinking or the swelling in the anger  
     of the bells—  
     Of the bells—  
     Of the bells, bells, bells, bells,  
     Bells, bells, bells—  
 In the clamor and the clangor of the  
     bells !

Hear the tolling of the bells—  
     Iron bells !  
 What a world of solemn thought their  
     monody compels  
 In the silence of the night,  
 How we shiver with affright  
 At the melancholy menace of their tone !  
 For every sound that floats

From the rust within their throats  
 Is a groan.  
 And the people—ah, the people—  
 They that dwell up in the steeple,  
 All alone,  
 And who tolling, tolling, tolling,  
 In that muffled monotone,  
 Feel a glory in so rolling  
 On the human heart a stone.  
 They are neither man nor woman—  
 They are neither brute nor human—  
 They are ghouls:  
 And their king it is who tolls;  
 And he rolls, rolls, rolls,  
 Rolls  
 A pean from the bells!  
 And his merry bosom swells  
 With the pean of the bells!  
 And he dances and he yells;  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the pean of the bells—  
 Of the bells:  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the throbbing of the bells—  
 Of the bells, bells, bells—  
 To the sobbing of the bells;  
 Keeping time, time, time,  
 As he knells, knells, knells,  
 In a happy Runic rhyme,  
 To the rolling of the bells—  
 Of the bells, bells, bells—  
 To the tolling of the bells,  
 Of the bells, bells, bells, bells—  
 Bells, bells, bells—  
 To the moaning and the groaning of the bells.

EDGAR ALLAN POE.

#### THE FIREMAN.

The slumbering city and the sleeper's dream in this selection afford an easy, pleasing description. The exciting story of the fire forms a dramatic conclusion.

**T**HE city slumbers. O'er its mighty walls  
 Night's dusky mantle, soft and silent  
 falls;  
 Sleep o'er the world slow waves its wand of  
 lead,  
 And ready torpors wrap each sinking head.  
 Stilled is the air of labor and of life;  
 Hushed is the hum and tranquilized the  
 strife.

Man is at rest with all his hopes and fears;  
 The young forget their sports, the old their  
 cares;  
 The grave are careless; those who joy or  
 weep  
 All rest contented on the arm of sleep.

Sweet is the pillowed rest of beauty now,  
 As slumber smiles upon her tranquil brow;  
 Her bright dreams lead her to the moonlit  
 tide,  
 Her heart's own partner wandering by her  
 side;  
 'Tis summer's eve; the soft gales scarcely  
 rouse  
 The low-voiced ripple and the rustling  
 boughs;  
 And, faint and far, some minstrel's melting  
 tone  
 Breathes to her heart a music like its own.

When, hark! O horror! what a crash is  
 there!  
 What shriek is that which fills the midnight  
 air?  
 'Tis fire! 'tis fire! She wakes to dream no  
 more;  
 The hot blast rushes through the blazing  
 door;  
 The dun smoke eddies round; and, hark!  
 that cry:  
 "Help! help! Will no one aid? I die, I  
 die!"  
 She seeks the casement; shuddering at its  
 height  
 She turns again; the fierce flames mock her  
 flight;  
 Along the crackling stairs they fiercely play,  
 And roar, exulting, as they seize their prey.  
 "Help! help! Will no one come?" She  
 can no more,  
 But, pale and breathless, sinks upon the  
 floor.

Will no one save thee? Yes, there is one  
 Remains to save, when hope itself is gone;  
 When all have fled, when all but him would  
 fly,  
 The fireman comes, to rescue or to die.  
 He mounts the stair,—it wavers 'neath his  
 tread;  
 He seeks the room, flames flashing round  
 his head:

He bursts the door; he lifts her prostrate  
 frame,  
 And turns again to brave the raging flame  
 The fire blast smites him with its stifling  
 breath;  
 The falling timbers menace him with death;  
 The sinking floors his hurried step betray;  
 And ruin crashes round his desperate way;  
 Hot smoke obscures, ten thousand cinders  
 rise,  
 Yet still he staggers forward with his prize;  
 He leaps from burning stair to stair. On!  
 on!  
 Courage! One effort more, and all is won!  
 The stair is passed, the blazing hall is  
 braved,  
 Still on! yet on! once more! *Thank Heaven,  
 she's saved!*

ROBERT T. CONRAD.

#### THE DEATH OF THE OLD SQUIRE.

*The Descriptive and Dramatic powers have excellent opportunity in this number.*

IT WAS a wild, mad kind of night, as  
 black as the bottomless pit;  
 The wind was howling away like a  
 Bedlamite in a fit,  
 Tearing the ash boughs off, and mowing the  
 poplars down,  
 In the meadows beyond the old flour mill,  
 where you turn off to the town,  
 And the rain (well, it *did* rain) dashing  
 against the widow glass,  
 And deluging on the roof, as the Devil were  
 come to pass;  
 The gutters were running in floods outside  
 the stable door,  
 And the spouts splashed from the tiles, as  
 they would never give o'er.  
 Lor, how the winders rattled! you'd almost  
 ha' thought that thieves  
 Were wrenching at the shutters, while a  
 ceaseless pelt of leaves  
 Flew to the doors in gusts; and I could hear  
 the beck  
 Falling so loud I knew at once it was up to  
 a tall man's neck.  
 We was huddling in the harness-room by a  
 little scrap of fire,

And Tom, the coachman, he was there a-  
 practicing for the elon,  
 But it sounded dismal anthem dol for  
 Squire was dying fast,  
 And the doctor said, do what he would,  
 Squire's breaking up at last.

The death watch, sure enough, ticked loud  
 just over th' owd mare's head,  
 Though he had never once been heard up  
 there since master's boy lay dead;  
 And the only sound, besides Tom's toon,  
 was the stirring in the stalls,  
 And the gnawing and the scratching of the  
 rats in the owl walls.

We couldn't hear Death's foot pass by, but  
 we knew that he was near,  
 And the chill rain and the wind and cold  
 made us all shake with fear;  
 We listened to the clock up stairs, twas  
 breathing soft and low  
 For the nurse said, at the turn of night the  
 old Squire's soul would go.

Master had been a wildish man, and led a  
 roughish life;  
 Didn't he shoot the Bowton squire, who  
 dared write to his wife?  
 He beat the Rads at Hindon Town, I heard,  
 in twenty nine,  
 When every pail in market-place was  
 brimmed with red port wine.  
 And as for hunting, bless your soul, why,  
 for forty year or more  
 He'd kept the Marley hounds, man, as his  
 fayther did afore;  
 And now to die and in his bed—the season  
 just begun—  
 "It made him fret," the doctor said, "as it  
 might do any one."

And when the sharp young lawyer came to  
 see him sign his will,  
 Squire made me blow my horn outside as we  
 were going to kill;  
 And we turned the hounds out in the court—  
 that seemed to do him good;  
 For he swore, and sent us off to seek a fox  
 in Thornhill Wood.

But then the fever it rose high and he would  
 go see th' room

Where mistress died ten years ago when  
Lammastide shall come ;  
I mind the year, because our mare at Salis-  
bury broke down ;  
Moreover, the town hall was burnt at Steeple  
Dinton Town.

It might be two, or half-past two, the wind  
seemed quite asleep ;  
Tom, he was off, but I, awake, sat watch  
and ward to keep ;  
The moon was up, quite glorions like, the  
rain no longer fell.  
When all at once out clashed and clanged  
the rusty turret bell.

That ha'n't been heard for twenty years, not  
since the Luddite days.  
Tom he leaped up, and I leaped up, for all  
the house a-blaze  
Had sure not scared us half so much, and  
out we ran like mad,  
I, Tom and Joe, the whipper-in and t' little  
stable lad.

" He's killed himself," that's the idea that  
came into my head ;  
I felt as sure as though I saw Squire Bar-  
rowly was dead ;  
When all at once a door flew back, and he  
met us face to face ;  
His scarlet coat was on his back, and he  
looked like the old race.

The nurse was clinging to his knees, and  
crying like a child ;  
The maids were sobbing on the stairs, for he  
looked fierce and wild ;  
" Saddle me Lightning Bess, my men,"  
that's what he said to me ;  
" The moon is up, we're sure to find at Stop  
or Etterly.

" Get out the dogs ; I'm well to night, and  
young again and sound,  
I'll have a run once more before they put me  
under ground ;  
They brought my father home feet first, and  
it never shall be said  
That his son Joe, who rode so straight, died  
quietly in his bed.

" Brandy !" he cried : " a tumbler full, you  
women howling there,"

Then clapped the old black velvet cap upon  
his long gray hair,  
Thrust on his boots, snatched down his  
whip, though he was old and weak ;  
There was a devil in his eye that would not  
let me speak.

We loosed the dogs to humor him, and  
sounded on the horn ;  
The moon was up above the woods, just east  
of Haggard Bourne  
I buckled Lightning's throat lash fast, the  
Squire was watching me ;  
He let the stirrups down himself so quick,  
yet carefully.

Then up he got and spurred the mare and,  
ere I well could mount,  
He drove the yard-gate open, man, and  
called to old Dick Blount,  
Our huntsman, dead five years ago—for the  
fever rose again,  
And was spreading like a flood of flame fast  
up into his brain.

Then off he flew before the dogs, yelling to  
call us on,  
While we stood there, all pale and dumb,  
scarce knowing he was gone ;  
We mounted, and below 'he hill we saw the  
fox break out,  
And down the covert ride we heard the old  
Squire's parting shout.

And in the moonlit meadow must we saw  
him fly the rail  
Beyond the hurdles by the beck, just half  
way down the vale ;  
I saw him breast fence after fence—nothing  
could turn him back ;  
And in the moonlight after him streamed out  
the brave old pack.

'Twas like a dream, Tom cried to me, as we  
rode free and fast,  
Hoping to turn him at the brook, that could  
not well be passed,  
For it was swollen with the rain ; but ah,  
'twas not to be ;  
Nothing could stop old Lightning Bess but  
the broad breast of the sea.

The homds swept on, and well in front the  
mare had got her stride :

She broke across the fallow land that runs  
by the down side.  
We pulled up on Chalk Linton Hill, and, as  
we stood us there,  
Two fields beyond we saw the Squire and  
stone dead from the mare.  
Then she swept on, and in full cry the  
hounds went out of sight ;  
A clond came over the broad moon and  
something dimmed our sight.  
As Tom and I bore master home, both  
speaking under breath ;  
And that's the way I saw th' owd Squire  
ride boldly to his death.

#### THE GLADIATOR.

STILLNESS reigned in the vast amphitheatre, and from the countless thousands that thronged the spacious inclosure, not a breath was heard. Every tongue was mute with suspense, and every eye strained with anxiety toward the gloomy portal where the gladiator was momentarily expected to enter. At length the trumpet sounded, and they led him forth into the broad arena. There was no mark of fear upon his manly countenance, as with majestic step and fearless eye he entered. He stood there, like another Apollo, firm and unbending as the rigid oak. His fine proportioned form was matchless, and his turgid muscles spoke his giant strength.

"I am here," he cried, as his proud lip curled in scorn, "to glut the savage eye of Rome's proud populace. Ave, like a dog you throw me to a beast; and what is my offense? Why, forsooth, I am a *Christian*. But know, ye can not fright my soul, for it is based upon a foundation stronger than the adamantine rock. Know ye, whose hearts are harder than the flinty stone, my heart quakes not with fear; and here I aver, I would not change conditions with the blood-stained Nero, crowned though he be, not for the wealth of Rome. Blow ye your trumpet—I am ready."

The trumpet sounded, and a long, low growl was heard to proceed from the cage of a half famished Numidian lion, situated at the farthest end of the arena. The growl deepened into a roar of tremendous volume,

which shook the enormous edifice to its very centre. At that moment the door was thrown open, and the huge monster of the forest sprang from his den, with one mighty bound to the opposite side of the arena. His eyes blazed with the brilliancy of fire, as he slowly drew his length along the sand, and prepared to make a spring upon his formidable antagonist. The gladiator's eyes quailed not; his lip paled not; but he stood immovable as a statue, waiting the approach of his wary foe.

At length, the lion crouched himself into an attitude for springing, and with the quickness of lightning, leaped full at the throat of the gladiator. But he was prepared for him, and bounding lightly on one side, his falchion flashed for a moment over his head, and in the next it was deeply dyed in the purple blood of the monster. A roar of redoubled fury again resounded through the spacious amphitheatre, as the enraged animal, mad with the anguish from the wound he had just received, wheeled hastily round and sprang a second time at the Nazarene.

Again was the falchion of the cool and intrepid gladiator deeply planted in the breast of his terrible adversary; but so sudden had been the second attack, that it was impossible to avoid the full impetus of his bound, and he staggered and fell upon his knee. The monster's paw was upon his shoulder, and he felt its hot fiery breath upon his cheek, as it rushed through his wide distended nostrils. The Nazarene drew a short dagger from his girdle, and endeavored to regain his feet. But his foe, aware of his design, precipitating himself upon him, threw him with violence to the ground.

The excitement of the populace was now wrought up to a high pitch, and they waited the result with breathless suspense. A low growl of satisfaction now announced the noble animal's triumph, as he sprang fiercely upon his prostrate enemy. But it was of short duration: the dagger of the gladiator pierced his vitals, and together they rolled over and over, across the broad arena. Again the dagger drank deep of the monster's blood, and again a roar of anguish reverberated through the stately edifice.

The Nazarene, now watching his opportunity, sprang with the velocity of thought

from the terrific embrace of his enfeebled antagonist, and regained his falchion, which had fallen to the ground in the struggle, he buried it deep in the heart of the infuriated beast. The noble king of the forest, faint from the loss of blood, concentrated all his remaining strength in one mighty bound; but it was too late; the last blow had been driven home to the centre of life, and his huge form fell with a mighty crash upon the arena, amid the thundering acclamations of the populace.

#### THE SIOUX CHIEF'S DAUGHTER.

Great dramatic skill is required for a proper rendering of this selection.

Two gray hawks ride the rising blast;  
Dark cloven clouds drive to and fro  
By peaks pre-eminent in snow;

A sounding river rushes past,  
So wild, so vortex-like, and vast,  
A lone lodge tops the windy hill;  
A tawny maiden, mute and still,  
Stands waiting at the river's brink,  
As weird and wild as you can think.  
A mighty chief is at her feet;  
She does not heed him wooing so—  
She hears the dark, wild waters flow;  
She waits her lover, tall and fleet,  
From far gold fields of Idaho,  
Beyond the beaming hills of snow.

He comes! The grim chief springs in air—  
His brawny arm, his blade is bare.  
She turns; she lifts her round, brown hand;  
She looks him fairly in the face;  
She moves her foot a little pace  
And says, with coldness and command,  
"There's blood enough in this lorn land.

"But see! a test of strength and skill,  
Of courage and fierce fortitude;  
To breast and wrestle with the rinde  
And storm-born waters, now I will  
Bestow you both—stand either side!  
Take you my left, tall Idaho;  
And you, my burly chief, I know  
Would choose my right. Now peer you low  
Across the waters wild and wide.  
See! leaning so this morn I spied  
Red berries dip you further side.  
See, dipping, dripping in the stream,  
Twin boughs of autumn berries gleam!

Now this, brave men, shall be the test:  
Plunge in the stream, bear knife in teeth  
To cut you bough for bridal wreath.  
Plunge in! and he who bears him best,  
And brings you ruddy fruit to land  
The first shall have both heart and hand."  
Two tawny men, tall, brown, and thewed  
Like antique bronzes rarely seen,  
Shot up like flame. She stood between  
Like fixed, impassive fortitude.  
Then one threw robes with sullen air,  
And wound red fox-tails in his hair;  
But one with face of proud delight  
Entwined a crest of snowy white.

She stood between. She sudden gave  
The sign, and each impatient brave  
Shot sudden in the sounding wave;  
The startled waters gurgled round;  
Their stubborn strokes kept sullen sound

They near the shore at last; and now  
The foam flies spouting from a face  
That laughing lifts from out the race.

The race is won, the work is done!  
She sees the climbing crest of snow;  
She knows her tall, brown Idaho.  
She cries aloud, she laughing cries,  
And tears are streaming from her eyes.  
"O splendid, kingly Idaho!  
I kiss his lifted crest of snow;  
I see him clutch the bended bough!  
'Tis cleft—he turns! is coming now!

"My tall and tawny king come back!  
Come swift, O sweet! why falter so?  
Come! Come! What thing has crossed  
your track?

I kneel to all the gods I know,  
Oh come, my manly Idaho!  
Great Spirit, what is this I dread?  
Why there is blood! the wave is red!  
That wrinkled chief, outstripped in race,  
Dives down, and, hiding from my face,

Strikes underneath! He rises now!  
Now plucks my hero's berry bough;  
And lifts aloft his red fox head,  
And signals he has won for me.  
Hush, softly! Let him come to see.

"Oh come! my white-crowned hero, come!  
Oh come! and I will be your bride,  
Despite you chieftain's craft and might.



Come back to me! my lips are dumb,  
My hands are helpless with despair;  
The hair you kissed, my long, strong hair,  
Is reaching to the ruddy tide,  
That you may clutch it when you come.

"How slow he buffets back the wave!  
O God, he sinks! O Heaven! save  
My brave, brave boy! He rises! See!  
Hold fast, my boy! Strike! strike for me,  
Strike straight this way! Strike firm and  
strong!

Hold fast your strength. It is not long—  
O God, he sinks! He sinks! Is gone!  
His face has perished from my sight.

"And did I dream, and do I wake?  
Or did I wake and now but dream?  
And what is this crawls from the stream?  
Oh, here is some mad, mad mistake!  
What, you! The red fox at my feet?  
You first, and falling from a race?  
What! You have brought me berries red?  
What! You have brought your bride a  
wreath?

You sly red fox with wrinkled face—  
That blade has blood between your teeth!

"Lie still! lie still! till I lean o'er  
And clutch your red blade to the shore.  
Ha! ha! Take that! and that! and that!  
Ha! ha! So through your coward throat  
The full day shin's! Two fox-tails float  
And drift and drive adown the stream.

"But what is this? What snowy crest  
Climbs out the willows of the west,  
All weary, wounded, bent, and slow,  
And dripping from his streaming hair?  
It is! it is my Idaho!

"The gray hawks pass, O love! and doves  
O'er yonder lodge shall soo their loves.  
My love shall heal your wounded breast,  
And in yon tall lodge two shall rest."

JOAQUIN MILLER.

#### BILL MASON'S BRIDE.

An incident in pioneer life. Bret Hartw is the author of this poem, more than any other writer has interpreted the early life of the Far West, and he obtained the language and situations of the mining camp in literature.

**H**ALF an hour till train time, sir,  
An' a fearful dark time, too;  
Take a look at the switch lights,  
Fetch in a stick when you re through.

"On time?" well, yes, I guess so—  
Left the last station all right—  
She'll come round the curve a flyin';  
Bill Mason comes up to-night.

You know Bill? No! He's engineeer,  
Been on the road all his life—  
I'll never forget the morning  
He married his chuck of a wife.  
'Twas the summer the mill hands struck—  
Just off work, every one;  
They kicked up a row in the village  
And killed old Donevan's son.

Bill hadn't been married mor'n an hour,  
Up comes the message from Kress,  
Orderin' Bill to go up there,  
And bring down the night express.  
He left his gal in a hurry,  
And went up on number one,  
Thinking of nothing but Mary,  
And the train he had to run.

And Mary sat down by the window  
To wait for the night express;  
And, sir, if she hadn't a' done so,  
She'd been a widow, I guess.

For it must a' been nigh midnight  
When the mill hands left the Ridge—  
They come down—the drunken devils!  
Tore up a rail from the bridge.  
But Mary heard 'em a workin'  
And guessed there was something wrong  
And in less than fifteen minutes,  
Bill's train it would be along.

She couldn't come here to tell us,  
A mile—it wouldn't a' done—  
So she jest grabbed up a lantern,  
And made for the bridge alone.  
Then down came the night express, sir,  
And Bill was makin' her climb!  
But Mary held the lantern,  
A-swingin' it all the time.

Well! by Jove! Bill saw the signal,  
And he stopped the night express,  
And he found his Mary cryin',  
On the track, in her weddin' dress;  
Cryin' and laughin' for joy, sir,  
An' holdin' on to the light—  
Hello! here's the train—good bye, sir,  
Bill Mason's on time to-night.

BRET HARTW

## LITTLE BREECHES.

This famous poem was a great surprise to its author. Mr. Hay deprecated the slang poems of Bret Harte and wrote this in imitation of the latter's style with a hope of causing a laugh at the California poet, and reversing the public favor for his work. But instead of turning the literary appetite against Harte's productions, Hay was himself made famous and installed in popular esteem as a second Bret Harte.

I DON'T go much on religion,  
I never ain't had no show;  
But I've got a middlin' tight grip, sir,  
On the handful o' things I know.  
I don't pan out on the prophets  
And free-will, and that sort of thing—  
But I b'lieve in God and the angels,  
Ever since one night last spring.

I come into town with some turnips,  
And my little Gabe come along—  
No four year-old in the county  
Could beat him for pretty and strong,  
Peart and chipper and sassy,  
Always ready to swear and fight—  
And I'd learnt him to claw terbacker  
Jest to keep his milk-teeth white.

The snow come down like a blanket  
As I passed by Taggart's store;  
I went in for a jug of molasses  
And left the team at the door.  
They scared at something and started—  
I heard one little squall  
And hell-to-split over the prairie  
Went team, Little Breeches and all.

Hell-to-split over the prairie;  
I was almost froze with skeer;  
But we rousted up some torches,  
And searched for 'em far and near.  
At last we struck hosses and wagon,  
Snowed under a soft white mound,  
Upset—dead beat—but of little Gabe  
No hide nor hair was found.

And here all hope soured on me,  
Of my fellow-critters' aid,  
I jest flopped down on my marrow bones,  
Crotch deep in the snow, and prayed.

By this, the torches was played out,  
And me and Isrul Parr  
Went off for some wool to a sheepfold  
That he said was somewhar thar.

We found it at last, and a little shed  
Where they shut up the lambs at night.

We looked in and seen them huddled thar,  
So warm and sleepy and white;  
And thar sot Little Breeches and chirped,  
As peart as ever you see,  
"I want a chew of terly skeer,  
An' that's what's the matter of me."

How did he get thar? Angels!  
He could never have waiked in that storm;  
They jest scooped down and toted him  
To whar it was safe and warm.  
And I think that saving a little child,  
An' fotching him to his own,  
Is a derned sight better business  
Than loafing around the Throne.

JOHN HAY.

## DANIEL PERITON'S RIDE.

On the first day of May, 1859, one of the greatest disasters which ever happened in America was caused by the breaking of a dam in the Allegheny mountains, throwing the waters of a large lake into the Conemaugh River causing a wall of water to rush down the valley sweeping everything in its course. The city of Johnstown, Pa., was literally washed away and a thousand of people drowned. The following poem describes the ride of a daring horseman to warn the fated city of its coming doom.

ALL day long the river flowed,  
Down by the winding mountain road,  
Leaping and roaring in angry mood,  
At stubborn rocks in its way that stood;  
Sullen the gleam of its rippled crest,  
Dark was the foam on its yellow breast;  
The dripping bank on either side  
But half-imprisoned the turgid tide.  
By farm and village it quickly sped,—  
The weeping skies bent low overhead,—  
Foaming and rushing and tumbling down  
Into the streets of pent Johnstown,  
Down through the valley of Conemaugh,  
Down from the dam of shale and straw,  
To the granite bridge, where its waters  
pour,  
Through the arches wide, with a dismal  
roar.

All day long the pitiful tide,  
Babbled of death on the mountain side;  
And all day long with jest and sigh,  
They who were doomed that day to die  
Turned deafened ears to the warning roar  
They had heard so oft and despised before.

Yet women trembled—the mother's eyes  
Turned oft to the lowering, woeful skies—  
And shuddered to think what might befall

Should the flood burst over the earthen wall.

So all day long they went up and down,  
Heedless of peril in doomed Johnstown.

And all day long in the chilly gloom  
Of a thrifty merchant's counting room,  
O'er the ledger bent with anxious care  
Old Periton's only son and heir.  
A commonplace, plodding, industrious youth,

Counting debit and credit the highest truth,

And profit and loss a more honored game  
Than searching for laurels or fighting for fame.

He saw the dark tide as it swept by the door,

But heeded it not till his task was o'er;

Then saddled his horse,—a black-pointed bay,

High stepping, high-blooded, grandson of Dismay;

Raw-boned and deep-chested, his eyes full of fire;

The temper of Satan—Magog was his sire;  
Arched fetlocks, strong quarters, low knees,  
And lean, bony head—his dam gave him these;

The foal of a racer transformed to a con  
For the son of the merchant when out of a job.

"Now I'll see," said Dan Periton, mounting the bay.

"What danger there is of the dam giving way!"

A marvelous sight young Periton saw  
When he rode up the valley of Conemaugh.  
Seventy feet the water fell

With a roar like angry ocean's swell!  
Seventy feet from the crumbling crest  
To the rock on which the foundations rest!  
Seventy feet fell the ceaseless flow  
Into the boiling gulf below!

Dan Periton's cheek grew pale with fear,  
As the echoes fell on his startled ear,  
And he thought of the weight of the pent-up tide,

That hung on the rifted mountain side,  
Held by that heap of stone and straw  
O'er the swarming valley of Conemaugh!  
The raw-boned bay with quivering ears

Displayed a brute's instinctive fears,  
Snorted and pawed with flashing eye,  
Seized on the curb and turned to fly!

Dan Periton tightened his grip on the rein,  
Sat close to the saddle, glanced backward again,

Touched the bay with the spur, then gave him his head,

And down the steep valley they clattering sped.

Then the horse showed his breeding—the close gripping knees

Felt the strong shoulders working with unflagging ease

As mile after mile, 'neath the high blooded bay,

The steep mountain turnpike flew backward away,

While with outstretched neck he went galloping down

With the message of warning to perilled Johnstown,

Past farmhouse and village, while shrilly outrang,

O'er the river's deep roar and the hoof's iron clang,

His gallant young rider's premonitory shout.

"Fly! Fly to the hills! The waters are out!"

Past Mineral Point there came such a roar  
As never had shaken those mountains before!

Dan urged the good horse then with word and caress;

'Twould be his last race, what mattered distress?

A mile farther on and behind him he spied  
The wreck-laden crest of the death-dealing tide!

Then he plied whip and spur and redoubled the shout.

"To the hills! To the hills! The waters are out!"

Thus horseman and flood-tide came racing it down

The cinder-paved streets of doomed Johnstown!

Daniel Periton knew that his doom was nigh.

Yet never once faltered his clarion cry:

The blood ran off from his good steed's  
side,  
Over him hung the white crest of the tide;  
His hair felt the touch of the eygre's  
breath;  
The spray on his cheek was the cold kiss of  
death;  
Beneath him the horse 'gan to tremble and  
droop—  
He saw the pale rider who sat on the croup!  
But clear over all rang his last warning  
shout,  
"To the hills! To the hills! For the  
waters are out!"  
Then the tide reared its head and leaped  
vengefully down  
On the horse and his rider in fated Johnst-  
town!

That horse was a hero, so poets still say,  
That brought the good news of the treaty to  
Aix;  
And the steed is immortal, which carried  
Revere  
Through the echoing night with his mes-  
sage of fear;  
And the one that bore Sheridan into the  
fray,  
From Winchester town, "twenty miles  
away;"  
But none of these merits a nobler lay  
Than young Daniel Periton's raw-boned  
bay  
That raced down the valley of Conemaugh,  
With the tide that rushed through the dam  
of straw,  
Roaring and rushing and tearing down  
On the fated thousands in doomed Johnst-  
town!  
In the very track of the eygre's swoop,  
With Dan in the saddle and Death on the  
croup,  
The foam of his nostrils flew back on the  
wind,  
And mixed with the foam of the billow  
behind.  
A terrible vision the morrow saw  
In the desolate valley of Conemaugh!  
The river had shrunk to its narrow bed,  
But its way was choked with heaped-up  
dead.  
'Gainst the granite bridge with its arches  
four

Lay the wreck of a city that delves no  
more;  
And under it all, so the searchers say,  
Stood the sprawling limbs of the gallant  
bay,  
Stiff cased in the drift of the Conemaugh.  
A goodlier statue man never saw,—  
Dan's foot on the stirrup his hand on the  
rein!  
So they shall live in white marble again;  
And ages shall tell, as they gaze on the  
group,  
Of the race that he ran while Death sat on  
the croup.

ALBION W. TOURGEE.

AUNT POLLY GREEN.

*By permission of the Author.*

AT last the cottage was rented  
That vacant had stood so long,  
And the silent gloom of its chambers  
Gave way to mirth and song,  
Ever since the Sheriff sold it,  
And poor Dobson moved away,  
Not a soul had crossed the threshold  
Till the strangers came in May;  
Then the mould on the steps of marble  
Was scoured and well rinsed off,  
And the packed dead leaves of autumn  
Were thrown from the dry pump trough;  
And the windows were washed and pol-  
ished,  
And the paints and floors were scrubbed,  
While the knobs and the hearthstone brasses  
Were cleaned and brightly rubbed.

Now right across the turnpike  
Lived old Aunt Polly Green,  
And through the window lattice  
The cottage could be seen.  
There wasn't a bed or mattress,  
There wasn't a thing untied,  
Not a box, a trunk, or a bundle,  
But what Aunt Polly spied.  
Such high-toned, stylish neighbors  
The village had never known;  
And the family had no children—  
The folks were all full-grown;  
That is, there were two young ladies,  
The husband and his wife,  
"And she," said old Aunt Polly,  
"Hain't seen a bit of life."

And so Aunt Polly watched them,  
 Oft heard the husband say,  
 " Good-bye, my love," when leaving  
 His wife but for the day ;  
 And when he came at sunset  
 She saw them eager run,  
 Striving the wife and daughters  
 To be the favored one ;  
 And as Aunt Polly, peeping,  
 Beheld his warm embrace,  
 And noted well the love light  
 That lit the mother's face,  
 She shook her head and muttered,  
 " Them two hain't long been wed,  
 A pity for his first wife,  
 Who's sleepin' cold and dead.

" The poor thing died heart-broken,  
 Neglected by that brute,  
 Who, soon as she was buried,  
 Began his new love suit,  
 I know it," said Aunt Polly,  
 " I see the hull thing through ;  
 How kin he so forget her,  
 Who always loved him true ?"  
 And tears of woman's pity  
 Streamed down Aunt Polly's face,  
 As in her mind she pictured  
 The dead wife's resting-place.  
 " To think," sobbed good Aunt Polly,  
 " How the daughters, too, behave,  
 When their poor and sainted mother  
 Fills a lone, forgotten grave."

One day when old Annt Polly  
 Sat knitting, almost asleep,  
 When the shadows under the woodbine  
 Eastward began to creep,  
 A rosy checked, brown eyed maiden  
 Walked up to the kitchen door,  
 Where never a soul from the cottage  
 Had dared to walk before :  
 'Tis true that she walked on tip-toe,  
 And cautiously peered around ;  
 But she smiled and courtesied sweetly  
 When the one she sought was found :  
 " I rapped on the front door knocker,  
 And wondered where you could be,  
 So I hope you will pardon my boldness  
 In walking around to see."

" Boldness," said Polly, rising,  
 And fixing her glasses straight,  
 " Boldness ain't nothin' now'-days,

To some, at any rate.  
 Sit down in that chair and tell me  
 Who 'twas that sent you here ;  
 And tell me how long ago, Miss,  
 You lost your mother dear."  
 The girl stood still, astonished,  
 She knew not what to say,  
 She wished herself in the cottage  
 That stood across the way.  
 " Now don't stand there a sulkin',  
 Have a little Christian shame,  
 Even if she is a bold one  
 That bears your father's name."

" Madam, or Miss," said the maiden,  
 " There's surely a great mistake,  
 Or else I must be dreaming—"  
 " No you hain't, you're wide awake ;  
 I blame your bold stepmother  
 For learnin' you this deceit ;  
 Now answer me true the question  
 Which again I must repeat—  
 When did you lose your mother,  
 And of what did the poor child die,  
 And wasn't her pale face pinched like,  
 And didn't she often sigh ?  
 Horrors ! jist look at the heathen,  
 A laughin' right in my face,  
 When speakin' about her mother,  
 In her last lone restin' place."  
 " You say you were sent to invite me  
 To the cottage over the way,  
 That to night's the celebration  
 Of your mother's marriage day,  
 And this is the silver weddin'  
 Of that young and frisky thing,  
 That for five and twenty summers  
 She's wore her plain gold ring ?  
 Well, looks they are deceivin',  
 Why her hair's not one mite gray,  
 And her cheek is like a lily  
 Gathered for Easter day.  
 An' will I come ? Yes, dearie ;  
 But let me your pardon crave,  
 For I've been like an old fool weepin',  
 A mournin' arempty grave."

GEO. M. VICKERS

#### POMPEII.

AND lo, a voice from Italy ! It comes like  
 the stirring of the breeze from the  
 mountains ! It floats in majesty like

the echo of the thunder! It breathes solemnity like a sound from the tombs! Let the nations hearken; for the slumber of ages is broken, and the buried voice of antiquity speaks again from the gray ruins of Pompeii.

Roll back the tide of eighteen hundred years. At the foot of the vine-clad Vesuvius stands a royal city; the stately Roman walks its lordly streets, or banquets in the palaces of its splendor. The bustle of busied thousands is there; you may hear it along thronged quays; it raises from the amphitheatre and the forum. It is the home of luxury, of gayety and of joy. There togged royalty drowns itself in dissipation; the lion roars over the martyred Christian; and the bleeding gladiator dies at the beck of applauding spectators. It is a careless, a dreaming, a devoted city.

There is a blackness in the horizon, and the earthquake is rioting in the bowels of the mountain! Hark! a roar, a crash! and the very foundations of the eternal hills are belted forth in a sea of fire! Woe for that fated city! The torrent comes surging like the mad ocean; it boils above wall and tower, palace and fountain, and Pompeii is a city of tombs!

Ages roll on; silence, darkness, and desolation are in the halls of buried grandeur. The forum is voiceless; and the pompous mansions are tenanted by skeletons! Lo! other generations live above the dust of long past glory; and the slumber of the dreamless city is forgotten.

Pompeii beholds a resurrection! As summoned by the blast of the first trumpet, she hath shaken from her beauty the ashes of centuries, and once more looks forth upon the world, sullied and sombre, but interesting still. Again upon her arches, her courts, and her colonnades the sun lingers in splendor, but not as erst, when the reflected lustre from her marbles dazzled like the glory of his own true beam.

There, in their gloomy boldness, stand her palaces, but the song of carousal is hushed forever. You may behold the places of her fountains, but you will hear no murmur; they are as the water courses of the desert. There, too, are her gardens; but the barrenness of long antiquity is theirs. You

may stand in her amphitheater, and you shall read utter desolation on its bare and dilapidated walls.

Pompeii! moldering relic of a former world! Strange redemption from the sepulcher! How vivid are the classic memories that cluster around thee! Thy loneliness is rife with tongues; for the shadows of the mighty are thy sojourners! Man walks thy desolated and forsaken streets, and is lost in his dreams of other days.

He converses with the genius of the past, and the Roman stands as freshly recalled as before the billow of lava had stiffened above him. A Pliny, a Sallust, a Trajan, are in his musing, and he visits their very homes. Venerable and eternal city! The storied urn to a nation's memory! A disinterred and risen witness for the dead! Every stone of thee is consecrated and immortal. Rome was; Thebes was; Sparta was; thou wast, and art still. No Goth or Vandal thundered at thy gates, or reveled in thy spoil.

Man marred not thy magnificence. Thou wast scathed by the finger of Him who alone knew the depth of thy violence and crime. Babylon of Italy! Thy doom was not revealed to thee. No prophet was there, when thy towers were tottering and the ashy darkness obscured thy horizon, to construe the warning. The wrath of God was upon thee heavily; in the volcano was the "hiding of His power;" and, like thine ancient sisters of the plain, thy judgment was sealed in fire!

#### THE FIRE-FIEND.

This drama the subject in all its rare opportunity for manifest-  
ing changing and excited emotion. In the description of the fire  
the delivery should be rapid.

**H**ARK! hark! o'er the city, alarm bells  
ring out.

Cling, clang! "fire, fire!" each tone  
seems to shout.

"Come on," cries a voice, "there is work  
to be done."

So forth for our steamer and horse-cart we  
run!

Here they are! Roll them out! now quick,  
let us fly!

"Clear the track! turn out! fire! fire!" is  
our cry.

"Ha! ha! here we are! Yes, the Fire-Fiend  
is out!

Just see the smoke roll, while the flames leap  
about ;  
Unroll the hose, quick ; pull to the tank,  
boys ;  
Make fast the steamer now ! listen to its  
noise !  
There go the water-jets high in the air !  
Dash them on ! higher ! higher ! flames  
everywhere."

But stay ! a wild cry rises loud o'er the din,  
A woman is shrieking, " my child sleeps  
within,  
Help ! help ! can ye stand, oh men, here and  
see  
A little child die, yet do nothing for me ?  
She burns ! she is lost ! " shrieks the mother,  
half wild,  
" Are ye men ? have ye hearts ? then help  
my poor child."

" Be calm," cried a fireman, young, sturdy  
and brave,  
" I die in yon flames, or your child I will save !  
Ho ! ladders, quick ! quick ! hoist them up  
to the wall.—  
Now, steady ! God help me ! Oh, what if I  
fall ? "  
One glance up to heaven, one short prayer  
he spoke,  
Sprang up, and was hidden by darkness and  
smoke.

On her knees sank the mother, lips moving  
in prayer,  
While fear sent a thrill through the crowd  
gathered there.  
Breathless silence prevailed, none speaking  
a word,  
While puffs from the engine alone could be  
heard.  
All eyes remained fixed on the window  
above,  
Where last stood a hero whom angels might  
love.

" Will he ever come back ? " No sound in  
reply  
Save the Fire-Fiend's laugh, as he leaps up so  
high,  
Catching windows and doors, woodwork,  
intel and all.  
While " burn with all speed," seems his  
conquering call.

" Spare nothing, speed onward ! In this I  
delight !  
Two victims are mine ! I am king here to-  
night."

Not so ! Oh, not so ! for 'mid joy-speaking  
cheers,  
A fireman with child on the ladder appears ;  
Blackened, yet safe, he descends to the  
ground,  
Gives the babe to its mother, then looks  
calmly round,  
" Thank God, that he gave me the strength  
*this* to do ! "  
" We will," cried a voice, " but we also  
thank *you* ! "  
The Fire-Fiend rushed by on his merciless  
path ;  
At losing his victims he seemed full of  
wrath ;  
He spluttered and hissed his unceasing re-  
proof,  
Until with a crash, inward tumbled the roof.  
Then, 'mid water and work, 'mid laughter  
and shout,  
The Fiend slunk away, and the fire was out.  
JESSIE GLENN.

#### CHANGING COLOR.

Suitable to home, Sunday school or church entertainment.

OH, every one was sorry for Ned !  
" It's a perfect shame," so the people  
said ;  
" And who was Ned ? " Why, don't you  
know ?  
Ned was the deacon's daughter's beau,—  
Honest and manly, hard to beat,  
Five foot ten in his stocking feet.

Bess was the sweetest girl in the place,  
With a soul as fair as her winsome face ;  
The deacon's daughter, kind and gay,  
And used to having her own sweet way.  
Now, *two* good people *may* agree,—  
The deacon, Bess, and Ned make *three*.

Old Deacon Green was a " moneyed man ; "  
His motto was : " Get and keep if you can."  
" Honest in all his dealings ? " Yes,  
Honest as you, or Ned, or Bess ;  
But charity had left his creed,  
And he was stingy in thought and deed

"I tell you no man borrows from me;  
If he wants any help let him find it," said he;  
"And Bess, my girl, hear what I say,  
You send that shiftless Ned away!  
I have no use for the lazy dunce,  
I heard that he borrowed a dollar once.

"Now when I borrow—you hear me,  
Bess?—

Then you may purchase your wedding-  
dress.

Until that time Ned Brown, you see,  
Must be a minus quantity."

And Bessie murmured soft and low:

"That's something Ned would like to  
know."

That night the moon and the silent stars  
Saw two young heads near the meadow  
bars.

And heard Bess say: "I think to-morrow  
Some one will really have to borrow!"  
Two hearts were happier, I know,  
Because the new moon told me so.

Next morn, Bess seized her shopping-bag,  
Harnessed the deacon's corpulent nag,  
And drove to town; I wonder why  
She chose that early hour to buy!

A small boy with a freckled face  
Was standing near the market place;  
He waved his cap when he saw sweet Bess,  
As fair as a flower, in her muslin dress.  
"Good morning, Cousin Bob," said she;  
"You're just the boy I want to see!

"I'll give all you ask, and more,  
If you will ride to father's door,  
And say to him, 'Bess is in town,  
Going to marry that Ned Brown.'  
After you tell him, drive away,  
No matter what he has to say."

Imagine the deacon, if you can!  
Poor Bob ne'er saw an uglier man  
Than Deacon Green, that summer day  
He watched his old nag trot away;  
The words he used are hard to spell,  
And really wouldn't do to tell.

"There is Bess in Blickingham town,  
Ready to marry that scamp, Brown;  
I can reach her as best I may—  
Even my old nag's gone to-day!

The parson would lend me—I must borrow,  
For Bess may not be there to-morrow."

The parson lent him his dapple gray,  
And he made for the town without delay.  
There stood Bess in the market-place,  
And near her the determined face  
Of our friend Brown was plainly seen—  
A sight to madden Deacon Green.

The young folks entered the old town-hall,  
The scene of many a county ball,  
And Bessie's father walked in, too;  
I wonder what he meant to do?  
This much I know—the words then said  
Came chiefly from the lips of Ned.

"Deacon Green, did you borrow the gray  
That brought you to Blickingham town  
to-day?

You did? Then Bess shall be my wife,  
And here's an end to all our strife!"  
Said Bess: "I knew dear father meant  
To give his full and free consent."

"But," gasped the deacon, "I never said  
My daughter could marry you, Ned!"  
"I heard you say," cried blue-eyed Bess,  
"That I might purchase my wedding-dress  
When you borrowed from any one.  
And now, you see, the deed is done!

"It can't be helped; and, father dear,  
Forgive us, won't you, now and here?"  
The deacon frowned, but chuckled too:  
"That's all you've left for me to do!  
You're full of business, and I guess  
Your head is pretty level, Bess;  
You took your father's nag away,  
And made him toe the mark to-day;  
And though I'm *Green*, ere we leave town,  
My only daughter shall be *Brown*!"

HATTIE G. CANFIELD.

#### LITTLE MEG AND I.

A sailor's story. Imitate the sailor style of speech and manner.

YOU asked me, mates, to spin a yarn,  
before we go below;  
Well, as the night is calm and fair,  
and no chance for a blow,  
I'll give one,—a story true as ever yet was  
told—  
For, mates, I wouldn't lie about the dead;  
no, not for gold.



The story's of a maid and lad, who loved  
in days gone by :

The maiden was Meg Anderson, the lad,  
messmates, was I.

A neater, trimmer craft than Meg was very  
hard to find ;

Why, she could climb a hill and make five  
knots agin the wind ;

And as for larnin', hulks and spars ! I've  
often heard it said

That she could give the scholars points and  
then come out ahead.

The old school master used to say, and,  
mates, it made me cry,

That the smartest there was little Meg ; the  
greatest dunce was I.

But what cared I for larnin' then, while  
she was by my side ;

For, though a lad, I loved her, mates, and  
for her would have died ;

And she loved me, the little lass, and often  
have I smiled

When she said, " I'll be your little wife,"  
'twas the prattle of a child.

For there lay a gulf between us, mates,  
with the waters running high ;

On one side stood Meg Anderson, on the  
other side stood I.

Meg's fortune was twelve ships at sea and  
houses on the land ;

While mine—why, mates, you might have  
held my fortune in your hand.

Her father owned a vast domain for miles  
along the shore ;

My father owned a fishing-smack, a lunt,  
and nothing more ;

I knew that Meg I ne'er could win, no  
matter how I'd try,

For on a couch of down lay she, on a bed  
of straw lay I.

I never thought of leaving Meg, or Meg of  
leaving me,

For we were young, and never dreamed  
that I should go to sea,

Till one bright morning father said :  
" There's a whale-ship in the bay :

I want you, Bill, to make a cruise—you go  
aboard to-day."

Well, mates, in two weeks from that time I  
bade them all good-bye,

While on the dock stood little Meg, and on  
the deck stood I.

I saw her oft before we sailed, whene'er I  
came on shore.

And she would say : " Bill, when you're  
gone, I'll love you more and more ;

And I promise to be true to you through  
all the coming years "

But while she spoke her bright blue eyes  
were filled with pearly tears.

Then, as I whispered words of hope and  
kissed her eyelids dry,

Her last words were : " God speed you,  
Bill!" so parted Meg and I.

Well, mates, we cruised for four long years,  
till at last, one summer's day,

Our good ship, the " Minerva," cast anchor  
in the bay

Oh, how my heart beat high with hope, as  
I saw her home once more,

And on the pier stood hundreds, to welcome  
us ashore ;

But my heart sank down within me as I  
gazed with anxious eye—

No little Meg stood on the dock, as on  
the deck stood I.

Why, mates, it nearly broke my heart when  
I went ashore that day,

For they told me little Meg had wed, while  
I was far away.

They told me, too, they forced her to't—  
and wrecked her fair young life—

Just think, messmates, a child in years, to  
be an old man's wife.

But her father said it must be so, and what  
could she reply ?

For she was only just sixteen—just twenty-  
one was I.

Well, mates, a few short years from then—  
perhaps it may be four—

One blustering night Jack Glinn and I were  
rowing to the shore,

When right ahead we saw a sight that made  
us hold our breath—

There floating in the pale moonlight was a  
woman cold in death.

I raised her up : oh, God, messmates, that  
I had passed her by !

For in the bay lay little Meg, and over her  
stood I.

C. T. MURPHY.

## PART V

# PATHETIC READINGS

THERE is a charm in pathos, as there is a solace in tears. Sometimes "it is better to go to the house of mourning than to the house of feasting." Poe declared that "all true pleasure must have in it the vein of sadness." Certain it is, that love and the holiest relations of life derive much of their sweetness from the minor chords that drive fond hearts closer together by the sad notes of some sympathetic refrain.

The selections in this department are as varied in character, that they may touch the largest possible number of conditions.

### A CHAPTER FROM THE ANNALS OF THE POOR.

Should be rendered in a serious tone, with great surprise and little weeping at the tolling of the fourth stanza and the funeral of the poor.

WHIST, sir! Would you plaze to spake aisy

And sit down there by the dure?

She sleeps, sir, so light and so restless,

She hears every step on the flure,

What ails her? God knows! She's been weakly

For months, and the heat dh rives her wild;

The summer has wasted and worn her  
Till she's only the ghost of a child.

All I have? Yes, she is, and God help me!  
I'd three little darlings beside,

As purty as iver ye see, sir,

But won by won dhrooped like and died.

What was it that took them, ye're asking?

Why poverty, sure, and no doubt

They perished for food and fresh air, sir,  
Like flowers dhried up in a drought.

It was dreadful to lose them? Ah, was it!

It seemed like my heart-strings would break.

But there's days when wid want and wid sorrow

I'm thankful they're gone—for their sake!

Their father? Well, sir, saints forgive me!

It's a foul tongue that lowers its own.

But what wid the sthrife and the liquor,

I'd better be sthru gglin' alone!

Do I want to kape this wan? The darlint,

The last and dearest of all!

Shure you're niver a father yourself, sir,

Or you wouldn't be askin' at all!

What is that? Milk and food for the baby!

A dochter and medicine free!

You're huntin' out all the sick children,

An' poor toilin' mothers, like me?

God bless you! an' thim that have sent you!

A new life you've given me, so,

Shure, sir, won't you look in the cradle

At the colleen you've saved, fore you go?

O mother o'mercies! have pity!

O darlint, why couldn't you wait!

Dead! dead! an' the help in the dureway

Too late! O, my baby! Too late!

### THE AGED PRISONER.

*Pathetic.*

“NIGHT on to twenty years

Have I walked up and down this dingy cell!

I have not seen a bird in all that time

Nor the sweet eyes of childhood, nor the flowers

That grow for innocent men,—not for the  
curst,

Dear God! for twenty years.

"With every gray-white rock  
I am acquainted; every seam and crack,  
Each chance and change of color: every  
stone

Of this cold floor, where I by walking much  
Have worn unsightly smoothness, that its  
rough

Old granite walls resent.

"My little blue eyed babe,  
That I left singing by my cottage door,  
Has grown a woman—is perchance a wife,  
To her the name of 'father' is a dream,  
Though in her arms a nestling babe may  
rest,

And on her heart lie soft.

"Oh, this bitter food  
That I must live on! this poisoned thought  
That judges all my kind, because by men  
I have been stripped of all that life holds  
dear—

Wife, honor, reputation, tender child—  
For one brief moment's madness.

"If they had killed me then,  
By rope, or rack, or any civil mode  
Of desperate, cruel torture,—so the deed  
Were consummated for the general good—  
But to entomb me in these walls of stone  
For twenty frightful years!

"Plucked at my hair —  
Bleached of all color, pale and thin and  
dead —  
My beard that to such sorry length has  
grown;  
And could you see my heart, 'tis gray as  
these  
All like a stony archway, under which  
Pass funerals of dead hopes.

"To-morrow I go out!  
Where shall I go? what friend have I to  
meet?  
Whose glance will kindle at my altered  
voice?  
The very dog I rescued from his kind  
Would have forgotten me, if he had lived.  
I have no home—no hope!"

An old man, bent and gray,  
Paused at the threshold of a cottage door  
A child gazed up at him with startled eyes  
He stretched his wasted hands— then drew  
them back  
With bitter groan: "So like my little one  
'Twenty years ago!"

A comely, tender face  
Looked from the casement: pitying all  
God's poor,  
"Come in, old man!" she said, with gentle  
smile.

And then from out the fullness of her  
heart,  
She called him "Father," thinking of his  
age:

But he, with one wild cry,

Fell prostrate at her feet  
"O child!" he sobbed, "now I can die.  
When last

You called me father—was it yesterday?  
No! no! your mother lived,— now she is  
dead!

And mine was living death—for twenty  
years—  
For twenty loathsome years!"

Her words came falteringly:  
"Are you the man—who broke my mother's  
heart?"

No! no! O father,—speak!  
Look up—forget!" Then came a stony  
calm.

Some hearts are broken with joy—some  
break with grief,

The old gray man was dead

#### DEATH OF LITTLE NELL.

*Father and mother live, but only I was and am buried.*

SHE was dead. No sleep so beautiful  
and calm, so free from trace of pain,  
so fair to look upon. She seemed a  
creature fresh from the hand of God, and  
waiting for the breath of life: not one who  
had lived and suffered death. Her couch  
was dressed with here and there some  
winter-berries and green leaves, gathered  
in a spot she had been used to favor.  
"When I die, put near me something that  
has loved the light, and had the sky above  
it always." These were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor, slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever. Where were the traces of her early cares, her sufferings, and fatigues? All gone. Sorrow was dead, indeed, in her; but peace and perfect happiness were born imaged in her tranquil beauty and profound repose.

And still her former self lay there unaltered in this change. Yes. The old fireside had smiled upon that same sweet face; it had passed like a dream, through hamlets of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold, wet night, at the still bedside of the dying boy, there had been the same mild and lovely look. So shall we know the angels in their majesty, after death.

The old man held one languid arm in his, and the small, tight hand folded to his breast for warmth. It was the hand she had stretched out to him with her last smile—the hand that had led him on through all their wanderings. Ever and anon he pressed it to his lips; then hugged it to his breast again, murmuring that it was warmer now; and, as he said it, he looked in agony to those who stood around, as if imploring them to help her.

She was dead, and past all help, or need of help. The ancient rooms she had seemed to fill with life, even while her own was waning fast—the garden she had tended—the eyes she had gladdened—the noiseless hamlets of many a thoughtless hour—the paths she had trodden, as it were, but yesterday—could know her no more.

"It is not," said the schoolmaster, as he bent down to kiss her on the cheek, and gave his tears free vent, "it is not in this world that Heaven's justice ends. Think what earth is, compared with the world to which her young spirit has winged its early flight, and say if one deliberate wish, expressed in solemn tones above this bed, could call her back to life, which of us would utter it!"

CHARLES DICKENS.

### "GOOD-NIGHT, PAPA."

THE words of a blue-eyed child as she kissed her chubby hand and looked down the stairs, "Good night, papa; Jessie see you in the morning."

It came to be a settled thing, and every evening, as the mother slipped the white night gown over the deep shoulders, the little one stopped on the stairs and sang out, "Good-night, papa." As the father heard the silvery accents of the child, he came, and taking the cherub in his arms, kissed her tenderly, while the mother's eyes filled, and a swift prayer went up, for, strange to say this man, who loved his child with all the warmth of his great noble nature, had one fault to man his meanness. From his youth he loved the wine cup. Genial in spirit, and with a fascination of manner that won him friends, he could not resist when surrounded by his boon companions. Thus his home was darkened, the heart of his wife bruised and bleeding, the future of his child shadowed.

Three years had the winsome prattle of the baby crept into the avenues of the father's heart, keeping him closer to his home, but still the fatal cup was in his hand. Alas, for frail humanity, in answer to the calls of love! With unutterable tenderness God saw there was no other way; this father was dear to him, the purchase of his Son; he could not see him perish, and, calling a swift messenger, he said, "Speed thee to earth and bring the babe."

"Good night, papa," sounded from the stairs. What was there in the voice? was it the echo of the mandate, "Bring me the babe"?—a silvery, faintive sound, a lingering music that touched the father's heart, as when a cloud crosses the sun. "Good-night, my darling;" but his lips quivered and his broad brow grew pale. "Is Jessie sick, mother? Her cheeks are flushed, and her eyes have a strange light."

"Not sick," and the mother stooped to kiss the flushed brow; "she may have played too much. Pet is not sick?"

"Jessie tired, mamma; good night, papa; Jessie see you in the morning."

"That is all, she is only tired," said the mother as she took the small hand. Another

kiss and the father turned away—out his heart was not satisfied.

Sweet lullabies were sung; but Jessie was restless and could not sleep. "Tell me a story, mamma;" and the mother told of the blessed babe that Mary cradled, following along the story till the child had grown to walk and play. The blue, wide open eyes filled with a strange light, as though she saw and comprehended more than the mother knew.

That night the father did not visit the saloon; tossing on his bed, starting from a feverish sleep and bending over the crib, the long weary hours passed. Morning revealed the truth—Jessie was smitten with the fever.

"Keep her quiet," the doctor said; "a few days of good nursing, and she will be all right."

Words easy said; but the father saw a look on the sweet face such as he had seen before. He knew the message was at the door.

Night came. "Jessie is sick; can't say good night, papa;" and the little clasping fingers cling to the father's hand.

"O God, spare her! I cannot, cannot bear it!" was wrung from his suffering heart.

Days passed; the mother was tireless in her watching. With her babe cradled in her arms her heart was slow to take in the truth—doing her best to solace the father's heart; "A light case! the doctor says. 'Pet will soon be well.'"

Calmly as one who knows his doom the father laid his hand upon the hot brow, looked into the eyes even then covered with the film of death, and with all the strength of his manhood cried, "Spare her, O God! spare my child, and I will follow. 'Thee

With a last painful effort the parched lips opened: "Jessie's too sick; can't say good night, papa—in the morning." There was a convulsive shudder, and the clasping fingers relaxed their hold; the messenger had taken the child.

Months have passed. Jessie's crib stands by the side of her father's couch; her blue embroidered dress and white hat hang in his closet; her boots with the print of the feet just as she last wore them, as sacred in

his eyes as they are in the mother's. Not dead, but mercifully risen to a higher life; while, sounding down from the upper stairs, "Good night, papa, Jossie see you in the morning," has been the means of winning to a better way one who had shown himself deaf to every former call.

AMERICAN MESSENGER.

### POOR LITTLE JIM.

*Suitable for Church Entertainment.*

The story of the life of the poor man who was called Christ is a story of love and sacrifice. He came to earth to save us from sin and to show us the way to God. He lived a life of poverty and hardship, and he died for us on the cross. His love and sacrifice are the foundation of our faith.

THEIR cottage was a thatched one, the outside old and mean,

But all within that little cot was wondrous neat and clean.

The night was dark and stormy, the wind was howling wild,

As a patient mother sat beside the death bed of her child;

A little worn out creature, his once bright eyes grown dim;

It was a collier's wife and child, they called him little Jim.

And oh! to see the briny tears fast hurrying down her cheek,

As she offered up the prayer, in thought, she was afraid to speak,

Lest she might waken one she loved ten fold more than her life;

For she had all a mother's heart, had that poor collier's wife.

With hands uplifted, see, she kneels beside the sufferer's bed,

And prays that He would spare her boy, and take herself instead.

She gets her answer from the child: "Get off the words from him;

'Mother, the angels do so smile and beckon little Jim,

I have no pain, dear mother, now, but oh! I am so dry,

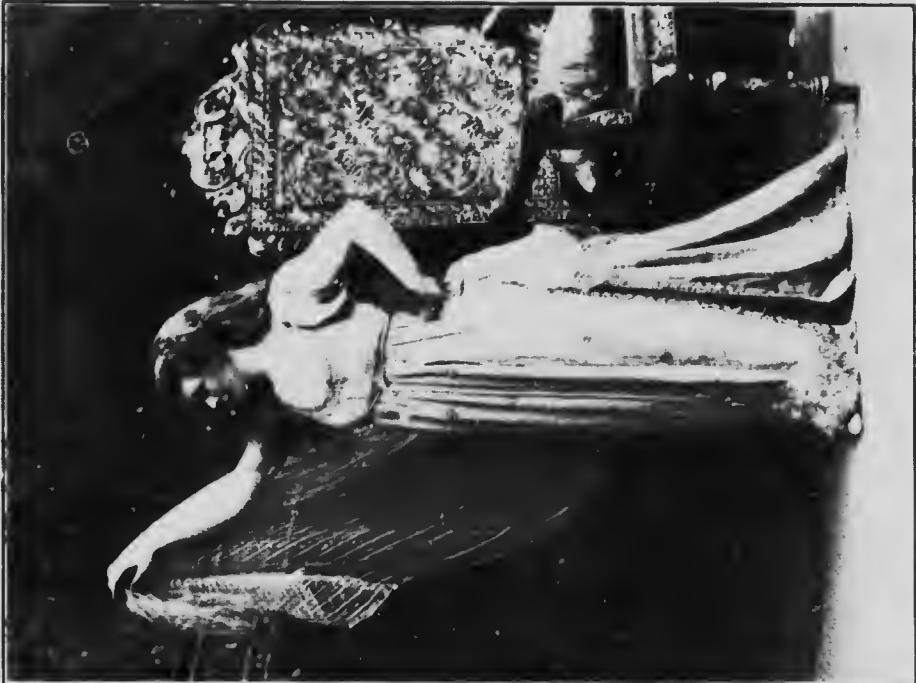
Just moisten poor Jim's lips again, and, mother, don't you cry.

With gentle, trembling haste she held the liquid to his lip;

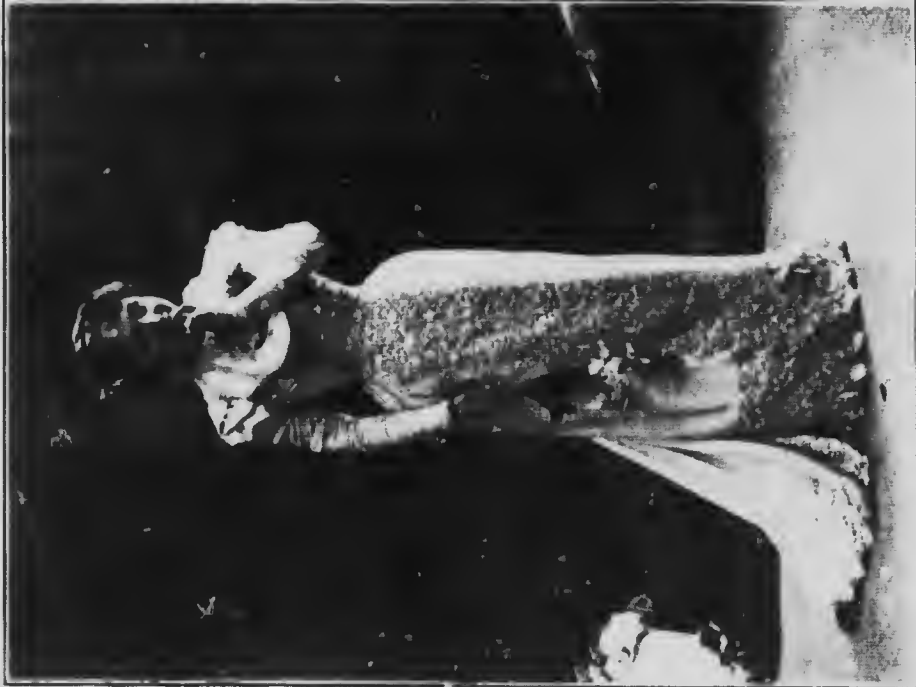


QUITE ABSORBED

By the artist



LUXURY WITHOUT LOVE, BY CARRIE RADCLIFFE



A PLEASING POSE, BY FLORENCE ROCKWELL





All amongst a lot of bushes—  
Each one climbin' from a pot ;  
Every bush had flowers on it—  
Pretty! Mebbe not! Oh, no!  
Wish you could a seen 'em growin',  
It was sich a stummin' show.

Well, I thought of you, poor feller,  
Lyin' here so sick and weak,  
Never knowin' any comfort,  
And I puts on lots o' cheek.  
"Missus," says I, "if you please, mmm,  
Could I ax you for a rose?  
For my little brother, missus—  
Never seed one, I suppose."

Then I told her all about you—  
How I bringed you up—poor Joe!  
Lackin' women folks to do it.  
Sich a mup you was, you know—  
Till yet got that awful tumble—  
Just as I had broke yet in  
Hard work, too, to earn yer livin'  
Blackin' boots for honest tin

How that tumble crippled of you,  
So's you couldn't hyper much—  
Joe, it hurted when I seen you  
For the first time with yer crutch.  
"But," I says, "he's laid up now, mmm,  
'Pears to weaken every day."  
Joe, she up and went to cuttin'—  
That's the how of this bokay.

Say!—It seems to me, ole feller,  
You is quite yerself to night;  
Kind o' chirk—'s been a fortint  
Sence yer eyes has been so bright.  
*Better?* Well, I'm glad to hear it!  
Yes, they're mighty pretty, Joe.  
*Smell 'em, 'em's made a chap?*  
Well, I thought it would, you know!

Never see the country, did you?  
Flowers growin' everywhere?  
Some time when you're better, Joe,  
Mebbe I'll in take you there.  
*Flowers in heaven?* "Mebbe, I suppose so;  
Dunno much about it, though,  
Ain't as fly as we'd might  
On them tops, let's Joe

But I've heard it heere—somewheres—  
That in heaven's all de gates  
Things is everlastin'—see 'em!

Believe that's wot the Bible states,  
Likewise there folks don't git hungry;  
So good people, when they dies,  
Finds themselves well fixed forever—  
Joe, my boy, wot ails yer eyes?

Thought they looked a little sing'ler,  
Oh, no!—Don't you have no fear;  
Heaven was made fur such as you is—  
Joe, wot makes you look so queer?  
Here—wake up!—Oh, don't look that way!  
Joe! My boy! Hold up yer head!  
Here's yer flowers— you dropped 'em, Joey!  
Oh, my God, can Joe be dead?  
PELEG ARKWRIGHT.

#### OUR FOLKS.

"**H**! Harry Holly! Halt,—and tell  
A fellow just a thing or two:  
You've had a furlough, been to see  
How all the folks in Jersey do.  
It's month's ago since I was there,—  
I, and a bullet from Fair Oaks  
When you were home, old comrade, say,  
Did you see any of our folks?  
You did?—Shake hands,—Oh, ain't I glad,  
For if I do look grim and rough,  
I've got some feelin'—People think  
A soldier's heart is mighty tough;  
But Harry, when the bullets fly,  
And hot saltpetre flames and smokes,  
While whole battalions lie afield,  
One's apt to think about his folks.  
And so you saw them—when? and where?  
The old man—is he hearty yet?  
And mother—does she fade at all?  
Or does she seem to pine and fret  
For me?—And Sis?—has she grown tall?  
And did you see her friend—you know  
That Annie Moss—(How this pipe  
Chokes!)  
Where did you see her?—tell me, Hal,  
A lot of news about our folks  
You saw them in the church, you say,  
It's likely, for they're always there,  
Not Sunday?—no?—A funeral? Who?  
Who, Harry?—how you strike and stare!  
All well, you say—and all were out  
What ails you, Hal?—Is this a hoax?  
Why don't you tell me, like a man,  
What is the matter with our folks?  
"I said all well—old comrade, true;

I say all well, for He knows best  
 Who takes the young ones in His arms,  
 Before the sun goes to the west  
 The axe-man Death deals right and left  
 And flowers fall as well as oaks ;  
 And so—fair Annie blooms no more !  
 And that's the matter with your folks.  
 See, this long curl was kept for you ;  
 And this white blossom from her breast  
 And here—your sister Bessie wrote  
 A letter, telling all the rest.  
 Bear up, old friend." Nobody speaks ;  
 Only the old camp raven croaks,  
 And soldiers whisper : " Boys, be still ;  
 There's some bad news from Grainger's  
 folks."

He turns his back—the only foe  
 That ever saw it—on this grief,  
 And, as men will, keeps down the tears  
 Kind Nature sends to Woe's relief  
 Then answers he, " Ah, Hal, I'll try ;  
 But in my throat there's something  
 chokes,

Because, you see, I've thought so long  
 To count her in among our folks,  
 I s'pose she must be happy now,  
 But still I will keep thinking too,  
 I could have kept all trouble off,  
 By being tender, kind and true.  
 But maybe not. She's safe up there,  
 And when His hand deals other strokes,  
 She'll stand by Heaven's gate, I know,  
 And wait to welcome in our folks."

ETHEL LYNN.

THE OLD MAN'S VIGIL.

By the bed the old man, waiting, sat in  
 vigil, sad and tender,  
 Where his aged wife lay dying ; and  
 the twilight shadows, brown,  
 Slowly from the wall and window, chased  
 the sunset's golden splendor  
 Going down.

"Is it night?" she whispered, waking,  
 (for her spirit seemed to hover  
 Lost between the next world's sunrise  
 and the bedtime cares of this).  
 And the old man, weak and tearful, trem-  
 bling as he bent above her,  
 Answered " Yes "

"Are the children in?" she asked him.  
 Could he tell her? All the treasures  
 Of their household lay in silence many  
 years beneath the snow  
 But her heart was with them in the  
 among her " and plea  
 Long a

And again  
 sweet  
 "Where  
 and  
 "They are  
 "The  
 Sa

Then he  
 his great  
 Till it choked  
 and kissed her wrinkled hand,  
 For her soul, far out of hearing  
 fondest words no longer  
 Understand.

Still the pale lips stammered question  
 NURSERY prattle—all the language of a  
 mother's loving heart  
 While the midnight  
 left to sorrow's bitter  
 Wrapped its weeds

There was stillness on the  
 old man listened, lonely  
 Till they led him from the chamber with  
 the burden on his breast  
 For the faithful wife and mother, his early  
 love and only  
 lay at rest

"Fare  
 you will meet the babes before me ;  
 'Tis a little while for neither can the  
 parting long abide.  
 And you soon will come and call me, and  
 kind Heaven will then restore me  
 To your side."

It was even so. The springtime, in the  
 steps of winter treading,  
 Scarcely shed its orchard blossoms ere  
 the old man closed his eyes ;  
 And they buried him by Sarah—and they  
 had their "diamond wedding"  
 In the skies

## "LIMPY TIM."

*A Pathetic Selection Easy to Recite.*

ABOUT the big post office door  
Some boys were selling news,  
While others earned their slender  
store  
By shining people's shoes.

They were surprised the other day  
By seeing "Limpy Tim"  
Approach in such a solemn way  
That they all stared at him.

"Say, boys, I want to sell my kit;  
Two brushes, blacking-pot  
And good stout box—the whole outfit;  
A quarter buys the lot."

"Goin' away?" cried one. "O no,"  
Tim answered, "not to-day;  
But I do want a quarter so,  
And I want it right away."

The kit was sold, the price was paid,  
When Tim an office sought  
For daily paper:—down he hid  
The money he had brought.

"I guess, if you'll lend me a pen,  
I'll write myself," he sighed;  
With slowly moving fingers then  
He wrote this notice, "DIED—"

*Of scarlet fever—Lil'ol Ted—  
Aged three—gone up to heaven—  
One brother left to mourn him dead—  
Funeral to-morrow—eleven."*

"Was it *your* brother?" asked the man  
Who took the notice in;  
Tim tried to hide it, but began  
To quiver at the chin.

The more he sought himself to brace  
The stronger grew his grief;  
Big tears came rolling down his face,  
To give his heart relief.

"By selling out—my kit—I found—  
That quarter—" he replied;  
"But he had his arms around  
My neck—when he d—died."

Tim hurried home, but soon the news  
Among the boys was spread;

They held short, quiet interviews  
Which straight to action led.

He had been home an hour, not more,  
When one with naked feet  
Laid down Tim's kit outside his door,  
With flowers white and sweet.

Each little fellow took a part,  
His penny freely gave  
To soothe the burdened brother's heart,  
And deck the baby's grave.

Those flowers have faded since that day,  
The boys are growing men,  
But the good God will yet repay  
The deed He witnessed then.

The light which blessed poor "Limpy  
Tim"  
Decended from above—  
A ladder leading back to Him  
Whose Christian name is LOVE.

T. HARLEY.

## TO MARY IN HEAVEN.

Composed by Burns in September, 1786, on the anniversary of the day on which he heard of the death of his early love, Mary Campbell.

NOT a lingering star, with lessening ray,  
That loy'st to greet the early morn,  
Again thou usher'st in the day  
My Mary from my soul was torn.  
O Mary! dear departed shade!  
Where is thy place of blissful rest?  
See'st thou thy lover lowly laid?  
Hear'st thou the groans that rend his  
breast?

That sacred hour can I forget—  
Can I forget the hallowed grove,  
Where by the winding Ayr we met  
To live one day of parting love?  
Eternity will not efface  
Those records dear of transports past;  
Thy image at our last embrace;  
Ah! little thought we't was our last!

Ayr, gurgling, kissed his pebbled shore,  
O'erhung with wild woods, thickening  
green;  
The fragrant birch, and hawthorn hoar,  
Twined amorous round the raptured  
scene;

The flowers sprang wanton to be prest,  
The birds sang love on every spray—  
Till soon, too soon, the glowing west  
Proclaimed the speed of winged day.

Still o'er these scenes my memory wakes,  
And fondly broods with miser care!  
Time but the impression stronger makes,  
As streams their channels deeper wear  
My Mary! dear departed shade!  
Where is thy place of blissful rest?  
See'st thou thy lover lowly laid?  
Hears't thou the groans that rend my  
breast?

ROBERT BURNS

THE DYING BOY.

To be delivered in a natural and sympathetic manner.

A FRIEND of mine, seeking for objects of charity, reached the upper room of a tenement house. It was vacant. He saw a ladder pushed through a hole in the ceiling. Thinking that perhaps some poor creature had crept up there, he climbed the ladder, drew himself through the hole, and found himself under the rafters. There was no light but that which came through a bull's eye in the place of a tile. Soon he saw a heap of chips and shavings, and on them lay a boy about ten years old.

"Boy, what are you doing here?"  
"Hush, don't tell anybody, please, sir."  
"What are you doing here?"  
"Hush, please don't tell anybody, sir; I'm a hiding."  
"What are you hiding for?"  
"Don't tell anybody, please, sir."  
"Where's your mother?"  
"Please, sir, mother's dead."  
"Where's your father?"  
"Hush, don't tell him. But look here."  
He turned himself on his face, and through the rags of his jacket and shirt my friend saw that the boy's flesh was terribly bruised, and his skin was broken.

"Why, my boy, who beat you like that?"  
"Father did, sir."  
"What did he beat you for?"  
"Father got drunk, sir, and beat me 'cos I wouldn't steal."  
"Did you ever steal?"

"Yes, sir; I was a street thief once."

"And why won't you steal anymore?"

"Please, sir, I went to the mission school, and they told me there of God and of heaven, and of Jesus and they taught me, 'Thou shalt not steal,' and I'll never steal again, if my father kills me for it. But please don't tell him."

"My boy, you musn't stay here. You'll die. Now you wait patiently here for a little time, I'm going away to see a lady. We will get a better place for you than this."

"Thank you, sir; but please, sir, would you like to hear me sing my little hymn?"

Bruised, battered, forlorn, friendless, motherless, hiding from an infuriated father, he had a little hymn to sing.

"Yes, I will hear you sing your little hymn."

He raised himself on his elbow and then sang:

"Gentle, gentle, gentle heart,  
I have a little hymn to sing,  
Praying for the poor,  
Suffering, and the lowly,  
I have a little hymn to sing,  
Gentle, gentle, gentle heart,  
I have a little hymn to sing,  
Praying for the poor,  
Suffering, and the lowly,  
Gentle, gentle, gentle heart."

"That's the little hymn, sir. Goodbye."

The gentleman hurried away for restoratives and help, came back again in less than two hours, and climbed the ladder. There were the chips, there were the shavings, and there was the little motherless boy with one hand by his side and the other tucked in his bosom—*Lord!* Oh, I thank God that He who said, "Suffer little children to come unto Me," did not say "respectable children," or "well educated children." No, He sends His angels into the homes of poverty and sin and crime, where you do not like to go, and brings out His redeemed ones, and they are as stars in the crown of rejoicing to those who have been instrumental in enlightening their darkness.

JOHN B. GOUGH

THE SINGER'S CLIMAX.

"If you want to hear Annie Laarie sing come to my house to night," said a man to his friend. "We have a love-lorn fellow in the village who

was sadly wrecked by the refusal of a young girl to whom he had been paying attention for a year or more. It is seldom he will attempt the song, but when he does I tell you he draws tears from eyes unused to weeping."

A small select party had assembled in a pleasant parlor, and were gaily chatting and laughing when a tall young man entered whose peculiar face and air instantly arrested attention. He was very pale, with that clear, vivid complexion which dark haired consumptives so often have, his locks were as black as jet, and hung profusely upon a square white collar, his eyes were very large and spiritual, and his brow was such a one as a poet should have. But for a certain wandering look, a casual observer would have pronounced him a man of uncommon intellectual powers. The words "poor fellow" and "how sad he looks" went the rounds, as he came forward, bowed to the company, and took his seat. One or two thoughtless girls laughed as they whispered that he was "love cracked," but the rest of the company treated him with respectful deference.

It was late in the evening when singing was proposed, and to ask him to sing "Annie Laurie" was a task of uncommon delicacy. One song after another was sung, and at last that one was named. At its mention the young man grew deadly pale, but he did not speak, he seemed instantly to be lost in reverie.

The name of the girl who treated him so badly was Annie," said a lady, whispering to the new guest, "but oh! I wish he would sing it; nobody else can come past it."

"No one dares to sing 'Annie Laurie' before you Charles," said an old lady. "Would it be too much to ask you to favor the company with it?" she asked, timidly.

He did not reply to a word, his lip quivered, and then looking round he saw a spiritual presence which he felt. Every soul was hushed—it seemed as if his voice were the voice of an angel. The tones vibrated through nerve and pulse, and heart, and made one shiver with the pathos of his feeling. It never was heard in melody in a human

voice like that—so plaintive, so soulful, so tender and earnest.

He sat with his head thrown back, his eyes half closed, the locks of dark hair glistening against his pale temple, his fine throat swelling with the rich tones, his hands lightly folded before him, and as he sang

*And two flowers of Annie Laurie  
Gave me the promise true*

it seemed as if he shook from head to foot with emotion. Many a lip trembled, and there was no jesting, no laughing, but instead tears in more than one eye.

And on he sang and on, holding every one in rapt attention till he came to the last verse:

*There's even the name of the  
Sweetest of them that  
I ever saw, and I  
I'll never see you again  
And I'll never see you again*

He paused before he added,

*And I'll never see you again  
And I'll never see you again*

There was a long and solemn pause. The dark locks seemed to grow blacker, the white temples whiter, almost imperceptibly the head kept falling back, the eyes were close shut. One glance at another, all seemed awe struck; the same person who had urged him to sing laid her hand gently on his shoulder, saying, "Charles! Charles!"

There came a flush, a thrill of horror crept through every frame, the poor, tried heart had ceased to beat. Charles, the heart-braved, was dead.

#### THE PROGRESS OF MADNESS.

*The progress of madness is a strange thing,  
And I have seen it in the face of a friend*

Stay, I'll stay, and bear my woe,  
He cannot read who kneels to thee,  
For woe I'm now too well I know,  
I'll wait at home, and what should I

Do, if no more on proud despair—

My heart is weak, my mind is dim,  
But yet I'll wait, and I'll be true

I am not mad, I am not mad!

My heart is weak, my mind is dim,  
But yet I'll wait, and I'll be true

I am not mad, I am not mad!

My heart is weak, my mind is dim,  
But yet I'll wait, and I'll be true

I am not mad, I am not mad!

O! jailer, haste that fate to tell!  
O! haste my father's heart to cheer;  
His heart at once 't will grieve and glad,  
To know, though chained a captive here,  
I am not mad! I am not mad!

He smiles in scorn—he turns the key—  
He quits the grate—I knelt in vain!  
His glimmering lamp still, still I see—  
'T is gone—and all is gloom again!  
Cold, bitter cold!—no warmth, no light!  
Life, all thy comforts once I had!  
Yet here I'm chained, this freezing night,  
Although not mad! no, no—not mad!

'T is sure some dream—some vision vain!  
What! I—the child of rank and wealth—  
Am I the wretch who clanks this chain,  
Berelt of freedom, friends, and health?  
Ah! while I dwell on blessings fled,  
Which never more my heart must glad,  
How aches my heart, how burns my head!  
But 't is not mad! it is not mad!

Hast thou, my child, forgot e'er this  
A parent's face, a parent's tongue?  
I'll ne'er forget thy parting kiss,  
Nor round my neck how fast you clung!  
Nor how with me you sued to stay,  
Nor how that suit my foes forbade;  
Nor how—I'll drive such thoughts away—  
They'll make me mad! they'll make  
me mad!

Thy rosy lips, how sweet they smiled!  
Thy mild blue eyes, how bright they  
shone!

None ever saw a lovelier child!  
And art thou now for ever gone?  
And must I never see thee more,  
My pretty, gracious, noble lad?—  
I *will* be free! Unbar the door!  
I am not mad! I am not mad!

O, hark! what mean those yells and cries?  
His chain some furious madman breaks!  
He comes! I see his glaring eyes!  
Now, now, my dungeon grate he shakes!  
Help! help!—he's gone! O, fearful woe,  
Such screams to hear, such sights to see!  
My brain, my brain! I know, I know,  
I am not mad—but soon shall be!

Yes, soon; for, lo! now, while I speak,  
Mark how you demon's eyeballs glare!

He sees me—now, with dreadful shriek,  
He whirls a serpent high in air!  
Horror! the reptile strikes his tooth  
Deep in my heart, so crushed and sad!  
Ay, laugh, ye fiends! I feel the truth!  
Your task is done—I'm mad! I'm mad!  
M. G. LEWIS.

ON THE OTHER TRAIN.

“THERE Simmons, you blockhead! Why  
didn't you trot that old woman  
about her train? She'll have to  
wait here now until 1.05 A. M.”

“You didn't tell me.”

“Yes, I did tell you—’Twas only your  
confounded stupid carelessness.”

“*She!* you fool! What else could you  
expect of her? Probably she hasn't any  
wit; besides, she isn't bound on a very  
jolly journey—got a pass up the road to  
the poor house. I'll go and tell her, and  
if you forget her to-night, see if I don't  
make mince meat of you!”

“You've missed your train, man!”

A trembling hand raised a faded black  
veil and revealed the sweetest old face I  
ever saw.

“Never mind,” said a quivering voice.

“’Tis only three o'clock now, you'll  
have to wait me on the night train, which  
doesn't go up until 1.05.”

“Very well, sir, I can wait.”

“Wouldn't you like to go to some hotel?  
Simmons will show you the way.”

“No, thank you, sir. One place is as  
good as another to me. Besides, I haven't  
any money.”

“Very well,” said the agent, turning  
away indifferently. “Simmons will tell  
you when it's time.”

All the afternoon she sat there so quiet  
that I thought sometimes she must be  
asleep; but when I looked more closely I  
could see every once in a while a great tear  
rolling down her cheek, which she would  
wipe away hastily with her cotton handker-  
chief.

The depot was crowded, and all was  
bustle and hurry until the 6.50 train going  
east; then every passenger left except the  
old lady. It is very rare, indeed, that any

one takes the night express, and almost always after I have struck ten, the depot becomes silent and empty.

The fire had gone down—it was a cold night, and the wind howled dismally out-side. The lamps grew dim and flared, casting weird shadows upon the walls. By and by I heard a snatched sob from the corner, then another. I looked in that direction. She had risen from her seat, and oh! the look of agony on the poor, punched face!

"I can't believe it," she sobbed, wringing her thin, white hands. "Oh! I can't believe it! My babies! My babies! How often have I held them in my arms, and kissed them, and how often they used to say back to me, 'Isa, look out mamma, and now, oh, God, they've forgotten me. Where am I going? The poor baby!' No! no! no! I can't do it! I will not! Oh, the disgrace!" and sinking upon her knees, she sobbed out in prayer. "O, God, spare me this disgrace—spare me! Take me to thyself, dear God."

The wind rose higher, and swept through the crevices, icy cold. How often it seemed to sobble, sometimes, humanly at its heart! I began to shiver, but the knocking came no longer. The thin shadow had dropped from my shoulder, and indeed Simmons turned over, and they both heavy-lidded me, as they lay out him.

Oh, how good I. Only one lamp, burning dimly, the other two having gone out for want of oil. I could hardly see, it was so dark.

At last she became quieter and ceased to cry. Then I grew more and more uneasy, but the ring of things under my foot struck twice, when some one entered the depot with a strong light. I started up, and saw the brightest light I ever saw in my life, be it in a room, or in the sky. I could see it was a man. He walked to the kneeling figure, and bent over her, upon her double. She started up, and turned her face wildly around. "I can't hear you."

"The train time is over, you see."

"I can't hear you whisper."

"Then give me your pass, mamma."

She reached from a worn old book, which she took and from it read aloud, "Come

unto Me all ye that labor and are heavy laden, and I will give you rest."

"That's the pass over our road, mamma. Are you ready?"

The light died away and darkness fell in its place. My hand touched the stroke of one. Simmons awoke with a start and snatched his lantern. The whistle shouted down brakes; the train was due. He ran to the corner and strook the poor woman.

"Wake up, mamma, 'tis train time."

But she never heeded. He gave one look at the white-set face, and dropping the lantern, fled.

The next train started, the conductor shouted, "All aboard," but no one made a move that way.

The next morning, when the ticket agent came, he found her frozen to death. They whispered among themselves, and then one performed on the very same spot, and it was in some way buried deep.

They had her out in the depot, and advertised for her friends, but no one came. So after the second day, they buried her.

I can't look on the street old face, lit up with a smile so innocently. I keep with it, and when I think of the strange occurrence of that night, I know she went out on the other train, that never stopped at the poor house.

#### THE GAMBLER'S WIFE.

**D**ark—the night!—How dark! No light, no rest!

Cold on the earth, the last faint spark  
of life.

Saying, "she watches by the cradle-side,  
and him who pledged her love—last year it  
bided!

"He's past his fust-step! No! 'tis past!—  
'Tis gone!"

"—tuck!—" How wearily the time  
crawls on!

"Why should he leave me thus?—He once  
was kind!"

And I believe I would fast!—How mad!  
—How blind!"

Rest thee, my babe!—Rest on!—'Tis  
hunger's cry!"



**THE VICAR AND OLIVIA**

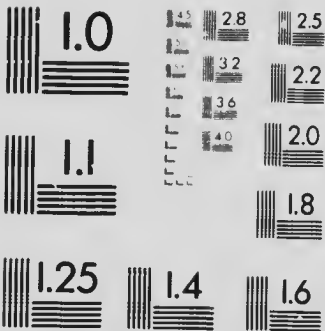
From the play "The Vicar" by J. M. Barrie, as performed at the Lyceum Theatre, London.





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"GIVE A MIND TO CALL HIM BACK.  
I WISH I HADN'T TOLD HIM 'NO'."

Sleep!—for there is no food!—the fount is dry!  
Famine and cold their wearying work have done.  
My heart must break!—And thou!— The clock strikes one.

"Hush! 'tis the dice-box! Yes! he's there! he's there!  
For this!—for this he leaves me to despair!  
Leaves love! leaves truth! his wife! his child! for what?  
The wanton's smile—the villain—and the sot!

Yet I'll not curse him. No! 'tis all in vain!  
'Tis long to wait, but sure he'll come again!  
And I could starve, and bless him, but for you.  
My child! his child! Oh, fiend!" The clock strikes two.

Hark! how the sign board creaks! The blast howls by,  
Moan!—Moan! a dirge swells through the cloudy sky!  
Ha— 'tis his knock! he comes! he comes once more!  
'Tis but the lattice flaps! Thy hopes o'er!  
"Can he desert us thus? He knows I stay,  
Night after night, in loneliness to pray,  
For his return—and yet he sees no tear!  
No! no! it cannot be!— He will be here!

Nestle more closely, dear one, to my heart!  
Thou'rt cold! thou'rt freezing!— But we will not part!  
Husband!— I die!—Father!— It is not he!  
O God? protect my child!" The clock strikes three.

They're gone, they're gone! the glimmering spark hath fled!  
The wife and child are numbered with the dead.  
On the cold hearth, outstretched in solemn rest,  
The babe lay, frozen on its mother's breast;  
The gambler came at last—but all was o'er—

Dread silence reigned around;—the clock struck four!

RENNELL COATES.

THE OLD SPINSTER.

*By Permission of the Author.*

No, she never was married, but was to have been—

At the time she was running the loom—

But the factory burned down, some were mangled and scarred.

And her lover was never her groom,  
As he wedded a handsomer girl.

To the stranger, old Rachel was ugly indeed,

For her features were grim and distorted;  
The' in years long gone by she was lovely and fair.

As the hopes of her life that were thwarted  
By the dreadful mishap in the mill.

But beneath the plain calico gown that she wore,

Beat a heart that was loving and tender—  
As the villagers knew—and man, woman or child

Gainst the merest rude speech would defend her,  
So well was the poor woman loved.

And right many's the maid, who, bewailing her woe,

Has told Rachel the slight that distressed her,

Only soon to trip on with a happier look,  
While the silly goose inwardly blessed her,  
For her comforting words and advice.

Then the urchins have gone to her, covered with mud,

Afraid to go home—perhaps crying—  
But old Rachel (the remedy) washed out the stains.

And they laughed while their garments were drying,

In the yard at the back of her cot.

When the villagers slept, and the cricket and owl,

And the rustling of leaves were unheeded,

In the room of the sick, by the flickering  
light  
Was she seen, where her presence was  
needed,  
While her gaunt shadow danced on the  
wall.

And the outcasts who begged at her door  
for a crust,

Ere they went on their wearisome ways,  
Felt that one thought them human and  
pitied their fate,

Who recalled the remembrance of earlier  
days,

And who reckoned them not by their rags.

But the weight of her grief which was  
never revealed,—

Save to Jesus—the friend of the lowly—  
Bore her down—and the sands of her  
desolate life,

Which for years had been ebbing out  
slowly,

Ceased to run—and her spirit was freed.

When the villagers stood at the side of her  
grave,

When the gray-headed preacher's voice  
faltered,

When the tears trickled down the bronzed  
cheeks of the men—

Oh! her beauty seemed fresh and unaltered  
As when happy she worked in the mill.

And oft where she lies a bent form can be  
seen

When the twilight is deepening its  
shadows:

And the sweetest of flow'rets are found on  
her tomb,

All fresh from the dew-gleaming meadows;  
Yet who gathers them no one can tell.

GEO. M. VICKERS.

#### NOBODY'S CHILD.

The following poem by Miss Phila H. Case originally appeared, 1877. It has been notified and copied and sung and spoken in most everywhere, even finding its way into more than one English hymn book, and has really become "nobody's child." So far as its authorship and due credit are concerned.

ALONE, in the dreary, pitiless street,  
A With my torn old dress and bare cold  
feet,

All day I wandered to and fro.

Hungry and shivering and nowhere to go;

The night's coming on in darkness and  
dread,

And the chill sleet beating upon my bare  
head;

Oh! why does the wind blow upon me so  
wild?

It is because I'm nobody's child?

Just over the way there's a flood of light,  
And warmth and beauty, and all things  
bright;

Beautiful children, in robes so fair,  
Are caroling songs in rapture there.

I wonder if they, in their blissful glee,  
Would pity a poor little beggar like me,

Wandering alone in the merciless street,  
Naked and shivering and nothing to eat.

Oh! what shall I do when the night comes  
down

In its terrible blackness all over the town?  
Shall I lay me down 'neath the angry sky,  
On the cold hard pavements alone to die?

When the beautiful children their prayers  
have said,

And nannies have tucked them up snugly  
in bed,

No dear mother ever upon me smiled—

Why is it, I wonder, that I'm nobody's  
child!

No father, no mother, no sister, not one  
In all the world loves me; e'en the little  
dogs run

When I wander too near them; 'tis won-  
drous to see,

How everything shrinks from a beggar like  
me!

Perhaps 'tis a dream; but, sometimes, when  
I lie

Gazing far up in the dark blue sky,  
Watching for hours some large bright  
star,

I fancy the beautiful gates are ajar,

And a host of white-robed, nameless things,  
Come fluttering o'er me in gilded wings;

A hand that is strangely soft and fair  
Caresses gently my tangled hair,

And a voice like the carol of some wild  
bird

The sweetest voice that was ever heard—  
Calls me many a dear pet name.

Till my heart and spirits are all aflame;

And tells me of such unbounded love,  
 And bids me come up to their home above,  
 And then, with such pitiful, sad surprise,  
 They look at me with their sweet blue  
 eyes,  
 And it seems to me out of the dreary  
 night,  
 I am going up to the world of light,  
 And away from the hunger and storms so  
 wild—  
 I am sure I shall then be somebody's  
 child.

PHILIA H. CASE

THE DYING ALCHEMIST.

THE night wind with a desolate moon  
 swept by,  
 And the old shutters of the turret  
 swung  
 Creaking upon their hinges; and the moon,  
 As the torn edges of the clouds flew past,  
 Struggled against the stained and broken  
 panes,  
 So dimly, that the watchful eye of death  
 Scarcely was conscious when it went and  
 came  
 The fire beneath his crucible was low,  
 Yet still it burned; and ever, as his  
 thoughts  
 Grew insupportable, he raised himself  
 Upon his wasted arm, and stirred the coals  
 With difficult energy; and when the rod  
 Fell from his nerveless fingers, and his eye  
 Felt faint within its socket, he shrank back  
 Upon his pallet, and, with unclosed lips,  
 Muttered a curse on death!

The silent room,  
 From its dim corners, mockingly gave back  
 His rattling breath; the humming in the  
 fire  
 Had the distinctness of a knell; and when  
 Duly the antique horologe beat out,  
 He drew a phial from beneath his head,  
 And drank. And instantly his lips com-  
 pressed,  
 And, with a shudder in his skeleton frame,  
 He rose with supernatural strength, and sat  
 Upright, and communed with himself

"I did not think to die  
 Till I had finished what I had to do."

I thought to pierce th' eternal secret  
 through  
 With this my mortal eye;  
 I felt,—Oh, God! it seemeth even now—  
 This cannot be the death dew on my brow;  
 Grant me another year,  
 God of my spirit!—but a day,—to win  
 Something to satisfy this thirst within!  
 I would *buy* something here!  
 Break for me but one seal that is unbroken!  
 Speak for me but one word that is unspoken!

"Vain, —vain, —my brain is turning  
 With a swift dizziness, and my heart grows  
 sick,  
 And these hot temple throbs come fast and  
 thick,  
 And I am freezing —burning,—  
 Dying!—Oh, God! if I might only live!  
 My phial—Ha! it thrills me,—I revive,  
 "Aye,—were not man to die,  
 He were too mighty for this narrow sphere!  
 Had he but time to brood on knowledge  
 here—  
 Could he but trim his eye,—  
 Might he but wait the mystic wood and  
 hour—  
 Only his Maker would transcend his power!

"Thus were indeed to feel  
 The soul-thirst slacken at the living  
 stream,—  
 To live, Oh, God! that life is but a dream!  
 And death—Aha! I feel,—  
 Dim—dim—I faint, darkness comes o'er  
 my eye,—  
 Cover me! save me!—God of heaven!  
 I die!"

'Twas morning, and the old man lay alone,  
 No friend had closed his eyelids, and  
 his lips  
 Open and ashly pale, the expression wore  
 Of his death struggle. His long silvery  
 hair  
 Lay on his hollow temples, thin and wild,  
 His frame was wasted, and his features wan  
 And haggard as with want, and in his palm  
 His nails were driven deep, as if the throes  
 Of the last agony had wrung him sore.

The storm was raging still. The shutter  
 swung,  
 Creaking as harshly in the fitful wind,

And all without went on—as aye it will,  
Sunshine or tempest, reckless that a heart  
Is breaking, or has broken, in its change.

The fire beneath the crucible was out,  
The vessels of his mystic art lay round,  
Useless and cold as the ambitious hand  
That fashioned them, and the small rod,  
Familiar to his touch for threescore years,  
Lay on th' alembic's rim, as if it still  
Might vex the elements at its master's will

And thus had passed from its unequal frame  
A soul of fire,—a sun-bent eagle stricken,  
From his high soaring, down,—an instru-  
ment

Broken with its own compass. Oh, how  
poor

Seems the rich gift of genius, when it lies,  
Like the adventurous bird that hath out-  
flown

His strength upon the sea, ambition  
wrecked—

A thing the thrush might pity, as she sits  
Brooding in quiet on her lowly nest

NATHANIEL PARKER WILLIS

#### THE BRIDGE.

A favorite haunt of Longfellow's was the bridge between  
Boston and Cambridge, over which he had to pass, about 1840.  
The following poem was the result of one of his rambles,  
which were made at intervals at intervals.

I stood on the bridge at midnight,  
As the clocks were striking the  
hour,

And the moon rose o'er the city,  
Behind the dark church tower;

And like the waters rushing  
Among the wooden piers,

A flood of thought came o'er me,  
That filled my eyes with tears.

How often, O how often,

In the days that had gone by,

I had stood on that bridge at midnight,  
And gazed on that wave and sky!

How often, O how often,  
I had wished that the ebbing tide  
Would bear me away on its bosom  
O'er the ocean wild and wide!

For my heart was hot and restless,  
And my life was full of care,  
And the burden laid upon me  
Seemed greater than I could bear.

But now it has fallen from me,  
It is buried in the sea;  
And only the sorrow of others  
Throws its shadow over me.

Yet whenever I cross the river  
On its bridge with wooden piers,  
Like the odor of brine from the ocean  
Comes the thought of other years.

And I think how many thousands  
Of care-encumbered men,  
Each having his burden of sorrow,  
Have crossed the bridge since then.

I see the long procession  
Still passing to and fro,  
The young heart hot and restless,  
And the old, subdued and slow!

And forever and forever,  
As long as the river flows,  
As long as the heart has passions,  
As long as life has woes;

The moon and its broken reflection  
And its shadows shall appear,  
As the symbol of love in heaven,  
And its wavering image here.

HENRY W. LONGFELLOW.

## PART VI

# HUMOROUS AND DIALECTIC

THE humorous side of life, like the serious side, has its literature, and it is a literature of untold wealth. In fact, pathos and laughter are the closest of kin, in their origin as well as in the pleasurable and beneficial effects they produce upon mind and body. Physiologists tell us that the lacrymal glands and the risible muscles are the nearest of neighbors in the human countenance.

"God would not have given man a laughter if he had not meant he should laugh," said the inimitable Rev. Sam Jones, the evangelist. "Laughter is both pleasant and profitable. Thousands of evils and ills have been laughed out of existence. "Humor" says Whipple "is the very juice of the mind, oozing from the brain and enriching and fertilizing wherever it falls—it glides into the heart of its object, and looks amusingly but lovingly upon the infirmities it detects.

The following selections are so varied and broad in character that something may be found suitable to all sorts of occasions.

### THE WIDDY O'SHANE'S RINT.

*Irish Dialect.*

W<sup>H</sup>ISHT there! Mary Murphy, doan think me insane,

But I'm dyin' ter tell ye of Widdy O'Shane:

She as lives in the attic nixt mine, doan ye know

An' does the foine washin' for ould Misther Shnow.

Wid niver a chick nor a child ter track in, Her kitchen is always as nate as a pin;

An' her cap an' her apron is always that clane—

Och, a moighty foine gurrel is the Widdy O'Shane.

An' wud ye belave mé, on Saturday night We heard a rough stip comin' over our flight;

An' Mike, me ould man, he jist hollered to me.

"Look out av the door, an' see who it mought be!"

An' I looked, Mary Murphy, an' save me if there

Wusn't Thomas Mahone on the uppermost stair,

(He's the landlord; ye re seen him yerselt, wid a cane).

An' he knocked on the door of the Widdy O'Shane.

An' I whispered to Michael: "Now what can it mane

That his worship is calling on Widdy O'Shane?"

Rint day comes a Friday wid us, doan you see,

So I knew that it wusn't collectin' he'd be

"It must be she owes him some money for rint.

Though the neighbors do say that she pays to the cent,



You take care of the baby, Michael Brady,"  
says I.  
"An' I'll poke through the keyhole, I will,  
if I die."

The howly saints bliss me! what shuldn't I  
say

But the Widdy O' Shane sittin' poum' the  
tea;

An' the landlord was there, Misther Thomas  
Mahone,

A sittin' one side ov the table alone.

An' he looked at the Widdy O' Shane, an'  
sez he.

"It's a privilege great that ye offer ter me;  
fer I've not once sat down by a fair woman's  
side

Since I sat down by her that I once called  
me bride

"An' is it ye re poor now, Widdy O' Shane;  
Ye're a decent woman—both tidy and elane;  
An' we're both at us here in the wurru'd  
alone,

Wud ye think of sittin' wid Thomas  
Mahone?"

Then the Widdy O' Shane put the tea kettle  
down,

An' she says, "Misther Thomas, your name  
is a crown;

I take it most gladly"—an' then me ould  
man

Hilbered, "Bridget, cum in here, quick as  
yer can."

So th' a Mary Murphy, I riz off that floor,  
An' ran into me attic an' bolted the door;  
An' I sez to me Michael, "Now isn't it  
mine?"

She'd have her rat to pay, will that Widdy  
O' Shane!

#### WAS IT JOB THAT HAD WARTS ON HIM?

*It would be well if these lines distinctly*

*express the meaning of the words  
"I don't I tell you," as well as the*

"**P**OV" said young Mul-kittle, "Was it  
Job that had warts on him?"

"Don't I tell you," exclaimed the  
father, "that I would punish you if you  
ever again attempted to question me in re-  
gard to the Bible?"

But I want to know

"Why don't you instruct the child?"  
asked Mrs. Mul-kittle.

"Because he's too foolish to be taught  
anything. He doesn't really want to know,  
he merely wants to talk."

After remaining silent for a few moments,  
Mr. Mul-kittle suddenly remembered that he  
had not answered the boy's question in re-  
gard to Job, and not wishing to leave the  
child under the impression that the biblical  
example of patience was afflicted with warts,  
he exclaimed, "No!"

"No what?" asked the boy in surprise.

"I say that Job did not have warts."

"What was the matter with him?"

"He had boils."

"Did God make the boils come on him?"

"Yes."

"What for?"

"To test his patience."

"How?"

"Why, to see—that is—to determine the  
extent of Job's fidelity."

"Job didn't want the boils, did he?"

"I suppose not."

"But God wanted him to have 'em,  
didn't he?"

"Yes, I suppose so."

"And if God wanted you to have boils,  
you'd have 'em wouldn't you?"

"I think so."

"But you don't want 'em, do you?"

"No."

"But if God wanted you to have 'em,  
you'd have to have 'em, wouldn't you?"

"Yes."

"But you don't want God to want you to  
have to have 'em—"

"Dry me sir! You never will have any  
sense. I am ashamed of you, and don't  
want to associate with you," and the good  
man went into his study and composed a  
sermon on the "Early Instruction of Chil-  
dren."

#### BABY IN CHURCH.

*Amusing at Sunday School for Church Entertain-  
ment.*

**A**UNT NELLIE had fashioned a dainty  
thing,

Of Hamburg and ribbon and lace,

And mamma had said, as she settled it  
round

Our beautiful baby's face,  
Where the dimples play and the laughter  
lies  
Like sunbeams hid in her violet eyes;  
"If the day is pleasant and baby is good  
She may go to church and wear her new  
hood."

Then Ben, aged six, began to tell,  
In elder-brotherly way,  
How very, very good she must be  
If she went to church next day.  
He told of the church, the choir, and the  
crowd,  
And the man up in front who talked so loud;  
But she must not talk, nor laugh, nor sing;  
But just sit as quiet as anything.

And so, on a beautiful Sabbath in May,  
When the fruit-buds burst into flowers,  
(There wasn't a blossom on bush or tree  
So far as this blossom of ours.)  
All in her white dress, dainty and new,  
Our baby sat in the family pew.  
The grand sweet music, reverent and  
The solemn hymns and the voice of prayer

Filled all her baby soul with awe,  
As she sat in her little place,  
And the holy look that the angels wear  
Seemed pictured upon her face.  
And the sweet words uttered so long ago  
Came into my mind with a rhythmic flow;  
"O! such is the kingdom of heaven"  
said He.

And I knew that He spake of such as she  
The sweet-voiced organ pealed forth a hymn,  
The collection box came round,  
And baby dropped her penny in.  
And smiled at the clinking sound.  
Alone in the choir Aunt Nellie stood,  
Waiting the close of the soft prelude,  
To begin her solo, High and strong,  
She struck the first note: clear and long

She held it, and all were charmed but one,  
Who, with all the might she had,  
Sprang to her little feet and cried:  
"Aunt Nellie, yous being bad!"  
The audience smiled, the minister coughed,  
The little boys in the corner laughed,  
The tenor man shook like an aspen leaf,  
And hid his face in his handkerchief.

And poor Aunt Nellie never could tell  
How she finished that terrible strain  
But says that nothing on earth would tempt  
Her to go through the same again  
So, we have decided perhaps 'tis best,  
For her sake, ours, and all the rest,  
That we wait, maybe, for a year or two  
Ere our baby re-enter the family pew

## DE CAMPANE OB NINETEEN HUNDRED.

*By the author of "The Campagne of 1864."*

**I**N THE Citizens of Dis Union Club,  
in de United State. They no doubt  
had it in yo'r minds yo' am axin why  
dis whienenes am what has become ob de  
goneness which has heretofore greeted yo' in  
dis hall. Look about yo' an' read designs. They  
had my ear to de ground an' heard de  
boom ob de open'g gun. Cheers.

Bend yo'r ear to de east an' yo' h'ar a  
whoopin' an' a shantin'. It's de millions  
gittin' ready to jine in de campaign. Bend  
yo'r ear to de west an' yo' h'ar a reechin'  
an' a yellin'. It's de millions gittin' ready  
for a row. Whoops. It's de same in de  
no'th an' de south. For years has rolled  
around ag'in, an' every man from Maine to  
California feels dat de fate of de United  
Staits rests upon his vote. Howls of  
enthusiasm. Ober dat on de wall is a sign  
readin' "Whar Do yo' St'and?" Dat's what  
each an' every man ob yo' wants to keep  
axin' hisself till yo' feel as firmly settled as  
a cow in de quackstands. Don't make no  
mistake about it. In religion yo' k'n wobble  
about from Baptist to Methodist an' back  
every five or six weeks an' be saved in de  
end, but de man who sots out to save  
North America can't den'y wobble. Cries  
of "No, no!" He's got to find out whar  
he stands an' stick to it.

"Havin' opened dis campaign wid a  
whoop, we hee got to stick right to it an'  
close wid a yell. "We will!" De man  
who starts in to save his k'ntry has no time  
to go fishin' or roast on a rail fence. He's  
got to keep right at work day an' night, an'  
he's got to keep his enthusiasm up to de  
b'illin' pint eben if de w'iter-millvon crap am  
a failure an' all de possums go ober to de  
opposition. (Whoops.)

I spoke to yo' ob liberty an' freedom. Dem an' our guidin' principles, but den will be other principles to fit in wid dem to make up a glorious whole. (Agitation.) For instance, it has bin discovered dat a person kin hold office an' save de United States from a collapse at de same time. (Cheers.)

"For instance, again, I hev taken a two-foot rule an' measured it off, an' satisfied myself dat de me de salary attached to de office de greater de patriotism ob de man who holds it. Shouts for George Washington and Patrick Henry.

"Lettin' go ob de North America in a moment an' speakin' fur de cull d race alone, we hev lither to gone on de principle dat de office should seek de man. It has allus happened, however, dat when de office cum seekin' de man he wasn't home, an' it passed on to de Capeisian. (Groans.) I reckon we shall make a change in dat principle. It's quite likely dat de cull d man will start out to seek office, instead of waitin', an' dat he'll find it, too. (Applause which extinguished two lamps and wobbled the stovepipe.)

"In dis, de openin' ob de campaign, it may be as well dat we announce our platform. Experience in vellin' fur candidates all day an' evenin' a torchlight around all de evenin' has taught me dat nobody kin start out widout a platform. It's like puttin' on a suit ob clothes. Yo' am gwine to judge a man by de looks ob de cloth. Nobody ever sticks to de platform after he's got de crowd folletin' him around, but it's got to be dar to begin wid.

"An we shall take as our emblem an' as our mascot a possum hangin' from de limb ob a tree by its tail. We shall be known as the Possum Party. De possum he lays low. When yo' reckon he's dead, he's foolin' yo'. He represents patience an' perseverance. He'll git dar when de bar an' de coon won't stand no show. In dis hall at our next meetin' will hang our emblem, an' every man who am fur honest gubernment will wear de Possum badge on his breast. (Tremendous and long continued yells for possums, liberty an' our side.)

"An' now let us march for'ard to victory. We hev sot our faces to de front, an' dere will be no turnin' back. Liberty fust,

of a principle, den liberty, de principle an' office, all holded together an' headed out widout any string attached. Let us now sing de 'Star Spangled Banner,' followed by 'Yankee Doodle,' an' dispense to meet ye in it de call ob de tongue ob liberty.

C. B. Lewis.

## MAN AND THE MOSQUITO.

BY THE AUTHOR OF "THE VOICE OF THE PEOPLE."

(**G**ENTLEMEN, Mr. President, and Ladies, I rise before this augustus body with feelings more easily described than imagined. I come to address you upon a subject in which you are all concerned—a subject upon the decision of which depends the destiny of a nation. And I wish to speak in language so simple that even the women and children may be able to understand me.

What is man? Man is an amphibious, plautigrade, hyporetted quadruped of the *genus felix* or *genus rana*, carnivorous in some respects, herbivorous in some respects and jubiverous in the rest. He lives principally on goats, herrings, kerosene oil and common whiskey. He does not live alone, but usually has another man living with him called the *de man*.

But let us proceed to define mosquito. The mosquito is a high-bred, catuivctous, digitigrade indentate biped animal of the *genus homo*, closely allied to the Armadillo. Habits precarious, similar to those of man. His food is chiefly rare meats, but he is also, like man, fond of ham and eggs, ice cream and oysters on the half shell.

Another point, man sings. Ditto the mosquito. What music is more charming or so touches the feelings, or so arouses a man from drowsiness as the sweet toned and melodious voice of a mosquito. Who on hearing this sweet gentle voice will not instinctively reach forth and try to gather the singer in that he may come in closer contact with him?

Picture to yourselves a poor, innocent, harmless mosquito on a cold winter's night singing for something to eat. That man's heart must indeed be as hard as the Rock

of Niagara or the Falls of Gibraltar who is not touched with the profoundest and most sympathetic feeling as he looks out upon such a scene as this. But I will not dwell longer, as I already see the tears trickling down your cheeks. I have only one practical remark to make in winding up the extreme force of which you will all see. Shakespeare said that John Milton told Lord Byron and Ben Johnson that Beaumont and Fletcher were heard to whisper that Sir Walter Raleigh and John Ford had said that Lord Bacon and Edmund Spenser had responded to a question which Sir Philip Sydney had been supposed to propound to Thomas Sackville, who seemed to be satisfied that John Lyly had never thought that Robert Green and George Peele would be surprised if Edmund Waller and Francis Quarles had heard that Sir Thomas Brown and Thomas Fuller were under the impression that Jeremy Taylor had remarked to Samuel Butler that John Dryden was heard talking to William Congreve about the remark of John Locke to a friend in which Sir Isaac Newton was believed to have imagined that Sir Humphrey Davy had suggested that Liebig might have known that Edgar Poe had said that Alexander Pope and George Washington had told Henry Clay that President Arthur was heard talking about a report in which the Honorable Zebedee Simpkins was heard to repeat the fact that mosquitoes are related to the human family.

W. L. E. Cox.

#### REVERIE IN CHURCH.

*As the sexton's pews are empty,  
And the ends of her switches all shorn,  
I think that sexton's too stupid—  
He's put some one else in our pew—*

**T**oo early of course! How provoking!  
I told me just how it would be.  
I might as well have on a wrapper  
For there's not a soul here yet to see.

There!—Sue Delaplaine's pew is empty  
I declare if it isn't too bad!  
I know my suit cost more than hers did,  
And I wanted to see her look mad.

I do think that sexton's too stupid—  
He's put some one else in our pew—

And the girl's dress just kills mine completely!

Now what am I going to do?

The psalter, and Sue isn't here yet!

I don't care. I think it's a sin

For people to get late to service,

Just to make a great show coming in.

Perhaps she is sick, and can't get here—

She said she'd a headache last night.

How mad she'll be after missing!

I declare it would serve her just right.

Oh, you've got there at last, my dear, have you?

Well, I don't think you need be so proud  
Of that bonnet if Vivot did make it.

It's horrid, fast looking and loud.

What a dress!—for a girl in her senses

To go on the street in light blue!—

And those coat-sleeves—they wore them  
last summer—

Don't doubt, though, that she thinks  
they're new.

Mrs. Gray's polonaise was imported—

So dreadful!—a minister's wife,

And thinking so much about fashion!—

A pretty example of life!

The altar's dressed sweetly. I wonder

Who sent those white flowers for the font!—

Some girl who's gone on the assistant—

Don't doubt it was Bessie Lamon!

Just look at her now, little humbly—

So devout. I suppose she don't

That she's bending her head to the

And the ends of her switches all shorn.

What a sight Mrs. Ward is this morn!

That woman will kill me some day.

With her horrible lilies and crimson—

Why will these old things dress so gay?

And there's Jenny Wells with Fred Tracy.

She's engaged to him now—horrid thing!

Dear me! I'd keep on my glove sometime.

If I did have a solitaire ring!

How *razz* this girl next to me act so—

The way that she turns round and stares.

And then makes remarks about people:—  
She'd better be saying her prayers

Oh, dear, what a dreadful long sermon!  
He must love to hear himself talk!  
Aye, an' satter twelve an' now,—how provoking!  
I wanted to have a nice walk.

Enough at last! Well, it isn't so dreadful  
An' a' all, for we don't dine till one:  
How can people say church is poky!—  
So wicked!—I think its real fun.

GEORGE A. BAKER, JR.

"HELEN'S BABBL'S" ON NOAH'S ARK.

*Helen's Babbl's on Noah's Ark.*

**T**his afternoon I devoted to making a bouquet for Miss Mayton, and a most delightful occupation I found it. It was no florist's bouquet, composed of only a few kinds of flowers, wired upon sticks, and arranged according to some nice pattern. I used for my material a lot of too-shy-of-bloom flowers, and I took it to florists; I combined cuts, almost as numerous as the flowers were, and put in some to which city bouquets are not strangers.

At length it was finished, but my delight soon became clouded by the dreadful thought: "What will people say?" Ah! I thought. I had seen in one of the library drawers a small pasteboard box, shaped like a lunch box, doubtless *that* would hold it. I found the box; it was of just the size I needed. I dropped my cord into the bottom, and I was in danger of a lady not minding the lady accompanying a gift of flowers, greatly to the delight of the bouquet in the center of the box, and went in search of Mike. He winked knowingly. "I explained the nature of his mind, and he whispered:

"I'll do it plain as a whistle, yer honor. I know Clarkson's cool, an' an' s'it under an' an' an' an' other an' I'm used to going to the back way. Never a man can see but he'll be in, they won't it."

"Very well, Mike; here's a dollar for you; you'll find the box on the hat rack, in the hall."

To do as he disappeared, somewhere, after supper, and came back, very disconsolate.

"What's the matter, Helen's k'adie," he whined.

"Never mind, old pet," said I soothingly. "Uncle will ride you on his foot."

"But I *want* my dolly s'k'adle," said he piteously, rolling out his lower lip.

"Don't you want me to tell you a story?"

For a moment Toddie's face indicated a terrible internal conflict between old Adam and mother Eve; but curiosity finally overpowered natural depravity, and Toddie murmured:

"Yesh."

"What shall I tell you about?"

"Bont Nawdeark."

"About *ahat*?"

"He means Noah an' the ark," exclaimed Budge.

"Datsh what I say—Nawdeark," declared Toddie.

"Well," said I, hastily refreshing my memory by picking up the Bible—for Helen, like most people, is pretty sure to forget to pack her Bible when she runs away from home for a few days—"well; once it rained forty days and nights, and everybody was drowned from the face of the earth, excepting Noah, a righteous man, who was saved with all his family in an ark which the Lord commanded him to build.

"Uncle Harry," said Budge, after contemplating me with open eyes and mouth for at least two minutes after I had finished, "do you think that's Noah?"

"Certainly, Budge; here's the whole story in the Bible."

"Well, I don't think it's Noah one single bit," said he, with increasing emphasis.

"I'm beginning to think we read different Bibles, Budge; but let's hear *your* version."

"Huh?"

"Tell *me* about Noah, if you know so much about him."

"I will if you want me to. Once the Lord felt so uncomfortable cos folks was bad that he was sorry he ever made anybody, or any world or anything. But Noah wasn't bad; the Lord liked him first-rate, so he told Noah to build a big ark, and then the Lord would make it rain so everybody should be drowned but Noah an' his little boys an' girls, an' doggies an' pussies an' mamma-cows an' little boy-cows

an' little gattows an' loons an' every-thing else, an' go in the ark, an' w'dn't get wet, an' not when it rained. An' Noah took lots of things to eat in the ark—cooks an' mak' an' oatmeal an' staves, berries an' prunes an'—oh yes, an' plum-puddins an' pumpkin pies. But Noah didn't want everybody to get drowned, so he talked to folks an' such. It's going to rain *awful* pretty soon. You'd better be good, an' when the Lord let you come into my ark. An' they jus' said, "Oh! if it rains we'll go in the house till it stops," an' other folks said, "We ain't afraid of rain; we've got an umbrella." An' some more said they wasn't going to be afraid of just a rain. But it *did* rain though, an' folks went in their houses, an' the water came in, an' they went upstairs, an' the water came up there, an' they got on the tops of the houses, an' up in big trees, an' up in mountains, an' the water went after 'em everywhere, an' drowned everybody, only just except Noah an' the people in the ark. An' it rained forty days an' nights, an' then it stopped, an' Noah got out of the ark, an' he an' his little boys an' girls went wherever they wanted to, an' every-thing in the world was all theirs. There wasn't anybody to tell 'em to go home, nor no kindergarten schools to go to, nor no bad boys to fight 'em, nor nothin'. Now tell us 'nother story."

"An' I want my dolly's kiddle. O'ken Hawwy, I wants my dolly's kiddle, 'cause my dolly's in it, an' I wan to seee her," interrupted Toldie.

Just then came a knock at the door. "Come in!" I shouted.

In stepped Mike, with an air of the greatest secrecy, handed me a letter and the identical box in which I had sent the flowers to Miss Mayton. What *could* it mean? I hastily opened the envelope, and at the same time Toldie shrieked:

"Oh! dash my dolly's kiddle—dash tizz!" snatched and opened the box, and displayed—his doll! My heart sickened, and did *not* regain its strength during the perusal of the following note:

"Miss Mayton herewith returns to Mr. Burton the package which just arrived with his card. (She recognizes the con-

tenance of the letter.)  
I am, Mr. Burton, your obedient servant,  
and I trust not why.  
Yours truly,  
T. J. BURTON.

"Toldie," I read aloud, "my manager nephew addresses his letter to a dead, and murmured encouraging words to it—where did you get that box?"

"Oh! the hat wick," replied the youth, with perfect fearlessness. "I keeps it in to look case djiver, an' somebody took it away in an' nasty ole flow is in it!"

"What are those flow'ers?" I demanded.

Toldie looked up with considerable surprise, but promptly replied:

"I fixed 'em mysef, s'don't want no ole flow'ers in my dolly's kiddle. That's ze way she works—see!"

JOHN HARRINGTON

#### KENTUCKY PHILOSOPHY.

W. W. WYNN, COM. REC. SANG. DR. INSURANCE.  
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Y. W. WYNN, COM. REC. SANG. DR. INSURANCE.  
Wut did you get under dat box?

I do' want a d'ol' one— you fear me?

Wut von say? Ain't nothin' but rocks?  
Peas ter me, you s'owdash is p' tictle!

S'posen deys my a new k'one.

I'd des take a look at dem rocks.

Hi y! der you tink out 's bline?

I e, his dat a plain water melon.

You seump; an' I let w's what it growed?

It cum from de ham, its an' awa' f'ed,

Dat on ter side er on road.

You stole it, you stole it— you stole it.

I w' d'ed you run down in de lot.

In time I gits through w' de on' nigger,

You wont eb'n be a grease spot.

I'll fix you. Mirandy! Mirandy!

Go cut me a hick'ry—make 'use,

In cut me de tongues, an' keenes!

You c'n fine anywh' on de place.

I'll larn you, Mr. Wynn Joe Vettors!

Ter lie en ter steal, you young sinner!

Dusgraen' yo' ole Christian mammy,

En makin' her be ye cookin' dinner!

Now, ain't you ashamed er yo'se'f, sur?

I is. I's 'shamed youse my son!

En de holy accorgian angel

He's 'shamed er wut youse done.

En he's tuk it down up yander,

I coal black, blood-red letters—

“One watermillion stoled

By Wiyum Josephus Vettors.”

En wut you s'posen Br'er Bascom,

You' teacher at Sunday-School,

'Ud say if he knowed how youse broke

De good Lawd's Gol'n Rule?

Boy, whah's de raisin' I gib you?

Is you born fuh ter be a black villium?

I's s'prised dat a chile er you mammy

'Ud steal any man's watermillion.

En I's now gwine ter cut it right open,

En you shian't have nary bite,

Fuh a boy who'll steal watermillions—

En dat in de day's broad light—

Ain't—Lawdy! it's green! Mirandy!

Mirandy! come on wi' dat switch!

Well, stealin' a g-r-e-e-n watermillion!

Who ebber heered tell er sich?

Cain't tell w'en dey's ripe? W'y you thump  
um.

En w'en they go *punk* dey is green;

But w'en dey go *punk*, now you mine me,

Dey's ripe—en dats des' wut I mean.

En nex' time you hook watermillions—

You heered me, you *ig ramp*, you *hunk*,

Ef you do' want a lickin' all over,

Be sho' dat dey allers go “*punk!*”

#### HOW “RUBY” PLAYED.

The gentleman who recites this piece should be attired as a country gentleman of the wealthy sort, an English or a good comedian. The sole necessary humor is when we first see

**W**HEN, sir, he had the blamedest, biggest, cattycornedest pinnacel you ever laid eyes on; somethin like a distracted billiard table on three legs. The bid was hoisted, and mighty well it was. If it hadn't been, he'd a tore the entire inside clean out, and scattered 'em to the four winds of heaven.

*Played well?* You bet he did; but don't interrupt me. When he first sit down, he 'peared to keet mighty little 'bout playin', and wisht he hadn't come. He tweedle-lee-

dled a little on the treble, and twoodle-oodled some on the bass—just foolin' and boxin' the thiang's jaws for bein' in the way. And I says to a man settin' next to me, says I, “What sort of fool playin' is that?” And he says, “Hush!” But presently his hands commenced chasin' one another up and down the keys like a parcel of rats scamperin' through a garret very swift. Parts of it were sweet though, and reminded me of a sugar squirrel turnin' the wheel of a candy cage.

“Now,” I says to my neighbor, “he's showin' off. He thinks he's a doin' of it; but he ain't got no idee, no plan of nothin'. If he'd play me a tune of some kind or other, I'd”—

But my neighbor says, “Hush!” very impatient.

I was just about to get up and go home, bein' tired of that foolishness, when I heard a little bird waking up away off in the woods, and call sleepy like to his mate; and looked up, and : that Ruby was beginning to take some interest in his business, and I sit down again. It was the peep of day. The light came faint from the east, the breezes blowed gentle and fresh, some more bird waked up in the orchard, then some more in the trees near the house, and all begun singin' together. People began to stir, and the gal opened the shutters. Just then the first beam of the sun fell upon the blossoms a little more, and it teched the roses on the bushes, and the next thing it was broad day. The sun fairly blazed, the birds sung like they'd split their little throats; all the leaves was movin', and flashin' diamonds of dew, and the whole wide world was bright and happy as a king. Seemed to me like there was a good breakfas' in every house in the land, and not a sick child or woman anywhere. It was a fine mornin'.

And I says to my neighbor, “That's music, that is.”

But he glared at me like he'd like to cut my throat.

Presently the wind turned; it began to thicken up, and a kind of gray mist came over things. I got lawspirited directly. Then a siver rain began to fall. I could see the drops touch the ground; some

flashed up like long pearl earrings, and the rest rolled away like round rubies. It was pretty, but melancholy. Then the pearls gathered themselves into long strands and necklaces; and then they melted into thin silver streams, running between golden gravels; and then the streams joined each other at the bottom of the hill, and made a brook that flowed silent, except that you could kinder see the music, specially when the bushes on the banks moved as the music went along down the valley. I could smell the flowers in the meadow. But the sun didn't shine, nor the birds sing; it was a foggy day, but not cold.

The most curious thing was the little white angle boy, like you see in pictures, that ran ahead of the music brook, and led it on and on, away out of the world, where no man ever was, certain. I could see that boy just as plain as I see you. Then the moonlight came, without any sunset, and shone on the grave-yards, where some few ghosts lifted their hands and went over the wall; and between the black, sharp-top trees splendid marble houses rose up, with fine ladies in the lit up windows, and men that loved 'em, but could never get a-nigh 'em, who played on guitars under the trees, and made me that miserable I could have cried, because I wanted to love somebody. I don't know who better than the men with the guitars did.

Then the sun went down, it got dark, the wind moaned and wept like a lost child for its dead mother; and I could a got up then and there and preached a better sermon than any I ever listened to. There wasn't a thing in the world left to live for, not a blame thing; and yet I didn't want the music to stop one bit. It was happier to be miserable than to be happy without being miserable. I couldn't understand it. I hung my head, and pulled out my handkerchief, and blow'd my nose loud to keep me from cryin'. My eyes is weak, anyway. I didn't want anybody to be a gazin' at me a-snivelin', and it's nobody's business what I do with my nose. It's mine. But some several glared at me, and as blazes. Then, all of a sudden, old Rubin changed his tune. He tipped out and he reared, he tipped and he tared, he pranced and he charged, like

the graud entry at a circus. Peared to me that all the gas in the house was turned on at once, things got so bright; and I hilt up my head, ready to look any man in the face, and not afraid of nothin'. It was a circus and a brass band and a big ball all a-goin' on at the same time. He lit into them keys like a thousand of brick; he gave 'em no rest day or night; he set every livin' joint in me a-goin'; and, not bein' able to stand it no longer, I jumped, sprang onto my seat and jest holered.—

"Go it, Rubc!"

Every blamed man, woman, and child in the house riz ou me, and shouted, "Put him out!" "Put him out!"

"Put your great-grandmother's grizzly-gray-greenish cat into the middle of next month!" I says. "Tech me if you dare! I paid my money, and you just come a-nigh me!"

With that some several policeman run up, and I had to simmer down. But I could a fit any fool that laid hands on me; for I was bound to hear Ruby out, or die.

He had changed his tune again. He hop light ladies and tip toed fine from end to end of the key-board. He played soft and low and solemn. I heard the church bells over the hills. The candles of heaven was lit one by one. I saw the stars rise. The great organ of eternity began to play from the world's end to the world's end, and all the angels went to prayers. . . . Then the music changed to water, full of feeling that couldn't be thought, and began to drop—drip, drop—drip, drop, clear and sweet, like tears of joy falling into a lake of glory. It was sweeter than that. It was as sweetheart sweetened with white sugar, mist with powdered silver and seed diamonds. It was too sweet. I tell you the audience cheered. Rubin kinder bowed, like he wanted to say, "Much obleeged, but I'd rather you wouldn't interrupt me."

He stopt a moment or two to ketch breath. Then he got mad. He run his fingers through his hair, he shoved up his sleeve, he opened his coat-tails a leetle further, he drug up his stool, he leaned over, and, sir, he just went for that old pianner. He slapt her face, he boxed her jaws, he pulled her nose, he pinched her ears, and he



scratched her cheeks, until she fairly yelled. He knocked her down, and he stamped on her shameful. She bellowed, she bleated like a calf, she howled like a hound, she squealed like a pig, she shrieked like a rat, and *then* he wouldn't let her up. He ran a quarter stretch down the low grounds of the bass, till he got clean in the bowels of the earth, and you heard thunder galloping after thunder, through the hollows and caves of perdition; and then he fox-chased his right hand with his left, till he got way out of the treble into the clouds, whar the notes was finer than the pints of cambaic needles, and you couldn't hear nothin' but the shadders of 'em. And *then* he wouldn't let the old planner go. He for'ard two'd, he crost over first gentleman, he chossid' right and left, back to your places, he all hands'd aroun', ladies to the right, promenade all in and out, here and there, back and foith, up and down, perpetual motion, double-twisted and turned and tacked and tangled into forty-eleven thousand doubledow knots.

By jinks it was a mixtery. And then he wouldn't let the old planner go. He fecht up his right wing, he fecht up his left wing, he fecht up his center, he fecht up his reserves. He fired by file, he fired by platoons, by company, by regiments, and by brigades. He opened his cannon, — siege guns down thar, Napoleons here, twelve-pounders youker, big guns, little guns, middle-sized guns, round shot, shell, shrapnel, grape, canister, mortar mines and magazines, — yere livin' battery and bomba-goin at the same time. The house trembled, the lights danced, the walls shak, the floor come up, the ceiling come down, the sky split, the ground rokt; heavens and earth, creation, swat potatoes, Moses, ninipence, glory, ten penny nails, Samson in a 'simmon tree, Turnp-Tompson in a tumbler-cart, riddle-odde oodle oodle — riddle middle niddle uddle — riddle middle niddle — riddle oodle oodle — p r r r — Bang!!! lang' per lang' p r r r!!! Bang!!!

With that bang, he lifted himself bodily into the air, and he came down with his knees as tin fingers, his ten toes, his elbows and his arms, and his every single solitary key on the piano at the same time.

The thing busted, and went off into seven teen hundred and fifty seven thousand five hundred and forty two hemi semi quavers; and I know'd no mo'.

When I come to, I was under ground about twenty foot, in a place they call Oyster Bay, a treatin' a Yankee, that I never laid eyes on before, and never expect to again. Day was breakin' by the time I got to St. Nicholas Hotel, and I pledge you a word I did not know my name. The man asked me the number of my room; and I told him, "Hot music on the half shell, for two!"

#### WHEN WE GET THERE.

- On the thirty-second day of thirteenth month, or the eighth day of the week, On the twenty-fifth hour of the sixty-first minute we'll find all things that we seek,  
They are there in the limbo of Lollipop land, a lone island resting in air,  
On the Nowhere side of the Mountain of Mist in the Valley of Overthere,  
On the Nowhere side of the Mountain of Mist in the Valley of Overthere,  
On a solid vapor foundation of cloud are palaces grand and fair;  
And there is where our dreams will come true and the seeds of our hope will grow,  
On the thitherward side of the Hills of Hope in the hamlet of Hoens Po,  
On the thitherward side of the Hills of Hope, in the hamlet of Hoens Po,  
We shall see all the things that we want to see, and know all we care to know,  
For there the old men will never lament, the babies will never squeak,  
In the Cross Road Corners of Chaosville in the County of Hildangooseek,  
In the Cross Road Corners of Chaosville in the County of Hildangooseek,  
On the thirty-second day of the thirteenth month, or the eighth day of the week,  
We shall do all the things that we please to do, and accomplish all we try,  
On the sunset shore of Sometimeorother in the beautiful Bay of Bumbley.

YANKEE BY APPEAL

## THE OWL-CRITIC.

The manner of the know-all pedant should be assumed, and his part spoken in confident pedantic manner.

"WHO stuffed that white owl?" No one spoke in the shop;  
The barber was busy, and he couldn't stop;  
The customers, waiting their turns, were all reading  
The *Daily*, the *Herald*, the *Post*, little heeding  
The young man who blurted out such a blunt question;  
Not one raised a head, or even made a suggestion;  
And the barber kept on shaving.

"Don't you see, Mister Brown,"  
Cried the youth, with a frown,  
"How wrong the whole thing is,  
How preposterous each wing is,  
How flattened the head is, how jammed  
down the neck is—  
In short, the whole owl, what an ignorant  
wreck 'tis!"

"I make no apology;  
I've learned owl eology,  
I've passed days and nights in a hundred  
collections,  
And cannot be blinded to any deductions  
Arising from unskilful fingers that fail  
To stuff a bird right, from his beak to his  
tail.  
Mister Brown! Mister Brown!  
Do take that bird down,  
Or you'll soon be the laughing-stock all  
over town!"  
And the barber kept on shaving.

"I've studied owls,  
And other night fowls  
And I tell you  
What I know to be true;  
An owl cannot roost  
With his limbs so unloosed,  
No owl in this world  
Ever had his claw curled,  
Ever had his legs slanted,  
Ever had his bill canted,  
Ever had his neck screwed  
Into that attitude.  
He can't do it, because  
'Tis against all bird laws  
Anatomy teaches,

Ornithology preaches  
An owl has a toe  
That *owls* turn out so!  
I've made the white owl my study for years,  
And to see such a job almost moves me to  
tears!  
Mister Brown, I'm amazed  
You should be so gone crazed  
As to put up a bird  
In that posture absurd!  
To look at that owl really brings on a dizz-  
iness;  
The man who stuffed him don't half know  
his business!"  
And the barber kept on shaving.

"Examine those eyes,  
I'm filled with surprise  
Taxidermists should pass  
Off on you such poor glasses;  
So unnatural they seem  
They'd make Andri's scream,  
And John Burroughs' laugh  
To encounter such stuff,  
Do take that bird down,  
Have him stuffed again, Brown!"  
And the barber kept on shaving.

"With some sawdust and bark  
I could stuff in the dark  
An owl better than that,  
I could make an old hat  
Look more like an owl  
Than that horrid fowl,  
Stuck up there so stiff like a side of coarse  
leather.  
In fact, about *this* there's not one natural  
feather!"

Just then, with a wink and a sly normal  
lurch  
The owl, very gravely, got down from his  
perch,  
Walked round, and regarded his fault-  
finding critic  
(Who thought he was stuffed) with a glance  
analytic,  
And then fairly hooted, as if he should say:  
"Your learning's no fault this time, anyway;  
Don't waste it again on a live bird, I pray.  
I'm an owl, you're another, Sir Critic  
good-day!"

And the barber kept on shaving  
JAMES T. FIELD.

## THE CASE OF GUNN vs. BARCLAY.

*To be read or recited in a plain homespun manner.*

A GOOD deal of interest was felt in the case of Gunn vs. Barclay, which was tried recently in the Odell County Court. It involved the question of the ownership of Gunn's right leg. Gunn related the facts of the case as follows:

You see, one day last winter, while I was shoveling snow off the roof of my house, I slipped and fell over on the pavement below. When they picked me up they found that my right leg was fractured. Dr. Barclay examined it and gave it as his opinion that mortification would be certain to set in unless that leg came off. So I told him he'd better chop it away. And he went round to his office, and presently he came back with a butcher knife and a cross-cut saw and a lot of rags. Then they chloroformed me, and while I was asleep they removed that leg. When I came to I felt pretty comfortable, and the doctor, after writing some prescriptions, began wrapping my leg up in an old newspaper; then he tucked the bundle under his arm and began to move towards the door. I was watching him all the time and I hallooed at him:

"Where in the mischief are you going with that leg of mine?"

"I'm not going anywhere with that leg of yours," he said. "But I am going home with my leg."

"Well, you'd better drop it", said I. "It belongs to me, and I want it for a keepsake."

And you know he faced me down about it,—said when a doctor sawed a man apart, he always took the amputated member as one of his perquisites; and he said that, as it was his legal right to take something on such occasions, it was merely optional with him whether he took the leg, or left the leg, and took me; but he preferred the leg. And when I asked him what he wanted with it, anyway, he said he was going to put it in a glass jar, full of alcohol, and stand it in his office. Then I told him it shocked my modesty to think of a bare leg of mine being put on exhibition in that manner, with no pantaloons on; but he said he thought he could stand it.

But I protested. I said I had had that leg a good many years, and I felt sort of attached to it. I knew all its little ways. I would feel lonely without it. Who would tend to the corns that I had cared for so long? Who would treat the bunion with the proper degree of delicacy? Who would rub the toes with liniment when they got frosted? And who would keep the shins from being kicked? No one could do it as well as I could, because I felt an interest in the leg; felt sociable and friendly, and acquainted with it. But Barclay said he thought he could attend to it, and it would do the corns good to be soaked in alcohol.

And I told him I'd heard that even after a man lost a limb, if any one hurt that limb the original owner felt it, and I told Barclay I would not trust him not to tread on my toes, and stick pins in my calf, and make me suffer every time he had a grudge against me; and he said he didn't know, maybe he would if I didn't use him right.

And I wanted to know what was to hinder him, if he felt like it, taking the bone out of the leg and making part of it up into knife handles and suspender buttons, and working the rest up into some kind of a clarionet with finger holes punched in the sides. I could stand a good deal, I said, even if I had only one leg; but I couldn't bear to think of a man going around the community serenading girls with tunes played on one of my bones—a bone, too, that I felt a good deal of affection for. If he couldn't touch a girl's heart without serenading her with one of my bones, why he better remain single.

We blathered away for about an hour, and at last he said he was disgusted with so much bosh about a ridiculous bit of meat and muscle, and he wrapped the paper around the leg again and rushed out of the door to home.

When I sued him, and the case came on in court, the judge instructed the jury that the evidence that a leg belonged to a man was that he had it, and as Barclay had the leg, the presumption was that it was his. But no man was ever known to have three legs, and as Barclay thus had three, the second presumption was that it was not his. But as Gunn did not have it, the law could

not accept the theory that it was Ginn's leg, and consequently the law couldn't tell who under the sun the leg belonged to, and the jury would have to guess at it. So the jury brought in a verdict against both of us, and recommended that, in the uncertainty that existed, the leg should be buried. The leg was lying during the trial out in the vestibule of the court room, and we found afterward that during the trial Bill Wood's dog had run off with it and that settled the thing. Queer, wasn't it?

**CASEY AT THE BAT.**

This selection was made from the play "CASEY" by George M. Cohan, and is called before the public by permission of the author. It is a comedy in one act, and is published by the author.

**T**HERE was ease in Casey's manner as he stepped into his place,  
 There was pride in Casey's bearing,  
 and a smile on Casey's face;  
 And when responding to the cheers he lightly doffed his hat,  
 No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt,  
 Five thousand tongues applauded when he wiped them on his shirt;  
 Then while the writhing pitcher ground the ball into his hip,  
 Defiance glanced in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came whirling thro' the air,  
 And Casey stood a-whatching it in haughty grandeur there;  
 Close by the sturdy batsman the ball unheeded sped.  
 "That ain't my style," said Casey, "Strike one," the umpire said.

From the benches, black with people, there went up a muffled roar,  
 Like the beating of storm waves on a stern and distant shore;  
 "Kill him! kill the umpire!" shouted some one on the stand,  
 And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone,  
 He stilled the rising tumult, he bade the game go on;  
 He signalled to the pitcher, and once more the spheroid flew,  
 But Casey still ignored it, and the umpire said "Strike two."

"Fraud!" cried the maddened thousands, and the echo answered, "Fraud!"  
 But the scornful look from Casey, and the audience was awed;  
 They saw his face grow stern and cold, they saw his muscles strain,  
 And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lips, his teeth are clenched in hate,  
 He pounds with cruel violence his bat upon the plate;  
 And now the pitcher holds the ball, and now he let's it go,  
 And now the air is shattered by the force of Casey's blow.

Oh! somewhere in this favored land the sun is shining bright,  
 The band is playing somewhere and somewhere hearts are light;  
 And somewhere men are laughing and somewhere children shout  
 But there's no joy in Mudville—mighty Casey has struck out.

**"WHEN HULDY 'SPECTS HER BEAU."**

**I** TELL you its mysterious  
 At our house once a week—  
 We know there's somethin' in the wind,  
 But we don't dare to speak,  
 For Sis just bosses ev'rything  
 And says how it shall go.  
 Oh, we all have so stan' around  
 When Huldy 'spects her beau!

She crimps her hair an awful lot,  
 And lights the parlor fire,  
 And she's so 'fraid we'll spoil her dress  
 She won't let us come nigh her.  
 Pa kinder chuckles to himself,  
 And winks at me an' Joe;  
 But ma looks pretty serious  
 When Huldy 'spects her beau

At supper she s' "no appetite,"

But fixes up a plate  
Of apples, nuts and gingerbread  
(Sae must eat awful late!)

She does the dishes with a whew,

And thinks the clock is slow,  
Things always have to hustle some,  
When Huddy 'speets her bear,

She whisks us youngsters off to bed

In strict big-sister style:

On other evenin's we sit up

And play for quite a while,

And we ain't s'posed to see nor hear,

Nor even want to know

A single thing that's goin' on

When Huddy 'speets her bear.

But on the mornin' after that,

She s' always good as pie:

She helps ma with the cleanin' up,

She fastens gran'pa's tie,

She gives us lots of bread and jam,

And sings so sweet and low,

That on the whole we're rather glad

When Huddy 'speets her bear.

ANNIE PRISCOTT BULL.

#### DER DRUMMER.

*German Dialect.*

Who puts oup at der post hotel,

Und dakes his oysters on der schell,

Und mit der fram'eins cuts a schwell?

Der drummer.

Wao was it gomes into mine sehtore,

Dows down his puddles on de vloar,

Und waeler se steps to shut der doer?

Der drummer.

Wao takes me py d'r hand, und say,

Ellas Pfeiffer, how you vas to day?

Und goes vor possessness right away?

Der drummer.

Who shpreeds his zamples in a vice,

Und dills me "Lock, und se e how nice?"

Und says I gets "der bottom price?"

Der drummer.

Who dells how sheap der goods vas bought

Mon hless us vot I gould imbort,

But lets deing gome he vas "short?"

Der drummer

Who says der tings vas eggstra vine,—

"Vrom Sharmany, ubon der Rhine,"—

Und sheats me den dimes oudt off mine?

Der drummer.

Who vnrants all der goots to suit

Der gustomers ubon his *rent*,

Und ven day gomes dey vas no goot?

Der drummer.

Who comes aroundt ven I been oudt,

Drinks oup mine bier, and eats mine kraut,

Und kiss Katrina in der mou't?

Der drummer.

Who, ven he gomes again dis vay,

Vill hear vot Pfeiffer has to say,

Und mit a plack eye goes away?

Der drummer.

CHAS. F. ADAMS

#### PADDY'S REFLECTIONS ON CLEOPATRA'S NEEDLE.

*Irish Dialect.*

So that's Cleopathera's Naadle, bedad,

So 'An' a quare lookin' maadle it is, I'll  
be bound;

What a powerfu' muscle the queen must  
have had

That could grasp such a weapon an' wuel  
it around!

Imagine her sittin' there stuchin' like ma!

With a naadle like that in her hand! I  
declare

It's as big as the Round Tower of Slane,  
an', bedad,

It would pass for a round tower, only it s'  
square!

The taste of her, ordherin' a naadle of  
granite!

Begorra, the sight of it shtrikes me quite  
dunbl!

And look at the quare sort of figures  
upon it;

I wondher can these be the thracks of  
her thumb?

I once was astonished to hear of the faste

Cleopthara made upon pearls; but now  
I declare, I would not be surprised in the

laste

If ye told me the woman had swallowed a  
cow!

It's easy to see why boult Cæsar should  
quail

In her presence an' meekly submit to her  
rule;

Wid a weapon like that in her fist I'll go bad  
She could frighten the soul out of big Finn  
MacCool!

But, Lord, what poor pigmies the women  
are to-day.

Compared with the mousthers they must  
have been then!

Whin the darlins in those days would kick  
up a row

Holy smoke, but it must have been hot  
for the men.

Just think how a chap that goes courtin'  
would start

If his gal was to prod him with that in  
the shins!

I have often seen needles but bouldly  
assart

That the needle in front of me there  
takes the pins!

O sweet Cleopathera! I'm sorry you're  
dead!

An' whin lavin' this wonderful needle  
behind.

Had ye thought of bequeathin' a spool of  
your thread

And yer thimble an' scissors, it would  
have been kind

But pace to your ashes, ye plague o' great  
men.

Yer strength is departed, yer glory is past;  
Ye'll never wield sceptre nor maul again,

And a poor little asp did yer bizness at  
last

CORMAC O'LEARY.

#### BUCK FANSHAW'S FUNERAL.

THINK was a grand time over Buck  
Fانشaw when he died. He was a  
representative citizen. On the in-  
quest it was shown that, in the delirium of  
a wasting typhoid fever he had taken  
arsenic, shot himself through the body, cut

his throat, an' jumped out of a four story  
window and broken his neck, and after due  
deliberation the jury, sad and tearful but  
with intelligence unblinded by its sorrow,  
brought in a verdict of "death by the visita-  
tion of Providence." What could the world  
do without juries!

Profligous preparations were made for  
the funeral. All the vehicles in town were  
inured, all the saloons were put in mourning,  
all the municipal fire company flags were  
being at half mast and all the firemen  
ordered to minister in uniform, and bring  
their machines duly draped in black.

Regretful resolutions were passed and  
various committees appointed; among  
others, a committee of one was deputed to  
call on the minister—a fragile, gentle,  
spiritual new-fleighting frock and caslein theo-  
logical seminary, and as yet unacquainted  
with the ways of the mines. The commit-  
teeman, "Scotty" Briggs, made his visit.

Being admitted to his presence he sat down  
before the clergyman, placed his fire hat on  
an unfinished manuscript sermon under the  
minister's nose, took from it a red silk  
handkerchief, wiped his brow, and heaved  
a sigh of dismal impressiveness, explanatory  
of business. He choked and even shed  
tears, but with an effort he mastered his  
voice, and said, in lugubrious tones:

"Are you the duck?" at runs the gospel-  
hall next door?

"Am I the—pardon me, I believe I do  
not understand."

With another sigh and a half sob, Scotty  
rejoined:

"Why you see we are in a bit of trouble,  
and the boys thought maybe you'd give us  
a lift, it we'd tackle you, that is, if I've got  
the rights of it, and you're the head clerk of  
the doxology works next door."

"I am the shepherd in charge of the flock  
whose fold is next door."

"The which?"

"The spiritual adviser of the little com-  
pany of believers whose sanctuary adjoins  
these premises."

Scotty scratched his head, reflected a  
moment, and then said:

"You ruther hold over me pard I  
reckon I can't call that card. Ante and  
pass the buck."

"How? I beg your pardon. What did I understand you to say?"

"Well, you've ruther got the bulge on me. Or maybe we've both got the bulge, somehow. You don't smoke me and I don't smoke you. You see one of the boys has passed in his checks, and we want to give him a good send off, and so the thing I'm on now is to roust out somebody to jerk a little chin music for us, and waltz him through handsome."

"My friend, I seem to grow more and more bewildered. Your observations are wholly incomprehensible to me. Can you not simplify them some way? At first I thought perhaps I understood you, but I grope now. Would it not expedite matters if you restricted yourself to the categorical statements of fact unincumbered with obstructing accumulations of metaphor and allegory?"

Another pause and more reflection. Then Scotty said: "I'll have to pass, I judge."

"How?"

"You've raised me out, pard."

"I still fail to catch your meaning."

"Why, that last lead of your'n is too many for me—that's the idea. I can't neither trump nor follow snit."

The clergyman sank back in his chair perplexed. Scotty leaned his head on his hand, and gave himself up to reflection. Presently his face came up, sorrowful, but confident.

"I've got it now, so's you can savvy," said he, "What we wan't is a gospel-sharp. See?"

"A what?"

"Gospel-sharp. Pison."

"Oh! Why did you not say so before? I am a clergyman—a parson."

"Now you talk! You see my blind, and straddle it like a man. Put it there!"—extending a brawny paw, which closed over the minister's small hand and gave it a shake indicative of fraternal sympathy and fervent gratification.

"Take him all round, pard, there never was a bullier man in the mines. No man ever know'd Buck Fanshaw to go back on a friend. But it's all up, you know;

it's all up. It ain't no use. They've scooped him!"

"Scooped him?"

"Yes—death has. Well, well, well, we've got to give him up. Yes, indeed. It's a kind of a hard world after all, ain't it? But, pard, he was a rustler. You ought to see him get started once. He was a bully boy with a glass eye! Just spit in his face, and give him room according to his strength, and it was just beautiful to see him peel and go in. He was the worst son of a thief that ever draw'd breath. Pard, he was on it. He was on it bigger than an injun."

"On it? On what?"

"On the shoot. On the shoulder. On the fight. Understand? He didn't give a continental—for anybody. Beg your pardon, friend, for coming so near saying a cuss word—but you see I'm on an awful strain in this palaver, on account of havin' to cramp down and draw everything so mild. But we've got to give him up. There ain't any getting around that, I don't reckon. Now if we can get you to help plant him—"

"Preach the funeral discourse? Assist at the obsequies?"

"Obs'quies is good. Yes. That's it; that's our little game. We are going to get up the thing regardless, you know. He was always nitty himself, and so you bet you his funeral ain't going to be no slouch; solid silver door plate on his coffin, six plumes on the hearse, and a nigger on the box, with a biled shirt and a plug hat on—how's that for high? And we'll take care of *rez*, pard. We'll fix you all right. There will be a kerriage for you; and whatever you want you just 'scape out, and we'll tend to it. We've got a she-bang fixed up for you to stand behind in No. 1's house, and don't you be afraid. Just go in and toot your horn, if you don't sell a clam. Put Buck through as bully as you can, pard, for anybody that know'd him will tell you that he was one of the whitest men that was ever in the mines. You can't draw it too strong to do him justice. Here once when the Micks got to throwing stones through the Methodist Sunday school windows, Buck Fanshaw, all of his own notion, shut up

his saloon, and took a couple of six-shooters and mounted guard over the Sunday school. Says he, 'No Irish need apply.' And they didn't. He was the bulkiest man in the mountains, pard; he could run faster, jump higher, hit harder, and hold more tangle-foot whiskey without spillin' it than any man in seventeen counties.—Pard, that in, pard; it'll please the boys more than anything you could say. And you can say, pard, that he never shook his mother."

"Never shook his mother?"

"That's it—any of the boys will tell you so."

"Well, but why *should* he shake her?"

"That's what I say—but some people loos."

"Not people of any repute?"

"Well, some that averages pretty so-so."

In my opinion a man that would offer personal violence to his mother, ought to—"

"Cheese it, pard; you've banked your ball clean outside the string. What I was a-drivin' at was that he never *throw'd off* on his mother—don't you see? No indeed! He give her a house to live in, and town lots, and plenty of money; and he looked after her and took care of her all the time; and when she was down with the small-pox, I'm cuss'd if he didn't set up nights and miss her himself! *Beg* your pardon for saying it, but it hopped out too quick for yours truly. You've treated me like a gentleman, and I ain't the man to hurt your feelings intentional. I think you're white. I think you're a square man, pard. I like you, and I'll lick any man that don't. I'll lick him till he can't tell himself from a last year's corpse. Put it there!"

[Another fraternal handshake—and exit.]

S. L. CLEMENS

LEEDLE YAWCOB STRAUSS.

*German Dialect.*

I HAF von funny leedle poy.  
Vot gomes schust to mine knee;  
Der queerest schap, der createst rogue,  
As efer you did see  
He runs, und schumps, und schmashes  
dugs

18

In all barts off der house  
But vot off dot? he vas mine son  
Mine leedle Yawcob Strauss.

He get der measles und der mumps  
Und etetyung dot's oust,  
He sbills mine glass off lager beer,  
Poots schnuiff into mine kraut  
He fills mine pipe mit Lamburg cheese.—  
Dot was der roughest chouse  
I'd dake dot vrom no oder poy  
But leedle Yawcob Strauss.

He dakes der milk lagn for a dhrum,

Und cuts mine cane in two

To make der schticks to beat it mit —

Mine ericious, dot vas drue!

I dunks mine heel vas schplit abart,

He kicks oup sooch a touse

But neder mind; der poys vas few

Take dot young Yawcob Strauss

He asks me questions such as dese

Who haints mine nose so red?

Who vas it cut dot schmooldh blace outd

Vrom der hair upon mine hed?

Und where der plaze goes vrom der lamp

Vone'er der glim I douse.

How gun I all dose drugs oggsblain

To dot schmall Yawcob Strauss?

I somedimes dink I schall go vild

Mit sooch a grazzy poy.

Und vish vonce more I gould haf rest,

Und beaceful dimes ensnoy

But ven he was ashleep in bed

So guret as a mouse,

I prays der Lord, "Dake anyding,

But leaf dot Yawcob Strauss."

CHAS. F. ADAMS.

HANS AND FRITZ.

*German Dialect.*

HANS and Fritz were two Dentschers who  
lived side by side,  
Remote from the world, its deceit  
and its pride:  
With their pretzels and beer the spare  
moments were spent,  
And the fruits of their labor were peace  
and content



Hans purchased a horse of a neighbor one day,  
And feeling a part of the *Goba*,—as they  
say—  
Made a call upon Fritz to solicit a loan  
To help him to pay for his beautiful tom.

Fritz kindly consented the money to lend,  
And gave the required amount to his  
friend,

Remarking—his own simple language to  
quote—

“Berhaps it vas bedder ye make us a note.”

The note was drawn up in such primitive  
way,—

“I Hans, gets from Fritz forty tollars  
to-day;

When the question arose, the note being  
made,

“Vieh you holds dot bapet until it vas  
baid?”

“You geepts dot,” says Fritz, “and den  
you vill know

You owes me dot money!” says Hans,  
“Dot ish so.”

Dot makes me remempers I hat dot to bay,  
Und I prinps you der note und der money  
some day.

A month had expired, when Hans, as  
agreed,

Paid back the amount, and from debt he  
was freed.

says Fritz, “Now dot settles us.” Hans  
replies, “Yaw.

Now who dakes dot bapet accordings by  
law?”

“Geepts dot now, and tut it?” says Fritz  
“den you see,

I always remempers you paid dot to me.”  
Says Hans, “Dot ish so—it was now shust  
so blam,

Dot I knows vot to do ven I portows  
again.

CHARLES F. ADAMS

#### THE DYING CONFESSION OF PADDY McCABE.

*Irish Dialect*

**P**ADDY McCABE was dying one day,

And Father Molloy he came to confess  
his

Paddy prayed hard he would make no  
delay,

But forgive him his sins and make haste  
for to bless him

First tell me your sins,” says Father  
Molloy,

For I’m thinking you’ve not been a very  
good boy.

“Oh,” says Paddy, “so late in the evening  
I fear

Twould trouble you such a long story to  
hear,

For you’ve ten long miles o’er the mount-  
ain to go.

While the road I’ve to travel’s much longer,  
You know

So give us your blessin’ and get in the  
saddle,

To tell all my sins my poor brain would  
addle.

And the doethor gave orders to keep me so  
quiet—

Twould disturb me to tell all my sins, if I’d  
thry it—

And your Reverence has towld us unless we  
tell *all*

’Tis worse than not making confession  
at all.

So I’ll say, in a word, I’m no very good  
boy,

And therefore your blessin’, sweet Father  
Molloy.”

“Well, I’ll read from a book,” says  
Father Molloy,

“The manifold sins that humanity’s  
heir to;

And when you hear those that your con-  
science annoy,

You’ll just squeeze my hand, as ac-  
knowledging thereto.

Then the Father began the dark roll of  
iniquity,

And Paddy, therent, felt his conscien-  
ce grow rickety,

And he gave such a squeeze that the priest  
gave a roar

“Oh, murther,” says Paddy, “don’t read  
any more.

For if you keep readin’, by all that is  
thru.

Your Reverence's fist will be soon black and blue;  
 Besides, to be troubled my conscience begins,  
 That your Reverence should have any hand  
 in *my* sins  
 So you'd better suppose I committed them  
 all—  
 For whether they're great ones, or whether  
 they're small,  
 Or if they're a dozen, or if they're four-  
 score,  
 'Tis your Reverence knows how to absolve  
 them, asthore.  
 So I'll say, in a word, I'm no very good boy,  
 And therefore your blessin', sweet Father  
 Molloy."

Well," says Father Molloy, "your sins I  
 forgive,  
 So you must forgive all your enemies  
 truly,  
 And promise me also that, if you should  
 live,  
 You'll leave off your old tricks, and  
 begin to live newly."  
 "I forgive ev'rybody," says Pat, with a  
 groan,  
 "Except that big vagabone, Micky Malone;  
 And him I will murther if ever I can—"  
 "Tut, tut!" says the priest, "you're a very  
 bad man,  
 For without your forgiveness, and also  
 repentance,  
 You'll ne'er go to heaven, and that is my  
 sentence."  
 "Pooh!" says Paddy McCabe, "that's a  
 very hard case,  
 With your Reverence in heaven I'm content  
 to make peace;  
 But with heaven and your Reverence I  
 wonder—*oh how!*  
 You would think of comparin' that black-  
 guard Malone,  
 But since I'm hard pressed, and that I *must*  
 forgive,  
 I forgive—if I die; but as sure as I live  
 That ugly blackguard I will surely de-  
 stroy!—  
 So *now* for your blessin', sweet Father  
 Molloy!"

SAMUEL LOVER

## MOLLIE'S LITTLE RAM.

*Parody on "Mollie's Little Lamb."*

MOLLIE had a little ram as black as a  
 rubber shoe, and everywhere that  
 Mollie went he emigrated too.

He went with her to church one day—the  
 folks' hilarions grew, to see him walk  
 demurely into Deacon Allen's pew.

The worthy deacon quickly let his angry  
 passions rise, and gave it an un-Christian  
 kick between the sad brown eyes.

This landed rammy in the aisle; the dea-  
 con followed first, and raised his foot again;  
 alas! that first kick was his last.

For Mr. Sheep waked slowly back, about  
 a rod 'tis said, and ere the deacon could  
 retreat, it stood him on his head.

The congregation then arose, and went  
 for that ere sheep. Several well directed  
 butts just piled them in a heap.

Then rushed they all straight for the door  
 with curses long and loud, while rammy  
 struck the hindmost man, and shoved him  
 through the crowd.

The minister had often heard that kind-  
 ness would subdue the fiercest beast,  
 "Ah!" he said, I'll try that game on  
 you."

And so he gently, kindly called: "Come  
 Rammy, Rammy, Ram; to see the folks  
 'ouse you so, I grieved and sorry am!"

With kind and gentle words he came from  
 that tall pulpit down, saying, "Rammy,  
 Rammy, Ram—lest sheep in the

The ram quite dropped his hat,  
 and rose from off his feet, and the pe-  
 rit, he was beneath the hindmost seat.

As he shot out the door, and closed it  
 with a slam, he turned a California town,  
 I think 'twas Yuba-Dam.

## MANIFEST DESTINY.

MANIFEST destiny iz the science ov going  
 tew bust, or enny other place before  
 yu git there. I may be rong in this  
 sentiment, but that iz the way it strikes me;  
 and i am so put together that when enny  
 thing strikes me i immediately strike back.  
 Manifest destiny mite perhaps be blocked  
 out agin as the condishun that man and  
 things find themselves in with a ring in their  
 nozes and sunbobby hold ov the ring.

may be rong agin, but if i am awl i have got tew sa iz, i don't kno it and what a man don't kno ain't no damage tew enny bobby d-e. The tin way that manfess destiny had better be sot down iz the exact distance that a frog kin jump down hill with a striped snake after him; i don't kno but i may be rong onst more. But if the frog don't git ketchol the destiny iz jist what he iz a looking for.

When a man falls into the bottom ov a well and makes up hiz mind tew stay thar that ain't manfess destiny enny more. An nung yure lam out short iz, but if he almos' g's out and then falls down in a g'n stuck in foot deep, and brakes off hiz neck twice in the same place and dies and iz buried thare at low water, that iz manfess destiny on the square. Standing behind a cow in the time and getting kicked twice at one time, must be in a good deal like manfess destiny. Being about ten sekuns tew late tew git an expres' train, and then chusing the train with yure wife, and an umbreller in yure hands, in a hot day, and not getting az near tew the train az you v'az when start'd, looks a leetle like manfess destiny on a rale rode trak. Going into a temprause house and calling for a little old Bourbon on ice, and being told in a mild way that ' the Bourbon iz jist out, but they hav got sun gin that cost seventy-two cents a gallon in Paris,' sounds tew me like the manfess destiny ov moste temprause houses.

Mé dear heenters, don't beleave in manfess destiny until you see it. Thar is such a thing az manfess destiny but when it occurs it iz like the number ov rings on the rakoon's tale, ov no great consequense only for ornament. Manfess destiny iz a dis-eaze, but it iz crazy tew heal; i have seen it in its wust stages cured bi sawing a cord ov dri hickory wood. I thought i had it onse it broke out in the shape ov poetry; i sent a specimen ov the dis-eaze tew a magazine, the magazine man wrote me next day az folers,

"Dear Sir: Yu may be a phule, but you are no poeck. Yures, in haste,

the Edetur."

JOSH BILLINGS

### THE COMET.

▲ *Adapted by professors of astronomy, and adopted in the celestial economy. The name of Herschel's very often cited;*

And justly so, for he is hand in glove  
With every bright intelligence above.  
Indeed, it was his custom so to stop  
Watching the stars, upon the house's top,  
That once upon a time he got laught'ed

In his observatory, thus coquetting

With Venus or with Juno gone astray  
All sublimity matters quite forgetting.  
In his flirtations with the winking star

Acting the spy, it might be, upon Mar-

A new Andie;

Or, like a Tom of Coventry, sly peeping  
At Dan sleeping,

Or ogling through his glass

Some heavenly lass,

Tripping with pails along the Milky way,

Or looking at that wain of Charles, the  
Martyr's.

Thus, as he sitting, watchman of the sky,  
When lo! a something with a tail of flame  
Made him exclaim,

"*Upr stars!*"—he always puts that stress  
on *u*, *r*,—

"*Upr stars and garters!*"

"A comet, sure as I'm alive!

A noble one as I should wish to view

It can't be Halley's though, *that* is not  
due

Till eighteen thirty-five,

Magnificent! How fine his fiery trail!

Zounds! 'tis a pity, though, he come  
unsought,

Unasked, unreckoned,—in no human  
thought;

He ought—he ought—he ought

To have been caught

With scientific salt upon his tail,

"I looked no more for it, I do declare,

Than the Great Bear!"

As sure as Tycho Brahe is dead,

It really entered in my head

No more than Berenice's hair!"

Thus nursing, heaven's grand inquisitor

Sat gazing on the uninvited visitor,

Till John, the serving man, came to the  
noper



WILSON AND BRODERICK  
by J. M. M. M.

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CLARA LIPMAN AND LOUIS MANN



TOO MANY FOR HIM

Regions, with "Please your honor, come to supper."

"Supper! good John, to-night I shall not sup,

Except on that phenomenon--look up.

"Not sup!" cried John, thinking with consternation

That supping on a *star* must be *star*vation,  
Or even to batten

On *ignis fatui* would never fatten.

His visage seemed to say, "that very odd is,

But still his master the same tune ran on,

"I can't come down; go to the parlor,  
John,

And say I'm supping with the heavenly bodies."

"The heavenly bodies!" echoed John,  
"ahem!"

His mind still full of furnishing alarms,

"Zounds! if your honor sups with *them*,

In helping, somebody must make long arms.

He thought his master's stomach was in danger.

But still in the same tone replied the knight,

"Go down, John, go, I have no appetite;  
Say I'm engaged with a celestial stranger.

Quoth John, not much *ax fait* in such affairs,

"Wouldn't the stranger take a bit down stairs?"

"No," said the master, smiling, and no wonder,

At such a blunder.

"The stranger is not quite the thing you think;

He wants no meat or drink;

And one may doubt quite reasonably whether  
He has a mouth.

Seeing his head and tail are joined together,

Behold him! there he is, John, in the south."

John looked up with his portentous eyes

Each rolling like a marble in its socket

At last the fiery tadpole spies.

And, full of Vanxhall reminiscence, cries,

"A rare good rocket!"

"A what? A rocket, John? Far from it  
What you behold, John, is a comet."

One of those most eccentric things

That in all ages

Have puzzled sages

And frightened kings;

With fear of change, that flaming meteor

John,

Perplexes sovereigns throughout its range."

"Do he?" cried John;

"Well, let him flare on,

I haven't got no sovereigns to change!"

THOMAS HOOD.

#### OL' PICKETT'S NELL.

This poem should be recited by a young man dressed in the ring of Clark Farmer's clothing. He should manage to convey to his audience through a very awkward series of puns of deep sincerity.

FELL more 'an ever like a fool

Sence Pickett's Nell come back from school,

She oncet wuz twelve 'nd me eighteen

('Nd better friends you never seen);

But now--oh, my!

She's dressed so fine, 'nd growed so tall.

'Nd I arnin'--she jes knows it all,

She's eighteen now, but I'm so slow

I'm whar I wuz six year ago.

Six year! Waul, waul! doan't seem a week

Sence we rode Dolly to th' creek,

'Nd fetch'd th' cattle home at night,

Her hangin' to my jacket tight.

But now--oh, my!

She rides in Pickett's new coopay

Jes like she'd be'n brang up that way,

'Nd lookin' like a reg'lar queen--

Th' mostest like I ever seen.

She uster tease 'nd tease 'nd tease

Me fer to take her on my knees;

Then tired me out 'ith Marge'y Daw,

'Nd lafin' tell my throat wuz raw.

But now--oh, my!

She sets up this way--kinder proud,

'Nd never noways laughs out loud

You w'n'dn't hardly think thet she

Hed ever see sawed on *my* knee.

'Nd sometimes, ef at noon I'd choose

To find a shady place 'nd snooze,

I'd wake with burdocks in my hair

Nd elderberries in my ear.  
 But now—oh, my!  
 Somebody said ('twuz yesterday):  
 "Let's hev some fun w'ile Ned's away;  
 Let's turn his jacket inside out!"  
 But Nell—she'd jes turn red 'nd pout.  
 'Nd oncet when I wuz dremmin' like  
 A throwin' akerns in th' dike,  
 She put her arms clean round my head,  
 'Nd whispered soft, "I like you, Ned."  
 But now—oh, my!  
 She eartseyed so stiff 'nd grand,  
 'Nd never oncet held ont her hand,  
 'Nd called me "Mister Edward!" Laws!  
 Thet ain't my name 'nd never wuz.  
 'Nd them 'at knowed 'er years ago  
 Jes laughed to see 'er put on so;  
 Coz it wuz often talked, 'nd said  
 "Nell Pickett's jes cut ont fer Ned."  
 But now—oh, my!  
 She held her purty hed so high,  
 'Nd skasely saw me goin' 'by—  
 I wu'd nt dast (afore last night)  
 A purposely come near her sight.  
 Last night!—Ez I wuz startin' out  
 To git th' cows, I heerd a shout;  
 'Nd sure ez ghosts, she wuz thar,  
 A-settin' on ol' Pickett's mar!  
 'Nd then—oh, my!  
 She said she'd cried fer all th' week  
 To take th' ol' r'ile to th' creek;  
 Then talked about ol' times, 'nd said,  
 "Them days wuz happy, wa'nt they, Ned?"  
 'Th' folks wuz talkin' 'ev'rywhars  
 Bout her a puttin' on seel 'at's,  
 'Nd seemed t' me like they wuz right,  
 A-fore th' cows come home last night,  
 But now—oh, my!

MATHER DEAN KIMBALL.

#### ADMIRAL VON DIEDERICH'S.

##### *German Dialect.*

During the Spanish American war while Admiral, then Commodore, Dewey was blockading the city of Manila, the German Admiral von Diederichs on more than one occasion manifested to the U. S. Commodore a friendly interest. One day Dewey sent him a note in the following vein: "I have your further communications received and I am pleased to bring with the present, 'Haven't you a right yewer set, 'at's in 'imons'?" The following is a translation with a paraphrase of the sentiment.

Ach, Admiral von Diederichs,  
 A I van to speak mit you;  
 Yust listen fer a leedle und

I ll tell you vot to do;  
 Sail from dem Philypeanuts isles  
 A thousand miles aboard—  
 Fer dot Dewey man vill got you  
 'Uf you doan'd vatch ouid!

Ach, Admiral von Diederichs,  
 Der Kaiser was a peach,  
 I'm villing to atmit id. 'nd  
 Dare's udders on der beach.  
 So, darefore, dot's der reason vy,  
 Doan'd let your head get stoud,  
 Fer dot Dewey man vill got you  
 'Uf you doan'd vatch ouid!

Ach, Admiral von Diederichs,  
 Vot pitzness haf you got  
 In loafing py Manila ven  
 Der heat-vaves are so hot?  
 Vy doan'd you yust oxcoos yourself  
 Und durn your shibs about—  
 Fer dot Dewey man vill got you  
 'Uf you doan'd vatch ouid!

Ach, Admiral von Diederichs,  
 Vy vill you be a clams?  
 Go ged some udder islands vich  
 Are not old Uncle Sam's,  
 Yust wrote to Kaiser Wilhelm, yet,  
 Und dell him dare's no douid,  
 Fer dot Dewey man vill got you  
 'Uf you doan'd vatch ouid!

G. V. HOBART.

#### AN APOSTROPHE TO AGUINALDO.

The author of the following lines was one of the many who warned Aguinaldo of the utility of his resistance to the United States. This selection may easily be converted into an amusing scene by having the reader dressed as a U. S. soldier to the Philippines and another much smaller, painted brown and dressed to represent Aguinaldo. The speaker should be very positive and earnest in his tone and Aguinaldo appear stolidly indifferent.

SAY, Aguinaldo,  
 You little measly  
 Malay moke,  
 What's the matter with you?  
 Don't you know enough  
 To know  
 That when you don't see  
 Freedom,  
 Inalienable rights,  
 The American Eagle,  
 The Fourth of July,  
 The Star Spangled Banner,  
 And the Palladium of your Liberties,

All you've got to do is to ask for them?  
 Are you a natural born chump  
 Or did you catch it from the Spaniards?  
 You ain't bigger  
 Than a piece of soap  
 After a day's washing  
 Bat, by gravy, you  
 Seem to think  
 You're a bigger man  
 Than Uncle Sam,  
 You ought to be shrink  
 Young fellow;  
 And if you don't  
 Demalayize yourself  
 At an early date,  
 And catch on  
 To your golden, glorious opportunities,  
 Something's going to happen to you  
 Like a Himalaya  
 Sitting down kerswot  
 On a gnat.  
 If you ain't  
 A yellow dog  
 You'll take in your sign  
 And scatter  
 Some Red, White and Blue  
 Disinfectant  
 Over yourself  
 Wait you need, Aggie,  
 Is civilizing,  
 And goldaru  
 Your yaller percoon-skin,  
 We'll civilize you  
 Dead or alive.  
 You'd better  
 Fall into the  
 Procession of Progress  
 And go marching on to glory,  
 Before you fall  
 Into a hole in the ground.  
 Understand?  
 That's us—  
 U. S.

#### THE DRUMMER.

Amusing reading when the drum is played. See the  
 style of the drum.

**T**he drummer inhabits railroad trains.  
 He is always at home on the cars.

He is usually swung to a satchel containing a comb and brush, another shirt, a clean celluloid collar and a pair of cuffs;

also a railroad guide, and a newspaper wrapped around a suspicious looking bottle. That is about all the personal baggage he carries, except a "Seaside Library" novel and a pocket-knife with a corkscrew at the back of it. He has a two-story, iron-bound trunk, containing "samples of dem goots," which he checks through to the next town. He always travels for a first-class house—the largest firm in their line of business in the United States, a firm that sells more goods, and sells them cheaper, than any two houses in the country. He is very modest about stating these facts, and blushes when he makes the statement; but he makes it, nevertheless, probably as a matter of duty.

He can talk on any subject, although he may not know much about it, but what little he knows he knows, and he lets you know that he knows it. He may be giving his views on the financial policy of the British government, or he may only be telling you of what, in his opinion, is good for a boil, but he will do it with an air and a tone that leaves the matter beyond dispute.

When the drummer gets into a railroad train, if alone, he occupies only two seats. One he sits on, and on the other he piles up his baggage and overcoat and tries to look as if they didn't belong to him but to another man who has just stepped into the smoking-car and would be back directly.

Drummers are usually found in pairs or quartettes on the cars. They sit together in a double seat, with a valise on end between them, on which they play euchre and other sinful games. When they get tired of playing they go into the smoking-car, where the man who is traveling for a distillery "sets 'em up" out of his sample-case, and for an hour or two they swap lies about the big bills of goods they have sold in the last town they were in, tell highly-seasoned stories about their personal adventures and exhibit to each other the photograph of the last girl they made impressions on.

While the drummer is not ostentatiously bashful, neither does he assume any outward show of religion. His great love of truth is, however, one of his strong points, and he is never known to go beyond actual facts except in the matter of excessive baggage.



The drummer always gets the best room in the hotel. He is the most popular man with the waiters in the dining room though he finds most fault with them. He flirts with the chamber maids, teases the boot blacks and shows an utterly sublime contempt for the regular boarders. He goes to bed at a late hour, and sleeps so soundly that the porter wakes up the people for two blocks around and shakes the plaster off the wall in trying to communicate to him the fact that the bus for the 4.20 A. M. train will start in ten minutes.

The drummer has much to worry and fret him. Traveling at night to save time, sleeping in a baggage-car or the caboose of a freight train, with nothing but his ear for a pillow, bumping over rough roads on stages and buck-boards, living on corn-bread and coffee dinners in cross-road hotels, yet under all these vexatious circumstances he is usually good-humored and in the best of spirits, although he sometimes expresses his feelings regarding the discomforts of travel, and the toughness of a beef-steak, or the solidity of a biscuit, in language that one would never think of attributing to the author of Watts' hymns.

All kinds of improbable stories are told about drummers, some of them being almost as improbable as the stories they themselves tell. For instance, we once heard that a man saw a drummer in the pine woods of North Carolina camping out under an umbrella.

"What are you doing here?"

"I am camping and living on spruce-gum to save expenses," replied the drummer.

"What are you doing that for?"

"To bring up the average."

It seems that the firm allowed him a certain sum per day for expenses, and by notous living he had gone far beyond his daily allowance. By camping out under an umbrella and living on spruce-gum for a few days the expense would be so small as to offset the previous excess he had been guilty of. This story is probably a fabrication.

The chief end and aim of the drummer is to sell goods, tell anecdotes and circulate the latest fashionable slang phrase. If he

understands his business, the country merchant may as well capitulate at once. There is no hope too forlorn, nor any country merchant too surly or taciturn for the drummer to tackle. A merchant not long ago loaded up a double-barreled shotgun with nails, with the intention of vaccinating the first drummer who entered his store. The commercial emissary has been talking to him only fifteen minutes. In that time he has told the old man four good jokes, paid him five compliments on his business and shrewdness, propounded two conundrums and came very near telling the truth once. As a result, the sanguinary old man is in excellent humor, and just about to make out an order for \$500 worth of goods that he doesn't actually need, and then will go out and take a drink with the drummer.

The drummer is the growth of this fast age. Without him the car of commerce would creak slowly along.

He is an energetic and genial cuss, and we hope that he will appreciate this notice and the fact that we have suppressed an almost uncontrollable impulse to say something about his check.

"TEXAS SIFTINGS."

#### THEN AG'IN—

Dead reflections. To be spoken in a countryman's philosophical way. The speaker might have a stick in his hand and wobble it with a knife, pausing as if on deep reflection between lines, and the last four lines in each stanza.

**J**IM Bowker, he said ef he'd had a fair show,

And a big enough town for his talents to grow,

And the least bit of assistance in hoin' his row,

Jim Bowker, he said,

He'd fill the world full of the sound of his name,

An' elime the top round in the ladder of fame,

It may have been so,

I dunno;

Jest so, it might a-been!

Then ag'in——

But he had dreadful luck; ever'thin' went ag'in him,

The arrers of fortune, they allus 'ud pin him;

So he didn't get a chance to show what was  
in him

Jim Bowker, he said,

Ef he d had a fair show, you couldn't tell  
where he'd come,

An the feats he'd a-done, and the heights  
he'd a—clumb.

It may have been so,

I dunno :

Jest so, it might a-been ;

Then ag'in—

But we're all like Jim Bowker, thinks I,  
more or less,

Charge fate for our bad luck, ourselves for  
success,

An' give fortune the blame for all our dis-  
tress.

As Jim Bowker, he said,

Ef it hadn't been for luck and misfortune  
and sich,

We might a-been famous, and might a-been  
rich.

It might be jest so ;

I dunno ,

Jest so, it might a-been ;

Then ag'in—

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#### MARC ANTHONY'S ORIGINAL ORATION.

A burlesque parody on Shakespeare. The speaker should assume the solemn style of Marc Anthony in his funeral oration.

Friends, Romans, countrymen! Lend  
me your ears ;—

I will return them next Saturday. I come  
To bury Cæsar,—because the times are  
hard.

And his folks can't afford to hire an under-  
taker.

The evil that men do lives after them,—

In the shape of progeny who reap the

Benefit of their life insurance,—

So let it be with the deceased.

Brutus hath told you Cæsar was ambitious.

What does Brutus know about it?

It is none of his funeral. Would that it  
were!

Here under leave of you I come to

Make a speech at Cæsar's funeral.

He was my friend, faithful and just to me,—

He loaned me \$5 once when I was in a pinch.

And signed my petition for a post office,—

But Brutus says he was ambitious

Brutus should wipe off his chin.

Cæsar hath brought many captives home to  
Rome,—

Who broke rocks on the streets until their  
ransoms

Did the general coffers fill.

When that the poor hath cried, Cæsar hath  
wept—

Because it didn't cost anything and

Made him solid with the masses.

Ambition should be made of sterner stuff ;

Yet Brutus says he was ambitious.

Brutus is a liar, and I can prove it.

You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse, because it did  
not fit him quite.

Was this ambition? Yet Brutus says he  
was ambitious.

Brutus is not only the biggest liar in the  
country.

But he is a horse thief of the deepest dye.

If you have any tears, prepare to shed them  
now.

You all do know this ulster.

I remember the first time Cæsar put it on ;

It was on a summer evening in his tent,

With the thermometer registering 90 in the  
shade

But it was an ulster to be proud of,

And cost him \$7 at Marcius Swartzmeyer's  
Corner of Broad and Ferry streets, sign of  
the red flag.

Old Swartz wanted \$40 for it,

But finally came down to \$7, because it was  
Cæsar.

Was this ambitious? If Brutus says it was

He is a greater liar—than any one present.

Look! in this place ran Cassius' dagger  
through,

Through this the son of a gun of a Brutus  
stabbed,

And when he plucked his cursed steel  
away,

Marc Anthony, how the blood of Cæsar  
followed it!

I come not, friends, to steal away your  
hearts ;

I am no thief, as Brutus is.

Brutus has a monopoly on all that business,

And if he had his deserts he would be

In the penitentiary, and don't you forget it

Kind friends, sweet friends, I do not wish  
to stir you up  
To such a flood of mutiny.  
And as it looks like rain,  
The pall bearets will please place the coffin  
in the hearse,  
And we will proceed to bury Cesar,  
Not to praise him.

#### COUNTING EGGS.

Read a tract in a dialectic, conventional style, observing to imitate the tone and manner proper to the day and the old best of the respective parts.

OLD Moses, who sells eggs and chickens on the streets of Austin for a living, is as honest an old negro as ever lived; but he has the habit of chatting familiarly with his customers, hence he frequently makes mistakes in counting out the eggs they buy. He carries his wares around in a small cart drawn by a diminutive donkey. He stopped in front of the residence of Mrs. Samuel Burton. The old lady herself came out to the gate to make the purchase, and the following conversation ensued:

"Have you any eggs this morning, Uncle Moses?" she asked.

"Yes, indeed, I has. Jess got in ten dosen from de kentry."

"Are they fresh?"

"Fresh? Yes, indeed! I guarantees 'em, an'—an'—de hen guarantees 'm."

"I'll take nine dozen. You can count them into this basket."

"All right, mum;" he counts, "One, two, free, foah, five, six, seben, eight, nine, ten. You can rely on them bein' fresh. How's your son comin' on de school? He must be mos' grown."

"Yes, Uncle Moses; he is a clerk in a bank in Galveston."

"Why, how ole am de boy?"

"He is eighteen."

"You don't tole me so! Eighteen, and getting a salary already! Eighteen (*counting*) nineteen, twenty, twenty one, twenty-two, twenty three, twenty foah, twenty five. And how s your gal comin' on? She was must growed up de last time I seed her."

"She is married and living in Dallas."

"Wall! I declar': how time shocts away. And you say she has childrums? Why how ole am de gal? She must be jest about—"

"Thirty three."

"Am dat so?" (*Counting.*) "Firty free, firty-foah, firty five, firty six, firty seben, firty eight, firty nine, forty, forty-one, forty-two, forty free. Hit am singular dat you has such ole childrums. You don't look more den forty years old yerseff."

"Nonsense, old man; I see you want to flatter me. When a person gets to be fifty-three years old—"

"Fifty free! I jess dun gwinter bleeve hit; fifty free, fifty-foah, fifty five, fifty six— I want you to pay 'tenshun when I count de eggs, so dar'll be no mistake—fifty-nine, sixty, sixty one, sixty two, sixty-free, sixty-foah. Whew! Dis am a warm day. Dis am de time ob year when I feels I'se gettin' ole myself; I ain't long fur dis world. You comes from an ole family. When your fadder died he was seventy years ole."

"Seventy-two."

"Dat's old, snah. Sebenty-two, sebenty-free, sebenty-foah, sebenty-five, sebenty six, sebenty seben, sebenty eight, sebenty-nine. And your mudder? she was one ob de noblest lookin' ladies I ebber see. You remind me ob her so much! She libed to mos' a hundred. I bleeves she was done past a centurion when she died."

"No, Uncle Moses; she was only ninety-six when she died."

"Den she wan't no chicken when she died, I know dat. Ninety-six, ninety-seben, ninety-eight, ninety-nine, one hundred, one, two, free, foah, five, six, seben, eight—dar one hundred and eight rice fresh eggs—jess nine dozen, and here am foah moah eggs in case I have discounted myself."

Old Moses went on his way rejoicing. A few days afterward Mrs. Burton said to her husband:

"I am afraid we will have to discharge Matilda. I am satisfied that she steals the milk and eggs. I am positive about the eggs, for I bought them day before yester-day, and now about half of them are gone. I stood right there, and heard Moses count them myself, and there were nine dozen."

"TEXAS SETTINGS."

#### THE BABY'S FIRST TOOTH.

MR. AND MRS. JONES had just finished their breakfast. Mr. Jones had pushed back his chair and was

looking under the lounge for his boots. Mrs. Jones sat at the table holding the infant Jones and mechanically working her forefinger in its mouth. Suddenly she paused in the motion, threw the astonished child on its back, turned as white as a sheet, pried open its mouth, and immediately gasped "Ephraim!" Mr. Jones, who was yet on his knees with his head under the lounge, at once came forth, rapping his head sharply on the side of the lounge as she did so, and, getting on his feet, inquired what was the matter. "O Ephraim," said she, the tears rolling down her cheeks and the smiles coursing up. "Why, what is it, Aramathea?" said the astonished Mr. Jones, smartly rubbing his head where it had come in contact with the lounge. "Baby!" she gasped. Mr. Jones turned pale and commenced to sweat. "Baby! O, O, O Ephraim! Baby has—baby has got—a little toothey, oh! oh!" "No!" screamed Mr. Jones, spreading his legs apart, dropping his chin and staring at the struggling heir with all his might. "I tell you it is," persisted Mrs. Jones, with a slight evidence of hysteria. "Oh, it can't be!" protested Mr. Jones, preparing to swear if it wasn't. "Come here and see for yourself," said Mrs. Jones. "Open its 'ittle mousy-wousy for its own muzzer; that's a toody-woody; that's a blessed 'ittle 'ump o' sugar." Thus conjured, the heir opened its mouth sufficiently for the father to thrust in his finger, and that gentleman having convinced himself by the most unmitigable evidence that a tooth was there, immediately kicked his hat across the room, buried his fist in the lounge, and declared with much feeling that he could lick the individual who would dare to intimate that he was not the happiest man on the face of the earth. Then he gave Mrs. Jones a hearty smack on the mouth and snatched up the heir, while that lady rushed tremblingly forth after Mrs. Simmons, who lived next door. In a moment Mrs. Simmons came tearing in as if she had been shot out of a gun, and right behind her came Miss Simmons at a speed that indicated that she had been ejected from two guns. Mrs. Simmons at once snatched the heir from the arms of Mr. Jones and hurried it

to the window, where she made a careful and critical examination of its mouth, while Mrs. Jones held its head and Mr. Jones danced up and down the room, and snapped his fingers to show how calm he was. It having been ascertained by Mrs. Simmons that the tooth was a sound one, and also that the strong hopes for its future could be entertained on account of its coming in the new of the moon, Mrs. Jones got out the necessary material and Mr. Jones at once proceeded to write seven different letters to as many persons, unfolding to them the event of the morning and inviting them to come on as soon as possible.—

"DANBURY NEWS MAN."

#### A SERENADE TO SPRING.

*Near the District.*

*To sing the voice of the cricket and the swarming his to squeak.*

"**D**u fus' spring frog blow de mud fum  
his eyes  
En peep fum de daid leaf mol';  
He stretch his legs en squat cross-wise,  
En croak: 'Fuh de lan', ain't it col'!  
'Fuh de lan', ain't it col'!' croak de pea-  
green frog.  
En he stahts, en sneeze, en sneeze;  
En he hop two feet to de cypress log—  
En croak: 'Ah'll hop or freeze!'  
"De fus' spring cricket wuk his long-laig  
saw,  
En saw fro de cocoon pill;  
He sun hisself on a las' yea's straw,  
En squeak: 'Fuh de lan', what a chill!'  
'Fuh de lan', what a chill!' de brown  
cricket squeak.  
En he heah mistah frog's deep chune;  
En togeddah dey squat on the moss log  
bleak.  
En pine fuh de braf of June  
"De fus' spring snake keek de roof fum his  
hole,  
En up fum de erf he sneak;  
He twine hisself 'roun' de swamp fence  
pole.  
En hiss: 'Fuh de lan', ain't it bleak!'  
'Fuh de lan', ain't it bleak!' hiss de bal  
hild snake.  
En he heah de cricket en de frog;

En he stalt away wid a wriggle en a shake,  
En jine dem bofe on de log.

"So de cricket en de frog en de hal' haid  
snake,  
Stalt up a sahanade wail;  
De snake cudn't sing, so he start in to  
shake,  
En beat de time wid his tail,  
En de frog cum in wid his bazoo deep  
En de cricket's sharp notes ring;  
En dey wake up de meddah en vale fum  
sleep,  
Wid a sahanade to spring."

"THE CHICAGO NEWS."

#### THEOLOGY IN THE QUARTERS.

*Negro Dialect.*

**N**ow I's got a notion in my head dat  
when you come to die,  
An' stan' de 'zamination in de Cote-  
house in de sky,  
You'll be 'stonished at de questions dat de  
angel's gwine to ax  
When he gits you on de witness-stan' an'  
pin you to de fac's;  
'Cause he'll ax you mighty closely 'bout  
your doin's in de night,  
An' de water-milion questions gwine to  
bodder you a sight!  
Den your eyes'll open wider dan dey ebbet  
done befo',  
When he chats you 'bout a chicken-scape  
dat happened long ago!  
De angels on de picket line erlong de Milky  
Way  
Keeps a 'watchin' what you're dribin' at, an'  
hearin' what you say;  
No matter what you want to do, no matter  
whar you's gwine,  
Dey's mighty up' to find it out an' pass it  
'long de line;  
An' of'en at de meetin', when you make a  
fuss an' laugh,  
Why, dey send de news 'ckinn' by de  
golden telegraph;  
Den, de angel in de orfis, what's a settin'  
by de gate,  
Jew rucks de me'ing wid a look an' claps  
it on de slate!

Den you better do your juty well an' keep  
your conscience clear,  
An' keep a lookin' straight ahead an'  
watchin' whar you steet;  
'Cause arter while de time'll come to  
journey fum de lin',  
An' dey'll take you way up in de a'r an'  
put you on de stan';  
Den you'll hab to listen to de clerk an'  
answer mighty straight,  
Ef you ebbet 'spee' to tribble froo de  
alaplaster gate!

J. A. MACON.

#### WHAT THE LITTLE GIRL SAID.

*Very amusing when recited at a Church Enter-  
tainment.*

"**M**'s up stairs changing her dress,"  
said the freckle-faced little girl,  
tying her doll's bonnet strings  
and casting her eye about for a tidy large  
enough to serve as a shawl for that double-  
jointed young person.

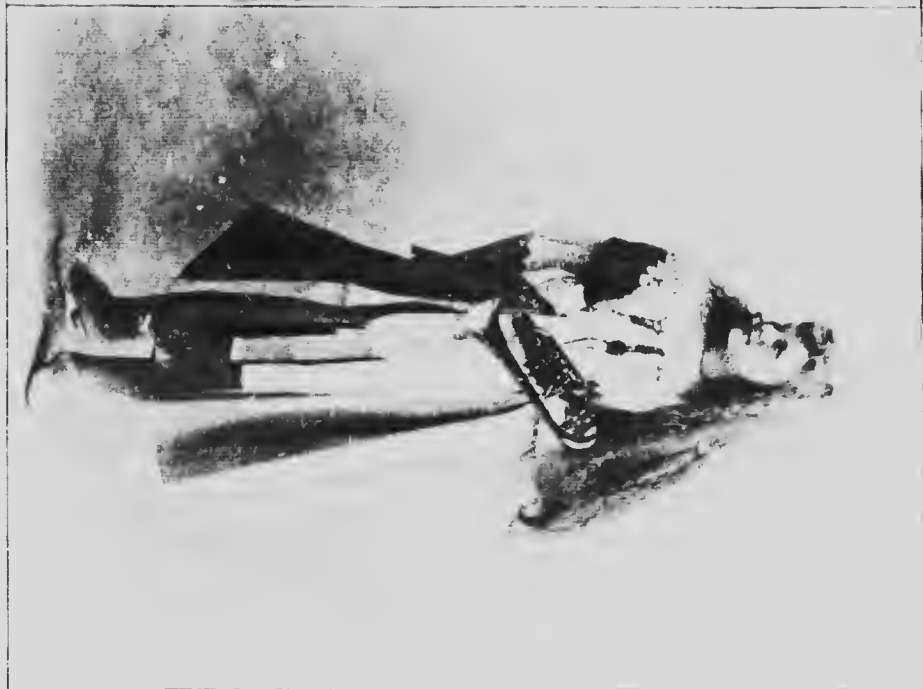
"Oh, your mother needn't dress up for  
me," replied the female agent of the mis-  
sionary society, taking a self-satisfied view  
of herself in the mirror. "Run up and  
tell her to come down just as she is in her  
every-day clothes, and not stand on cere-  
mony."

"Oh, but she hasn't got on her every-  
day clothes. Ma was all dressed up in her  
new brown silk dress, 'cause she expected  
Miss Dimmond to day. Miss Dimmond  
always comes over here to show off her  
nice things, and ma doesn't mean to get  
left. When ma saw you coming she said,  
'the dickens!' and I guess she was mad  
about something. Ma said if you saw her  
new dress, she'd have to hear all about the  
poor heathen, who don't have silk, and  
you'd ask her for money to buy hymn books to  
send 'em. Say, do the nigger ladies use  
hymn book leaves to do their hair up on  
and make it frizz? Ma says she guesses  
that's all the good the books do 'em, if  
they ever get any books. I wish my doll  
was a heathen."

"Why, you wicked little girl! what do  
you want of a heathen doll?" inquired the  
missionary lady, taking a mental inventory  
of the new things in the parlour to get



**CHARLIE DAVIDSON**  
The No. 1 Day Operator



**JESSIE MILLER**  
The First Young Operator



**THE SONGS OF LONG AGO**  
I'll sing you a song of the olden days.  
Suggestion by Ephraim.

maternal for a homely or worldly extravagance.

"So folks would send her lots of nice things to wear, and feel sorry to have her going about naked. Then she'd have her hair to frizz, and I want a doll with truly hair and eyes that roll up like Deacon Silderbucks when he says amen on Sunday. I ain't a wicked girl, either, 'cause Uncle Dick—you know Uncle Dick he's been out West and swears awful and smokes in the house—he says I'm a holy terror and he hopes I'll be an angel pretty soon. Ma'll be down in a minute, so you needn't take your cloak off. She said she'd box my ears if I asked you to."

Ma's putting on that old dress she had last year, 'cause she didn't want you to think she was able to give much this time, and she needed a muff worse than the queen of the cannon ball islands needed religion. Uncle Dick says you oughter get to the islands, 'cause you'd be safe there, and the natives would be sorry they was such sinners anybody would send you to 'em. He says he never seen a heathen hungry enough to eat you, 'less 'twas a blind one, an' you'd set a blind pagan's teeth on edge so he'd never hanker after any more missionary. Uncle Dick's awful funny, and makes me and pa die laughing sometimes."

"Your Uncle Richard is a bad, depraved wretch, and ought to have remained out West, where his style is appreciated. He sets a horrid example for little girls like you."

"Oh I think he's nice. He showed me how to slide down the banisters, and he's teaching me to whistle when ma ain't around. That's a pretty cloak you've got, ain't it? Do you buy all your clothes with missionary money? Ma says you do."

Just then the freckle-faced little girl's ma came into the parlor and kissed the missionary lady on the cheek and said she was delighted to see her, and they proceeded to have a real sociable chat. The little girl's ma cannot understand why a person who professes to be so charitable as the missionary agent does should go right over to Miss Dimmond's and say such ill-naured things as she did, and she thinks the missionary is a double-faced gossip. The little girl understands it better than her ma does.

THE BELL-WETHER AND THE DEACON.  
*Humorous Reading for School Entertainment*

"YOU see," said Sam Lawson, "there was old Dick Ike's bell-wether, he wuz the lightest-st old critter that ever you see. Many a time he's chased me and Lem Luloe on our way to see the Larkin girls; but, as I was a sayin', what I want to tell yer is about him and the Deacon. Ike let his sheep graze in the church-yard—wrong of course, but then he done it; and that's what got the Deacon in trouble. The weather was sizzlin' hot and the Deacon was the titim' man and used to keep himself awake in meetin' by rummin' around wakin' up every body else, and crackin' the boys with his stick whenever he ketched one in mischief. Nothin' escaped him. He seemed like one of them beasts in Revelation that was full of eyes behind and before. Well, folks that is clapper and high-steppin' has their come-downs, and the Deacon had to hev his."

Well, that Sunday the parson give us a great sermon, and the Deacon run around and keep every thing straight till it was most through, and then he set down right by the door, and the hot weather overcome him so he fell asleep just before the sermon closed.

"Wat, Parson Morrell had a way o' prayin' with his eyes open. Folks said it wa'n't the best way, but it was Parson Morrell's anyhow, and so as he was prayin' he couldn't help seein' that Deacon Titkins was a noddin' and a bobbin' out towards the place where old Dick was feedin' with the sheep, front o' the meetin' house door."

"Lem and me was sittin' where we could look out and we could jist see old Dick stop feedin' and look at the Deacon. The Deacon had a little round head as smooth as an apple, with a nice powdered wig on it, and he sot there makin' lobs and bows, and Dick begun to think it was suthin' sort o' pussoned. Lem and me was sittin' jist where we could look out and see the whole pieter, and Lem was fit to split."

"'Good, now,' says he, 'that crittur'll pay the Deacon off lively, pretty soon.'

"The Deacon bobbed his head a spell, and old Dick he shook his horns and stamped at him sort o' thretnin'. Finally



the Deacon he gave a great bow and brought his head right down at him, and old Dick he sot out full tilt and come down on him kee chink and knocked him head over heels into the broad aisle, and his wig flew one way and he t' other, and Dick made a lunge at it as it flew, and carried it off on his horns.

"Wal, you may believe that broke up the meetin' for one while, for Parson Morrell laughed out, and all the girls and boys they stamped and roared, and the old Deacon he got up and begun rubbing his shins 'cause he didn't see the joke on t'.

"You don't oter laugh," says he, "it's no laughin' matter—it's a solemn thing," says he, "I might have been sent into 'tarnity by that darned ctitur," says he. Then they all roared and haw hawed the more to see the Deacon dancin' round with his little shiny head, so smooth a fly would trip up on t'. "I believe on my soul, you'd laugh to see me in my grave," says he!

"Wal, the truth on't was 't was just one of them bustin' up times that natur' has, when there ain't nothin' for it but to give in; 't was jest like the ice breakin' up in the Charles River—it all come at once and no whoa to t' Sunday or no Sunday, sin or no sin, the most on 'em laughed till they cried, and couldn't help it.

"But the Deacon he went home feelin' pretty sore about it. Lem Lindoe he picked up his wig and handed it to him. Says he, 'Old Dick was playing titling man, wa'n't he Deacon? Teach you to make allowance for other folks that get sleepy.'

"Then Mrs. Titkins she went over to Aunt Jerushy Scran's and Aunt Polly Hokum's, and they had a pot o' tea over it, and 'greed it was awful of Parson Morrell to set sich an example, and suthin' had got to be done about it. Miss Hokum said she allers knew that Parson Morrell hadn't no spintoolity, and now it had broke out into open sin, and led all the rest of 'em into it, and Mrs. Titkins, she said such a man wa'n't fit to preach, and Miss Hokum said she could n't never hear him ag'in, and the next Sunday the Deacon and his wife they hitched up and driv' eight miles over to Parson Lothrop's, and took Aunt Polly on the back seat.

"Wal, the thing growed and growed till it seemed as if there war n't nothing else talked about, 'cause Aunt Polly and Mrs. Titkins and Jerushy Scran they didn't do nothin' but talk about it, and that sot everybody else a talkin'.

"Finally, it was 'greed they must hev a council to settle the hash. So all the wimmen they went to chopping mince, and making up pumpkin pies and cranberry tarts, and bakin' doughnuts, gettin' redly for the ministers and delegates—'cause councils always eats powerful—and they had quite a stir, like a general trainin'. The hosses, they was hitched all up and down the stalls, a stompin' and switchin' their tails, and all the wimmen was a talkin', and they hed up everybody round for witnesses, and finally Parson Morrell he says, 'Brethren,' says he, 'jest let me tell you the story jest as it happened, and if you don't every one of you laugh as hard as I did, why, then I'll give up.'

"The parson, he was a master hand at settin' off a story, and afore he'd done he got 'em all in sich a roar they didn't know where to leave off. Finally, they give sentence that there hadn't no temptation took him but such as is common to man; but they advised him afterward allers to pray with his eyes shut, and the parson he confessed he oter 'a done it, and meant to do better in future, and so they settled it.

"So, boys," said Sam, who always drew a moral, "ye see it laris you you must take care what ye look at, ef ye want to keep from law-er' in meetin'."

MRS. H. B. STOWE.

#### A MOST OBLIGING LITTLE SISTER.

##### *Humorous Child Character Sketch.*

My sister is a very demure and simple-looking young woman, but she stands a long, tall, shily, and expectantly at the corner way, her eyes shining out in a pompous, irrepressible, and a little of opportunity at twelve years of age.

"MY sister'll be down in a minute, and she says you're to wait, if you please; and says I might stay till she came, if I'd promise her never to tease. Nor speak till you spoke to me first. But that's nonsense; for how w'd you know what she told me to say, if I didn't. Don't you really and trully think so?"

" And then you'd feel strange here alone  
 And you wouldn't know just where to  
 sit;  
 For that chair isn't strong on its legs, and  
 we never use it a bit.  
 We keep it to match with the sofa, but  
 Jack says it would be like you,  
 To flop yourself right down upon it, and  
 knock out the very last screw

Suppose you say! I won't tell. You're  
 afraid to? Oh! you're afraid they  
 would think it was mean!  
 Well, then, there's the album; that's pretty,  
 if you're sure that your fingers are  
 clean.  
 For sister says sometimes I dab it; but she  
 only says that when she's cross.  
 There's her picture. You know it: It's  
 like her; but she isn't as good looking,  
 of course.

This is *M*. It's the best of 'em all.  
 Now, tell me, you'd never have thought  
 that once I was little as that? It's the  
 only one that could be bought;  
 For that was the message to Pa from the  
 photograph man where I sat,—  
 That he wouldn't print off any more till he  
 first got his money for that.

" What? Maybe you're tired of waiting.  
 Why, often she's longer than this.  
 There's all her back-hair to do up, and all  
 of her front curls to friz.  
 But it's nice to be sitting here talking like  
 g'own people just you and me!  
 Do you think you'll be coming here often?  
 Oh, do! But don't come like Tom  
 Lee —

" Tom Lee, her last beau. Why, my good-  
 ness! he used to be here day and night,  
 till the folks thought he'd be her husband;  
 and Jack says that gave him a fright.  
 You won't run away then, as he did? For  
 you're not a rich man, they say!  
 Pa says you're poor as a church mouse.  
 Now, are you? and how poor are they?

" Ain't you glad that you met me? Well, I  
 am; for I know now your hair isn't red;

But what there is left of it's mousy, and not  
 what that naughty Jack said.  
 But there? I must go; sister's coming!  
 But I wish I could wait, just to see  
 If she ran up to you, and she kissed you in  
 the way she used to kiss Lee."

BRET HARTE.

### BABY'S SOLILOQUY.

*The following is a specimen of a very humorous if the  
 expression be so used, of a very little baby, and in  
 the opinion of the author, is worthy of a place.*

I AM here. And if this is what they call  
 the world, I don't think much of it.  
 It's a very funny world, and smells  
 of pure gone awfully. It's a dreadful light  
 world, too, and makes me blink. I tell you.  
 And I don't know what to do with  
 my hands. I think I'll dig my fists  
 in my eyes. No, I won't. I'll scratch  
 at the corner of my blanket and chew it up,  
 and then I'll holler; whatever happens, I'll  
 holler. And the more pure gone they give  
 me, the louder I'll yell. That old nurse  
 puts the spoon in the corner of my mouth,  
 sideways like, and keeps tasting my milk  
 herself all the while. She spilt snuff in it  
 last night, and when I hollered, she trotted  
 me. That comes of being a two days old  
 baby.

Never mind; when I'm a man, I'll pay  
 her back good. There's a pin sticking in  
 me now, and if I say a word about it, I'll  
 be tickled or fed; and I would rather have  
 catnip-tea. I'll tell you who I am. I  
 found out to-day. I heard folks say,  
 "Hush, don't wake up Emline's baby;"  
 and I suppose that pretty, white-faced  
 woman over on the pillow is Emline.

No, I was mistaken; for a chap was in  
 here just now and wanted to see Bob's  
 baby; and looked at me and said I was a  
 funny little toad, and looked just like Bob.  
 He smelt of cigars. I wonder who else I  
 belong to! Yes, there's another one—  
 that "Gamma." "It was Gamma's baby,  
 so it was." I declare, I do not know who  
 I belong to; but I'll holler, and maybe I'll  
 find out. There comes snuff, with catnip-  
 tea. I'm going to sleep. I wonder why  
 my hands won't go where I want them to!

## A YANKEE IN LOVE.

A very funny farce. A good evening's reading, and a very nice society to show the ability of the author.

ONE day Sall fooled me; she heated the poker awful hot, then asked me to stir the fire. I seized hold of it mighty quick to oblige her, and dropped it quicker to oblige myself. Well, after the poker scrape, me and Sall only got out mid-olm well for some time, till I made up my mind to pop the question, for I loved her harder every day, and I had an idea she loved me or had a sneaking kindness for me—but how to do the thing up nice and right pestered me orful. I bought some love books, and read how the fellers get down onter their knees and talk like poets, and how the gals would gently like fall in love with them. But somehow or other that way didn't kinder suit my notion. I asked mam how she and dad counted, but she said it had had been so long she had forgotten all about it. Uncle Joe said mam did all the courting.

At last I made up my mind to go it blind, for this thing was fairly consumin' my mind; so I goes over to her dad's, and when I got there I sot like a fool, thinkin' how to begin. Sall seed somethin' was troublin' me, so she said, says she, "An't you sick, Peter?" She said this mighty soft like. "Yes; No!" sez I; that is, I an't zackly well. I thought I'd come over to night," sez I. I tho't that was a mighty purty beginnin'; so I tried again. "Sall," sez I—and by this time I felt kinder fainty about the stommack and shaky about the knees—"Sall," sez I agin. "What?" sez she. "I'll got to it arter awhile at this rate, thinks I. "Peter," says she, "there's suthin' troublin' you; 'tis mighty wrong for you to keep it from a body, for an' inad sorer is a consumin' fire." She said this, *she did*, the sly critter. She knowed what was the matter all the time mighty well, and was only trying to fish it out, but I was so far gone I couldn't see the point.

At last I sorter gulped down the big lump a-risin' in my throat, and sez I, sez I, "Sall, do you love anybody?" "Well," sez she, "there's dad and mam," and a countin' of her fingers all the time, with her eyes sorter shet like a feller shuntin' off

a gun, and there's old Pide (that were their old cow), and I can't think of anybody else just now," says she. Now, this was orful for a feller dead in love; so arter awhile I tried another shute. "Sez I, "Sall," sez I, "I'm powerful lonesome at home, and sometimes think if I only had a nice, pretty wife to love and talk to, move, and have my bein' with, I'd be a tremendous feller." "Sez I, "Sall," do you know any gal would keer for me?"

With that she begins, and names over all the gals for five miles around, and never once came nigh naming herself, and sed I oughter got one of them. This sorter got my dander up, so I hitched my chair up close to her and shet my eyes and sed, "SMIL, you are the vint' gal I've been hankin' arter for a long time. I love you all over, from the sole of your head to the crown of your foot, and I don't care who knows it, and if you say so we'll be jined together in the holy bonds of hemlock. Eplunibusumum, world without end, amen!" sez I; and then I felt like I'd throwed up an alligator. I felt so relieved.

With that she fetched a softer a scream, and arter awhile sez s z she, "PETER!" "What, Sally?" sez I. "YES!" sez she, a hidin' of her face behind her hands. "You bet a heap, I felt good. "Glory! glory!" sez I, "I must holler, Sall, or I shall bust. Hurrah for hoorray! I can jump over a ten-rail fence!"

With that I sot right down by her and cinched the bargain with a kiss. Talk about your blackberry jam, talk about your sugar and molasses; you wouldn't a got me nigh 'em, they would all a been sour arter that. "O, these gals," how good and bad, how high and low they make a feller feel! If Sall's daddy hadn't sung out 'twas time all honest folks was abed, I'd a sot there two hours longer.

You oughter seed me when I got home! I pulled dad out of bed and hugged him! I pulled mam out of bed and hugged her! I pulled aunt Jane out of bed and hugged her! I baned and hollered and crowed like a rooster, I danced around there, and I cut up more capers than you ever heerd tell on, till dad thought I was crazy, and got a rope to tie me with.

"Dad!" sez I—"I'm goin' to be married!"—"Married!" bawled dad—"Married!" squalled man—"Married!" screamed aunt Jane—"Yes, married," sez I—"married all over, married for sure, married like a flash, joined in wedlock, hooked on for life, for wiser or ar better, for life and for death to SATISFACTION that very thing—me! Peter Sorghum Esquire!"

With that I nips and tells 'em all about it 'em. After to Kumpfer! They was all in a fit well pleased, and I went to bed as proud as a young rooster with his first spurs.

ALF BURNETT.

#### MISS JANUARY JONES' LECTURE ON WOMAN'S RIGHTS.

*A fair character. Young, married, and up to date.*

LADIES and gentlemen: Hear me for my cause, and be silent that I may have your yeas. I come to speak for my sufferin' sisters.

Man—my hearers, claims to be the sooper for my woman! Is it so? and ef so, in what, and how much? Wuz he the first creatur? He wuz, my hearers; but what does that prove? Man wuz made first, but the experience gained in makin' man wuz apply'd to the makin' uv a betterer and more us'rful bein', my whom I am a sample. Nacher made man, but saw in a brief space my time that he coodnt take keer of hisself alone, and so he made a woman to take keer my him, and that's why we wuz created, tho' seem' all the trouble we hev. I don't doubt that it wud hev bin money in our pockets ef we hedn't bin med at all!

Imagine, my antiquated sisters, Adam afore Eve was med! Who sowed on his shirt buttins? Who cooked his beef steak? Who med his coffee in the mornin' and did his washin'? He wuz medzible, he wuz—he must hev boared out, and eat hash! But when Eve cum the scene changed. Her gentle hand suthed his akin' bow wen he cum in from a hard day's work! She hed his house in order; she hed his slippers; an' I dressin' gown reddy, and arter tea he smoked his meershaum in pecee.

Men, crood, hard hearted men, assert that Eve wuz the cause my his expulshun

from Eden—thet she plucked the apple, and give him half; oh, my sisters, it's troo; it's too troo, but what uv it? It proves, firstly, her goodness. Hed Adam plucked the apple, ef it hed bin a good one, he'd never thought of his wife; home, but wud hev gobbled it all. Eve, anced that we all are, thought uv him, and went havecs with him! Secondly, it wuz the means uv good, anyhow. It intendest deth inter the world, which separated 'em wife they still hed liv my each nther. I appeal to the sterner sex present to-night. Wud yoo, oh, wud yoo, desire for immortality, unless, indeed, you live'd in Injerry, where you cood git divorces and change your names wunst in ten or fifteen years? S'pos'n all my yoo hed bin fortoont cum to win sich virgin soles ez me, cood yoo endoor charms like mine for a demity? Meddicks not, I know that ef I hed a Irish m'd, he wud bless Eve for inter'posin' death into the world.

#### CHRISTOPHER COLUMBUS.

*Irish dialect.*

DIXY man liv'd in Italia a gooda longa time ago. He hida greata head ever since he was a kibblin'. Not a bigga head like de politicians nowaday—not a swella head. His fadda kep de standa in Italia—Sella de peantra and de boman. Man a plente de men—Christopher Colum he say—"Fadda, gimma de stamp, I go look for a new world." His fadda he laugh—"He! he! just so. Den Christopher he say, "Whata you maka him! I betta you I finda new world." After a longa time his fadda say, "You go finda new world, and bringa it over here." Den de old man he buy him a yamp suck, an' giva him boodle, an' maka him a present of three ships to come over to de sea contra. Well, Christopher Colum he saila an' saila for a gooda many day. He don't see any land. An' he say, "I giva fiva dollar bill an' I was back in Italia!" Well, he saila, an' he saila, an' vera soon he stopka Coney Island. Den dat maka him glad! Vera soon he come to Castle Garden, an' den he walka up Broadway an' he feel very bada. He finda outa dat de Irish gang has gotta possession of New York! He don't lika de Irish, an' de Shamrocka donta

lka him. He donta go yett far before a pleasanter unna speaks to him. He say, "How a-voit de, Mista Jones? Howa de folks in Pittsburg?" Christopher Colum he say, "I notha, Mista Jones; I reada the papers; I thinka you vella de good goods, ha? You go away, or I broka your paw? Den he snaka hees ista de sa way, and de unna "speak" it. Den he tries to crossa de broad a way, but a mulla de mud an' he can'ta svam. Vela soon he sees a policeman claba de mma, one, two, three times, an' he teel socka de stom! Next he metta de politicians uppa Tammany Hall, an' dees wantt him to runna for Alderman. He getta plenty friend. He learna to "settom op" at de bat mma time. Next day he litta mma like deesa!"

He told witt: "Why you notta bringa back de new world? I like to hava de earth!" Christopher Colum he writa beck out New Yorka is nro, cy in de hand's of de snak, soot. Den he goes to G. to and buys a piece of nro, calla it after himself. Colum, soot de G. a broka an' loka de nexta mma hom, an' disgusta, because he reada in de paper at de bat mma time, was holda in Cineara!"

#### A GIRL'S CONVERSATION OVER THE TELEPHONE.

*A girl talking to her mother over the telephone.*

["Conversations in conversation, by telephone, are often of a simple sitting-by-and-not-taking-any-part-in-that-conversation-is-one-of-the-oldest-curiosities-of-human-conduct."]—

Yesterday I was writing a deep article on a serious philosophical subject while a faint conversation was going on in the next room. I notice that one can always write about what's nobody is talking about, and by a long close-by. Well, the conversation of this was, "A member of our family came in and asked me to have our home put into communication with New Jersey's down town. I have observed in many cities, that the gentle sex always think from calling up the other end they themselves. I don't know

why, but they do. So I rang the bell and this talk ensued:

Central office—"What number do you want?"

I—"Main 2468."

C. O.—"Main 2468?"

I—"No, 2468."

Then I heard a k look, k look, k look—klook klook klook look look! Then a horrible "gritting" of teeth, and finally a piping voice:

"Hello?" (rising inflection.)

I—"Hello, is this Mr. Bagley's?"

"Yes, did you wish to speak to me?"

Without answering, I handed the receiver to the applicant, and sat down. Then followed the queerest of all things in the world—a conversation with only one end to it. You hear questions asked; you don't hear the answer. You hear invitations given; you hear no thanks in return. You have listening pauses of dead silence, followed by apparently irrelevant and unjustifiable exclamations of glad surprise or sorrow or dismay. You can't make head or tail out of the talk, because you never hear anything that the person at the other end of the wire says. Well, I heard the following series of remarkable observations—all from the one tongue, and all shouted—for you can't ever persuade the gentle sex to speak gently into a telephone. (*Goes to imaginary telephone and holds hand to ear as if holding the receiver.*)

"Hello, is that you, Daisy?" (*Pause.*)

"Yes. Why, how did that happen?" (*Pause.*)

"What did you say?" (*Pause.*)

"Oh, no, I don't think it was." (*Pause.*)

"No! Oh, no, I didn't mean that. I did think of getting it, but I don't believe it will stay in style, and—what?—and Charlie just hates that shade of blue, anyway." (*Pause.*)

"What's that?"

"You wouldn't let him dictate to you, at least before you were married?" (*Pause.*)

"Why, my dear, how childish! You don't suppose I'd let him afterwards, do you?" (*Pause.*)

"I turned it over with a back-stitch on the selvage edge." (*Pause.*)

"Yes, I like that way, too; but I think

it better to baste it on with Valenciennes, or something of that kind. It gives such an air." (Pause.)

"Yes, you know he did pay some attention to Celia." (Pause.)

"Why she threw herself right at his head." (Pause.)

"And he told me he always admired me." (Pause.)

Well, he said it seemed as if he never could get anybody to introduce him." (Pause.)

"Perhaps so, I generally use a lampin." "What did you say?" (Pause.) "Children do be quiet!" (Pause.)

"Oh! Bilat! Dear me, I thought you said it was the cat!" (Pause.)

"Since when?" (Pause.)

"Why I never heard of it!" (Pause.)

"You a-tound me! It seems utterly impossible!" (Pause.)

"Who did?" (Pause.)

"Goodness gracious!" (Pause.)

Well, what is the world coming to? Was it right in church?" (Pause.)

And was her mother there?" (Pause.)

Why, Fanny, I shoud' have died or imitated or—Why don't they ever— (Pause.)

I can't say particularly, because I haven't the notes by me, but I think it goes something like this: "To tolly lolly loll be ax for de— And then repeat, you know." (Pause.)

"Yes, I think it's very sweet, and very solemn, and impressive, if you get the accent and the pronunciation right." (Pause.)

"Did he really say that?" (Pause.)

Yes, I do care for him, what? but mind you don't tell him I don't want him to know it." (Pause.)

What?" (Pause.)

Oh, not in the least, go right on, Papa's here, writing—it doesn't bother him." (Pause.)

Very well, I'll come if I can." (Pause.)

"Dear me, papa, how it does tire a person's arm to hold this thing up so long! I wish she'd—" (Pause.)

"Oh, no, not at all; I like to talk, but I'm afraid I'm keeping you from your affairs." (Pause.)

"Visitors?" (Pause.)

"No, we never use butter on them." (Pause.)

"Yes, that is a very good way; but all the cook books say they are very unhealthy when they are out of season. And papa doesn't like them, anyway, especially canned." (Pause.)

"Yes, I'm going to the concert with him to night." (Pause.)

"Engaged? why, certainly not." (Pause.)

"You know, dear, you'd be the very first one to tell." (Pause.)

"No, we really are not engaged." (Pause.)

"Must you go? Well, good-bye." (Pause.)

"Yes, I think so. Good-bye." (Pause.)

"Four o'clock, then, I'll be ready. Can Charlie meet us then?" (Pause.)

"Oh, that's good. Good-bye." (Pause.)

"Thank you ever so much. Good-bye." (Pause.)

"Oh, not at all! Just as flesh—which?" (Pause.)

"Oh, I'm glad to hear that. Good-bye." (Pause.)

Hangs up the receiver and says: "Oh, it does tire a person's arm so." (Stopping, a, and about) of time.

A man delivers a single funeral good-bye—and that is the end of it. Not so with the gentle sex. I say it in their praise, they cannot abide abruptness.

#### A SERMON FOR THE SISTERS.

Ver. 1. *Psalm.*

I SISTER breaks a colt more he's old enough to trubble;

I rubber digs my taters till dey plenty big to grabble;

And when you sees me risin' up to strictify in my stin,

I's just climb up de knowledge tree and done some apple-eatin'.

I sees some sistahs prazin', mighty prond 'o what dey wearin'.

It's well you isn't apples, now, you better be declarin'!

For when you heerd yo' markit price 't'd hurt yo' little feelin's;

You wouldn't fetch a dime a peck, for all yo' fancy peelin's.

O sistahs—lectle apples— for you're rally  
mighty like 'em—  
I hibs de ol' time mussets, dough it's sildom  
I kin strike 'em;  
An' so I hibs you, sistahs, for yo' grace,  
an' not yo' graces—  
I don't keer how my apple looks, but on'y  
how it tastes.

Is dare a Sabbat-scholah heah? Den let  
him 'form his mudder.  
How Jacob in de Bible's boys played off  
upon dey brudder!  
Dey sol' him to a trader—an' at las' he  
struck de prison;  
Dit comed of Joseph's struttin' in dat  
streaked coat ob his'n.

My Christian frens, dis story preches dat  
eben men is human—  
He d had a dozen fancy coats of held a  
bin a 'ooman!  
De cuss-iness ob showin off I 'foun' out  
all about it—  
An' yit he wuz a Christian man, as good as  
ebber shouted,

It turned him! An' I bet you when he  
come to git his riches,  
Dey didn't go for stylish coats nor Phila-  
delpdy breeches,  
He didn't waste his money when experiance  
taught him better.  
But he went aroun' a lookin' like he's  
waitin' for a letter!

Now, sistahs, won't you copy him? Say,  
won't you take a lesson.  
An' min' dis sollum wahmin' bout de sin  
ob fancy dressin'—  
How much you spen' upon yo'se'f— I wish  
you might remember  
Yo' preacher ain't him paid a cent sence  
somewhar in November.

I better close, I sees some gals dis  
sahmon's kinder hittin'  
A-whisperin', an' 'sturb'in' all dat's near  
whar dey's a sittin';  
To look at dem, an' lis'en at dey ourespect-  
ful jabber,  
It turns de milk ob hum an' kineness mighty  
nigh to clabber!

*A-a-a-men!*

IRWIN RUSSELL

#### MARK TWAIN INTRODUCES HIMSELF.

LADIES—and—gentlemen—By—the re-  
quest of the—committee of the—com-  
mittee—They leave to—introduce—  
to you—the—leader of the evening—a  
gentleman—whose—great—learning—whose  
historical—achievements—whose devotion to sci-  
ence—whose—devotion for the truth—  
are only equaled by his—high moral char-  
acter—his—majestic presence. I think  
in these various general terms—to myself  
I am a little opposed to the custom of cere-  
moniously introducing a reader to the  
audience because it seems unnecessary  
where the man has been properly adver-  
tised!

But as it is—the custom to have an intro-  
duction—I prefer to do the act myself—in  
my own case—and then I can rely on  
getting me—all the facts!

I never had but one introduction—that  
seemed to me—just the thing. In that  
instance the gentleman was not acquainted  
with me—and there was, consequently,—no  
nonsense.

Ladies and gentlemen, I shall waste no  
time in this introduction. I know of only  
two important facts about the man I am  
introducing—First: he has never been in a  
state prison; and, second: I can't imagine  
why!

#### BILL NYL ON HORNETS.

LAST fall I desired to add to my rare col-  
lection a large hornet's nest. I had  
in my cabinet an embalmed tarantula an' her pe-  
ccamin' nest, and I desired to add to  
these the gray and airy house of the hornet.  
I procured one of the large size, after cold  
weather, and hung it in my cabinet by a  
string. I forgot about it until spring.  
When warm weather came, something re-  
minded me of it; I think it was a hornet.  
He joggled my memory in some way, and  
called my attention to it. Memory is not  
located where I thought it was. It seemed  
as though whenever he touched me he  
awakened a memory, a warm memory,  
with a red place all around it.

Then some more hornets came, and began  
to take up old personalities. I remember  
that one of them lit on my upper lip.

He thought it was a rosebud. When he went away it looked like a gladiolus bulb. I wrapped a wet sheet around it to take out the warmth and to ease the swelling, so that I could go through the folding doors, and tell my wife about it. Hornets lit all over me, and walked around on my person. I did not dare to scrape them off because they were so sensitive. You have to be very guarded in your conduct toward a hornet.

I remember once while I was watching the busy little hornet gathering honey and June bugs from the bosom of a rose, years ago, I stirred him up with a club, more as a practical joke than anything, and he came and lit in my sunny hair. But it was when I wore my own hair, and he walked around through my gleaming tresses quite a while, making tracks as large as a watermelon all over my head. If he had a run out of tracks my head would have looked like a load of summer squashes. I remember I had to thump my head against the smoky house in order to smash him. I had to comb him out with a fine comb and a jar of waste paper bucket two weeks later. But Moll has been bald of the hornet ever since. It was an odd quaint way after all, that is to say ever new.

E. W. Nye

#### TERRY O'MULLIGAN, THE IRISH PHILOSOPHER.

YOUR very gentlemen. I'm so glad you're joinin' lookin' people sittin' at home, that if you'll excuse me, I'll be after takin' it as it meself. You don't know me, I'm thinkin', as some of yees may be noddin' to me afore this. I'm a wallin' pedestrian, a travellin' philosopher. Terry O'Mulligan's me name. I'm from Dablin, where many philosophers before me was raised and bred. Oh philosophy, you're a study! I don't know anything about it, but it's a fine study. Before I knowed I belonged in important meetin' of philosophers in Dublin, and the discussin' and talkin' and hearin' there about the world, me own self, very heart of Socrates or Aristotle

himself. Well, there was a great many immitment, so I learned me there at the meetin', and I was there too, and while we was in the very thickest of a heated argument, one comes up to me and says he: "Do you know what we're talkin' about?"

"I do," says I, "but I don't understand yees." "Could ye explain the sun's motion around the earth?" says he. "I could," says I, "but I'd not know how ye could you understand or not." "Well," says he, "we'll see," says he. "Sure'n I didn't know anything how to get out of it then, so I piled in 'for,'" says I, to myself, "never let on to any one that you don't know anything, but make them believe that you do know all about it." So I says to him, takin' up me shillalah in this way (holdin' a very crooked stick perpendicular): "Well, take that for the straight line of the earth's equator—how's that for geology?" to the audience. Ah, that was straight till the other day I bent it in an argument. "Very good," says he.

"Well," says I, "now the sun rises in the east" (placin' the disengaged hand at the east end of the stick). "Well, he couldn't have that." And when he gets up he

Do you mound the poetry there? to the audience, with a smile. And he keeps on risin' and risin' till he reaches his meadow. "What's that?" says he. "His dinner toime," says I: "sure that's my Latin for dinner toime, and when he gets his dinner

Oh, begorra, there's more poetry! I fail it creepin' out all over me." "There," says I, well satisfied with myself: "will that do for ye?" "You haven't got done with him yet," says he. "Done with him," says I, "but I'm not like." "What more do you want me to do with him? Didn't I bring him from the east to the west? What more do you want?" "Oh," says he, "you'll have to bring him back again to the east to me next mornin'!"

By Saint Patrick! and wasn't I near to tryin' me ignorance? Sure'n I thought there was a large family of suns, and they



rise one after the other. But I gathered meself quick, and, says I to him, "Well," says I, "I'm surprised you axed me that simple question. I thought any man 'ud know," says I, "when the sun sinks to rest in the west—when the sun—" says I, "You said that before," says he. "Well, I want to press it stronger upon you," says I. "When the sun sinks to rest in the east—no, west—why, he—why, he warts till it grows dark, and then he goes back in the noight toime!"

### THE PHOTOGRAPH ALBUM.

A character sketch, given with best advantage, in all our leading fiction, is the one that is most interesting.

**G**OOD AFTERNOON, Miss Robbins. Come to see the funer I pass, I s pose. It s been very lively in town these two weeks you've been away: there s been five funer ls and three vandues, and two small pox cases. I must remember and tell you all the partickelers. In the first place, Sam Thunson and his wife s separated, for they didn t walk together at his mother s funer I and that s always a sure sign. And Billy Peters' wife was glad when the poor old soul died, for she didn t take it hard at all, didn t cry or go on a bit, as far as I could see. And Zekiel Acker tode in the first carriage along with the minister, and his wife s folks in the second carriage. It don t seem to me that that was the proper thing to do.

Well, you look at the paper, Miss Robbins? It ain t much good, I guess I ll stop it. Ain t never hardly axed outas in any more, nor no family troubles. Don t care for the paper eh? Well, here s the photygraph album. There s father and mother—beats all how old-fashioned pictures do git to look in a few short years. And there s our old minister—sich excellent doctrinal sermons as he used to preach; and then to think he d go and leave us and go all the way to Spring Hook, Nebraska, just for a raise of a hundred and fifty a year on to his salary! What a savin' woman his wife used to be! and she had to be, to be sure, sich an everlastin' family of children as they did hav'! There, that s the woman what was hung for killin' five husbands—

two of em she puzened and two she choked and one she killed with the gridiron when she was livin' flippacks. I had to pay fifty cents for that pietter; thought I must have it. There s Will in H a r y s half-sister s son s little boy—just got on pants and feels very big, of course. There, that s me when I was first married. Jemmy Day s step-daughter, she had the impudence to say it flattered me—she was as homely as a brush-lence. There, that s the man I was a tellin' you of—the man Sal Simpson led such a life, finally left him, and, without even so much as a divorce, went and married his second cousin s wife s half-brother, all the worse for bein' in the family. There s the Samose Twins, and there s Tom Thumb and his wife. And there s Abe Lukam, and there s the fat woman—cost me twenty-five cents to see that one in York. There, that s that poor Miss Smith what died with sich a terrible cancer—how thank-ud we had all ought to be that we ain t got no cancers! Sich a operation as she had to go through with—cost six hundred dollars, and then warn t no good after all. I d a demanded the money back if I d a been Sam; but for that matter, like as not he was glad she died, went and married that young thing I was a tellin' you of before she was cold. A high time she ll have with them step-children of her! Poor Miss Smith—'s black though she s better off, though, they do say she was most awful mean about givin' to missions in Chiny—thought the heathen would be accountable as long as they hadn t heard nothin'. Amazin' queer what notions some people gits into their heads these days! And here s poor Maria, Maolda Fokkes, beats all what amazin' fine pump-kin-pies she used to make! She was always a goin' to give me her receipt. Poor thing! now she s gone! There, that s the last. What a satisfaction and comfort al-burns me, to be sure!

ELLA BEVIER.

### ZUB WHITE'S UNSLUCKY ARGUMENT.

(From *Black and White*, by S. L. C. S. S. S.)

"**O** no mawing at the breakfast table," said the old possum hunter as I asked him for a yarn, "me and

the old woman got into a jaw 'bout coons. I held to it that all coons or her hev' 's bob-tailed, an' she contended that the Lawd made 'em as he wanted 'em an' did a good job. We wasn't mad at first, but the more we talked the meaner we felt, an' finally we got downright ugly. It was Saturday mornin', an' we was goin' off to preach that day, but when I got my mind fixed and—

"As long as I'm fur bob-tailed I go on by the Lawd didn't make 'em that way, an' it's no use fur me to hear preachin'." I'll say you, and yo' kin go alone."

I reckoned that would cool her, but it didn't. She chewed over it for a while an' then said—

"Zeb White, that's bound to be out here 'round this cabin. Can't you go and tell the way yo' do with out such a heap of aim'. I'm gom' right along to preach, an' if yo' want to fly in the face of the Lawd, yo' must take the consequences."

"I'm contendin' fur bob-tailed coons," said I. "If all coons was bob-tailed, they'd look a heap purtier an' git along a heap better."

"But how kin they be when it's all fixed?"

"Dimno, but I'm contendin'."

"Then yo' keep on contendin' an' see how yo' come out. There's bob-tailed varmint in the mountings, and mebbe yo'll git 'nuff of 'em befo' yo' get the Lord abusin' Providence."

"If she'd coaxed me a bit, I'd have gone with her," explained Zeb, "but she'd said all she meant to. When she got home, she started off through the woods an' never even looked at me. My wife was out of order, an' my old dog had run away, an' so I couldn't go st. her through the woods. I sot down on the doorstep an' smoked a pipe or two, an' as it was a warm day I begun to feel shrewy."

"I went over and stumbled on to the bed, an' it wasn't five mints before I was sound asleep. The doth was lit wide open, an' 'bout the last thing I heard be' of I dripped off was the old mowl 'natchin' in the stable. I'd been asleep an' hear whin sumthin' crowded me over me in the mornin', and I woke up. I opened my eyes, to find a big

bear on the bed with me. He'd found the doth open an' walked in, an' so an' me asleep, he sot out to hev some fun. He didn't see me open my eyes, an' I took keer to shet 'em ag in a t' row I rose."

"Befo' the Lawd but I was scared. I felt de cold chills creepin' up my back, an' the sweat burst out on me. I was choppin' at a big tree."

"I had found fault with the Lawd an' gettin' my bob-tailed coons, an' when I thought of him as he refilled his pipe, an' took a puff, I could hardly get my mind fixed. It wasn't no use to think of jumpin' an' fightin' him. He had all the strength an' if I made him mad he'd find a way to get me. My game was to pile in some on him, but I hope I shall never hear of seein' another two hours while I live."

"That bear was a good one. He was natur' good natured, an' he had all sorts of tricks that he used. He could come over a log in the mornin' an' come back in the evening. He'd come with a flop. He didn't like to be no more than a few mints' eyes open, an' he'd get to see the doth. I believe that bear was over a fifty years old, an' he'd been a bear of it."

"I was playin' the bear, an' I didn't know it. The Lawd got a hold on 'em sot out to fish me. He didn't get busy an' jumped off the bed, an' he had to be water-pool on the bed, an' he had to be in the mints. I didn't know all the time an' was an awful creature. But I was afere'd of him. I'd a' had tight him bare-hand an' stand my show."

"I jest had that till the varmint had quenched his thirst, an' looked around, an' then he come back a fer. The creature was only half over."

"He was so rough at times that I didn't velled out with the pain, an' between the chavin' an' the skew I was a much better than a dead man. The mowl smelt of bear an' kept up a tremendous bawlin', an' the old woman heard the noise when she was yit a mile away. Bin by, when the varmint had had a show with the price of admission, he settled down for a rest."

"I was then levin' with my face to the wall, an' he planted all four feet ag in my

back an' kept up a sort of purrin. He had me crowded ag'in the cabin logs till I could hardly breathe, an' I had made up my mind that I'd never see another coon when the old woman got back from preachin'.

The old mowl was kickin' an' brayin', an' she seen the tracks of the bear leadin' into the cabin. She stood in the doah an' got sight of the varmint on the bed, an' she did a thing which no man on these yets, Cumberlaud mountings would hev attempted.

"Thar was no gun at hand to shoot with, an' her only show was to take that bear by surprise. That's what she did. She tip-toed up to the bed, an' fastened her fingers in his fur, an' though he was a hefty load, she carried him to the doah and dumped him out. I never know'd she was home till she pulled the bear away. As I riz up the astonished varmint was makin' fir the woods, while the old woman hadn't even turned pale.

"'Was—was it a bear?' I asked as she took off her sunbonnet an' began to clatter the stove.

"'Or co'se,' she kearlessly replied.

"'An' what did yo' do with him?'

"'Jest dumped him outloids. 'Pears to me yo've bin hevin' heaps of fun. Most of yo'r clothes hev bin clawed off, the bed-quilts clawed to rags, an' yo' an' blood from head to heel. 'Mebbe yo' was leavin' that bear a lot of tricks?'

"'I tried to git out of bed to lang her an' pruss her spunk,' explained Zeb to me, 'but I was so weak that I fell down. She never let on to mind me, an' I had to help myself up. Bimeby I got over to a chest an' dropped into it an' asked:—

"'Did yo' find the preachin', an' was it good?'

"'Powerful good,' she answered, 'but it wasn't 'bout coons or bears. Anything wantin' of me befo' I puts the kittle on?'

"'I'm wantin' yo' to help me doctor up 'bout fer hundred scratches, an' I'm also wantin' to be forgiven for my remarks 'bout roons.'

"'How is it, Zeb? she said, as she turned on me. 'When de Lawd dun put a long tail on a coon, was it fur the likes of pore human critters to kick about it?'

'Reckon not—not skassly.'

"'An' how 'bout bears? 'Mebbe yo' find fault be'case the Lawd made 'em bob-tailed?'

"'I haven't a word to say a'gin it.'

"'Jest goin' to let the long tails an' the bob-tails ramble around as the Lawd made 'em to ramble?'

"'That's it.'

"'An' goin' to hear prea' him when thar is preachin' at the skulehouse?'

"'Fur sure.'

"'Then I'll warm up some coon's fat an' grease your hints, and yo' jest let this be a powerful warnin' to yo' not to find any no-fault-with-the-Lawd way of doin' things. It was the Hum to put long tails on coons an' foxes, an' bob-tails on bears an' wildcats, an' yo' jest keep yo'r gab still 'bout it an' reckon' to consolar that it was all fur the best.'"

"PHILADELPHIA PRESS."

#### THE INTERVIEWER.

*Humor, as reading. May be used as a dialogue by two people, both dressed in cloaks.*

**T**HE nervous, dapper, "peart" young man took the chair I offered him, and said he was connected with the *Daily Interviewer*, and added:

"Hoping it's no hum, I've come to interview you."

"Come to what?'"

"Interview you."

"Ah! I see. Yes—yes. Um! Yes—yes."

"I was not feeling well that morning. In deed, my powers seemed a bit under a cloud. However, I went to the bookcase, and, when I had been looking six or seven minutes, found I was obliged to refer to the young man. I said: (If used as dialogue this part should be acted, not spoken, and the next question asked after an examination of the dictionary.)

"How do you spell it?'"

"Spell what?'"

"Interview."

"Oh, my goodness! What do you want to spell it for?'"

"I don't want to spell it. I want to see what it means."

"Well, this is astonishing. I am sure you can tell me what it means, if you can tell me —"

"Oh, all right! That will answer, and I am obliged to you, too."

In, in, ter, to, iter, —

Then you spell it with an I?"

"Why, certainly."

"Oh, that is what took me so long!"

"Why, my dear sir, what did you propose to spell it with?"

"Well, I—I—I hardly know. I had the Unbridged; and I was sphering around in the back end, hoping I might see her among the pictures. But it's a very old edition."

"Why, my friend, why wouldn't the *nature* of it even in the latest? — My dear sir, I beg your pardon, I mean no harm in the world; but you do not look — as — intelligent as I had supposed you would. No harm — I mean no harm at all."

"Oh, don't mention it. It has often been said and by people who would not flutter, and who could have no objection to flutter, that I am quite unskilful in that way. Yes — yes; they always speak of it with rapture."

"I can easily imagine it. — But about this interview. — You know it is the custom now to interview any man who has become notorious?"

"Indeed! I had not heard of it before. It must be very interesting. — What do you do with it?"

"Ah, well — well — well — this is desheartening. — It ought to be done with a club, in some cases; but customarily it consists in the interviewer asking questions, and the interviewee answering them. It is all the rage now. — Will you let me ask you a few questions calculated to bring out the salient points of your public and private history?"

"Oh, with pleasure — with pleasure. — I have a very bad memory; but I hope you will not mind that. — That is to say, it is an irregular memory, singularly irregular. Sometimes it goes into a gallop, and then again it will be as much as a fortnight passing a given point. — This is a great grief to me."

"Oh! it is no matter, so you will try to do the best you can."

"I will. — I will put in whole mind on it."

"Thanks! — Are you ready to begin?"

"Ready."

Question. — How old are you?"

Answer. — Nineteen in June.

Q. — Indeed! — I would have taken you to be thirty-five or six. — Where were you born?"

A. — In Missouri.

Q. — When did you begin to write?"

A. — In 1836.

Q. — Why, how could that be, if you are only nineteen now?"

A. — I don't know. — It does seem curious, somehow.

Q. — It does, indeed. — Whom do you consider the most remarkable man you ever met?"

A. — Aaron Burr.

Q. — But you never could have met Aaron Burr if you are only nineteen years —

A. — Now, if you know more about me than I do, what do you ask me for?"

Q. — Well, it was only a suggestion; nothing more. — How did you happen to meet Burr?"

A. — Well, I happened to be at his funeral one day; and he asked me to make less noise, and —

Q. — But, good heavens! If you were at his funeral he must have been dead; and, if he was dead, how could he care whether you made a noise or not?"

A. — I don't know. — He was always a particular kind of a man that way.

Q. — Still, I don't understand it at all. — You say he spoke to you, and that he was dead?"

A. — I didn't say he was dead.

Q. — But wasn't he dead?"

A. — Well, some said he was, some said he wasn't.

Q. — What do you think?"

A. — Oh, it was none of my business! — It wasn't any of my funeral.

Q. — Did you? — However, we can never get this matter straight. — Let me ask you something else. — What was the date of your birth?"

A. — Monday, October 31, 1693.

Q. — What! — Impossible! — That would make you a hundred and eight years old. — How do you account for that?"

A. I don't account for it at all.

Q. But you said at first you were only nineteen, and now you make yourself out to be one hundred and eight. It is an awful discrepancy.

A. Why, have you noticed that? (Shaking hands.) Many a time it has seemed to me like a discrepancy; but somehow I couldn't make up my mind. How quick you are on a thing.

Q. Think you for the compliment, as far as it goes. Had you or have you any brothers or sisters?

A. Eh? I—I think so, yes, but I don't remember.

Q. Well, that is the most extraordinary statement I ever heard.

A. Why, what makes you think that?

Q. How could I think otherwise? Why look here! Who is this picture on the wall? Isn't that a brother of yours?

A. Oh, yes, yes! Now you remind me of it, that was a brother of mine. That's William, Bill, we called him. Poor old Bill.

Q. Why, he is dead then?

A. Ah, well, I suppose so. We never could tell. There was a great mystery about it.

Q. That is sad, very sad. He disappeared, is it?

A. Well, yes, in a sort of general way. We buried him.

Q. Buried him? Buried him without knowing whether he was dead or not?

A. Oh, no! Not that. He was dead enough.

Q. Well, I confess that I can't understand this. If you buried him, and you know he was dead—

A. No, no! We only thought he was.

Q. Oh, I see! He came to life again.

A. I bet he didn't.

Q. Well, I never heard anything like this. Somebody was dead. Somebody was buried. Now, where was the mystery?

A. Ah, that's just it! That's it exactly! You see we were twins, Frank and I, and we got mixed in the bath-tub when we were only two weeks old, and one of us was drowned. But we didn't know which. Some think it was Bill; some think it was me.

Q. Well, that is remarkable. What do you think?

A. Goodness knows! I would give whole worlds to know. This solemn, this awful mystery has cast a gloom over me, whole life. But I will tell you a secret now, which I never have revealed to any creature before. One of us had a peculiar mark, a large mole on the back of his left hand; that was me. That child was the one that was drowned!

Q. Very well, then, I don't see that there is any mystery about it, after all.

A. You don't. Well I do. Anyway, I don't see how they could ever have been such a blundering lot as to go and bury the wrong child. But 'sh! don't mention it where the family can hear it. If a person knows they have heart-breaking troubles enough without adding this.

Q. Well, I believe I have got satisfied enough for the present, and I am very much obliged to you for the pains you have taken. But I was a good deal interested in that account of Aaron Burr's funeral. Would you mind telling me what particular circumstance it was that made you think Burr was such a remarkable man?

A. Oh, it was a mere trifle! Not one man in fifty would have noticed it at all. When the sermon was over, and the procession all ready to start for the cemetery, and the body all arranged nice in the hearse, he said he wanted to take a last look at the scenery; and so he got up and *looked at the scenery*.

The young man excitedly withdrew. He was very pleasant company; and I was sorry to see him go.

MARK TWAIN.

#### MISS MALONY ON THE CHINESE QUESTION

*Let's Dialect.*

(O)ch! don't be talkin'. Is it howld on ye say? An' didn't I howld on 'till the heart of me was clane broke intirely, and me wastin' that thin you could chide me wid yer two hands! To think o' me toldin' like a nager for the six year I've been in Ameriky, bad luck to the day I ever left the owld country, to be hate by the likes



Wine-wine. I never would call him by that name nor any other but just 'braylam'—she motions to him she does, for to take the hoodle—'an' empty out the sugar an' what me where they belong. It you'll believe me, Ann Ryan, what did that 'lith-ern' Chace do, but take out a super-sugar an' a humintolofry an' a bit o' chocolate, right alone, dr'—missus wrap them up in a paper an' I speakless wid sharp scissars bethe next minute up with the hoodle blind, and pullin' out me box wid a show to bein' six, put them in. O-h, the Lord long ye me, but I clutched it, and the missus said, "O K, my— in a way that incline to your hoodle." He's a braylam man," says I. "I found you out," says she. "I'll trust him," says I. "It's you who ought to be trusted," says she. "You won't," says I, "I will," says she, and sent went till she had me such sass as I could not take when a lady an' I give her a minute an' at that instant, and she a pointin' to the door.

MARY MURPHY. Donegal.

#### MRS. CAUDLE HAS TAKEN COLD.

I AM not going to contradict you, Caudle, you may say what you like, but I think I ought to know me own feelings better than you. I don't wish to offend you neither. I'm too ill for that, but it's not getting wet in thin shoes, oh, no! it's my mind, Caudle, my mind that's killing me. Oh, yes! *you* *will* cure a woman of anything, and you know, too, how I hate it. God can't reach what I suffer, but, of course, nobody is ever ill but yourself. Well, I didn't mean to say that, but when you tell me that way about thin shoes, a woman sure, of course, what she doesn't mean, she can't help it. You've always gone on about me shoes, when I think I'm the fittest judge of what becomes me best. I dare say, it would be all the same to you if I put on ploughman's boots; but I'm not going to make a name of my foot. I can tell you, I've never got cold with the shoes I've worn yet, and 'tisn't likely I should be in now.

No, Caudle; I wouldn't wish to say anything to accuse you; no, goodness knows, I wouldn't make you uncomfortable for the

world. But the cold I've got I got ten years ago. I have never said anything about it, but it has never left me. Yes, ten years ago the day before yesterday. *How can I say that?* Oh, very well, women remember things you never think of, poor souls. They've good cause to do so. Ten years ago I was sitting up for you, there now, I'm not going to say anything to vex you, only do let me speak. Ten years ago I was waiting for you, and I fell asleep, and the fire went out, and when I awoke I found I was sitting right in the draught of the key-hole. That was my death, Caudle, though I don't let that make you uneasy, love, for I don't think that you meant to do it.

He looks all very well for you to call it no use, and to lay your ill conduct upon my shoes. That's like a man, exactly! There never was a man yet that killed his wife who couldn't give a good reason for it. No, I don't mean to say that you've killed me, quite the reverse. Still, there's never been a day that I haven't felt that key-hole. What? *How long I've a doctor?* What's the use of a doctor? Why should I put you to the expense? Besides, I dare say you'll do very well without me, Caudle, as after a very little time, you won't mind me much, no man ever does.

Peggy tells me Miss Prettyman called to-day. *What?* Nothing, of course. Yes, I know she heard I was ill, and that's why she came. A little innocent, I think she, Caudle; she might wait; I shan't be a day away long, she may soon have the key of the caddy now.

He! Mr. Caudle, what's the use of your calling me your dearest soul now? Well, I can't believe you. I dare say you do mean it, that is; I *love* you do. Nevertheless, you can't expect I can be quiet in this bed, and think of that young woman—not, mind you, that she's near so young as she gives herself out. I bear no malice towards her, Caudle, not the least. Still I don't think I could lie at peace in my grave, if, well, I won't say anything more about her, but you know what I mean.

I think dear mother could keep house beautifully for you when I'm gone. Well, love, I won't think in that way, if you desire it. Still, I know I've a dreadful cold.





And they trimmed his horse with "Welcome," and some bric-a-bracish trash,  
 And one absent-minded brother brought  
 five dollars all in cash!  
 Which the good old pastor handled with a  
 thrill of exultation,  
 Wishing that in filthy here might have  
 come his whole donation!

Morning came at last in splendor; but the  
 Elder wrapped in gloom,  
 Kneelt amid decaying produce and the ruins  
 of his home;  
 And his piety had never till that morning  
 been so bright,  
 For he prayed for those who brought him to  
 that unexpected plight.  
 But some worldly thoughts intruded, for he  
 wondered o'er and o'er,  
 If they'd lay that day at auction what they  
 gave the night before?  
 And his fervent prayer concluded with the  
 natural exclamation,  
 "Take me to Thyself in mercy, Lord, be-  
 fore my next donation!"

WILL CARLETON.

#### A SCHOOL GIRL'S DECLARATION OF INDEPENDENCE.

*Suitable for Recitation or Reading at Closing  
 Exercises of School.*

WHEN in the course of human events it  
 becomes necessary for the pupils of  
 a school to dissolve the bands that  
 connect them with their principal, and to  
 assume, among the people of the earth, the  
 free and equal station to which the laws of  
 nature and nature's God entitle them, a  
 decent respect for the opinions of said principal  
 demands that they shall declare the  
 causes that impel them to the separation.

We hold these truths to be self-evident;  
 —that principals and girls are created  
 equal; that the latter are endowed with cer-  
 tain inalienable rights; and among these  
 are life, liberty, and the pursuit of no les-  
 sons; —and whenever any form of school  
 becomes destructive of these ends, it is the  
 right of the girls to alter or abolish it, insti-  
 tuting a new school, laying its foundation  
 on such principles, and organizing its  
 powers in such form, as to them shall seem

most likely to secure their safety and hap-  
 piness.

Prudence, indeed, would dictate that  
 schools long established should not be  
 altered for light and transient causes; and  
 accordingly, all experience hath shown that  
 girls are more disposed to suffer while  
 evils are sufferable than to right them-  
 selves by abolishing the forms to which  
 they are accustomed. But when a long  
 train of cramming and examinations pur-  
 sues but one object, and that the establish-  
 ment of an absolute "Blumberism," in these  
 classes, it is their right, it is their duty, to  
 throw off such forms of school, and to pro-  
 vide new guards for their future security.

Such has been the patient sufferance of  
 these poor girls, and such is now the sad  
 necessity that constrains them to alter the  
 forms to which they are accustomed. The  
 history of the present management of the  
 Blumber school has been a history of repeated  
 cramming and examinations, having, as an  
 indirect object, the establishment of an abso-  
 lute "blue stockingism" in these classes,  
 and, to prove this we have submitted  
 these facts to a candid world.

We therefore, the representatives of the  
 girls of the school, in general school room  
 assembled, do, in the name and by the  
 authority of the girls of these classes, stat-  
 that these classes are, and of right ought to  
 be, free and independent; that, in future,  
 they shall have full right to go to school,  
 stay at home, do their lessons, or not, with  
 other privileges which independent girls  
 enjoy. And in support of this declaration,  
 we mutually pledge to each other our lives,  
 our chances of honorable graduation, and  
 our sacred excellence in deportment.

#### EXPERIENCE WITH A REFRACTORY COW

WE used to keep a cow when we lived  
 in the country, and such a cow!  
 Law sakes! Why, she used to  
 come to be milked as regular as clock work.  
 She'd knock at the gate with her horns,  
 just as sensible as any other human critter.  
 Her name was Rose. I never knowed  
 how she got that name, for she was black  
 as a kittle.

Well, one day Rose got sick, and wouldn't eat nothing, poor thing! and a day or so arter she died. I raly do believe I cried when that poor critter was gone. Well, we went for a little spell without a cow, but I told Mr. Seruggins it wouldn't do, no way nor no how; and he gin in. Whenever I said *miss* Mr. Seruggins knowed I meant it. Well, a few days arter, he come home with the finest cow and young calf you ever seed. He gin thirty dollars for her and the calf, and seventy-five cents to a man to help bring her home.

Well, they drove her into the back yard, and Mr. Seruggins told me to come out and see her, and I did; and I went up to her just as I used to did to Rose, and when I said "Poor Sukey," would you believe it? the nasty brute kicked me right in the fore part of my back: her foot catched into my dress—brand-new dress, too—cost fifty cents a yard, and she took a dollar's worth right out as clean as the back of my hand.

I screeched right out and Mr. Seruggins kotedched me just as I was dropping, and he carried me to the door, and I went in and sot down. I felt kind o' faintish. I was so abominable skeeted.

Mr. Seruggins said he would larn her better manners, so he picked up the poker and went out, but I had hardly began to get a leetle strengthened up afore he rushed my dear husband a-flourishing the poker, and that vicious cow arter him like all mad. Mr. Seruggins jumped into the room and, afore he had time to turn round and shut the door, that desperat brute was in, too.

Mr. Seruggins got up on the dining room table, and I run into the parlor. I thought I'd be safe there, but I was skeered so bad that I forgot to shut the door, and, sakes alive! after looking over the dining room table and rolling Mr. Seruggins off, in she walked into the parlor, shaking her head as much as to say: "I'll give you a touch now." I jumped on a chair, but thinking that warn't high enough, I got one foot on the brass knob of the Franklin stove, and put the other on the mantel piece. You ought to ha' seen that cow in our parlor; she looked all round as if she was 'mazed; at last she looked in the looking glass, and thought she seed another cow exhibiting

anger like herself; she shuck her head and pawed the carpet, and so did her reflection, and—would you believe it?—that awful brute went right into my looking glass.

Then I boo-hoo'd right out. All this while I was getting agonized; the brass knob on the stove got so hot that I had to sit on the narrer mantel piece and hold on to nothing. I dussent move for fear I'd slip off.

Mr. Seruggins came round to the front door, but it was locked, and then he come to the window and opened it. I jumped down and run for the window, and hadn't more'n got my head out afore I heard that critter a coming after me. Gracious! but I was in a hurry; more haste, less speed, always; for the more I tried to climb quick the longer it took, and just as I got ready to jump down, that brute of a cow kotedched me in the back and turned me over and over out of the window.

Well, when I got right side up, I looked at the window and there stood that cow, with her head between the white and red curtains, and another piece of my dress dangling on her horns.

Well, my husband and me was jest starting for the little alley that runs alongside of the house, when the cow give a bawl, and out of the window she come, whisking her tail, which had kotedched fire on the Franklin stove, and it seved her right.

Mr. Seruggins and me run into the alley in such haste we got wedged fast. Husband tried to get ahead, but I'd been in the rear long enough, and I wouldn't let him. That dreadful cow no sooner seen us in the alley, than she made a dash, but thank goodness! she stuck fast, too.

Husband tried the gate, but that was fast, and there wasn't nobody inside the house to open it. Mr. Seruggins wanted to climb over and unbolt it, but I wouldn't let him. I wasn't going to be left alone again with that desperat cow, even if she was fast; so I made him help me over the gate. Oh, dear, climbing a high gate when you're skeered by a cow is a dreadful thing and I know it!

Well, I got over, let husband in, and then it took him and me and four other neighbors to get that dreadful critter out of the

alley. She bellowed and kicked, and her calf bellowed to her, and she lawled back again; but we got her out at last, and such a time! I'd had enough of her; husband sold her for twenty dollars next day. It cost him seventy five cents to get her to market, and when he tried to pass off one of the five dollar bills he got, it turned out to be a counterfeit.

Mr. Seruggins said to his dying day that he believed the brother of the man that sold him the cow bought it back again. I believe it helped to worry my poor husband into his grave. Ah, my friends, you better believe I know what a cow is. I don't need an introduction to any female of the cow species.

#### REQUIEM ON THE AHKOOND OF SWAT.

The phrase conglomeration of words was suggested by the conversation of Mr. Lanigan's first drawing-room, the "Lanigan's Room." "The Ahkoond of Swat is dead!" said a city in India and the Ahkoond is a great Civic Cemetery.

“**W**HAT, what, what, what, what, what!

What's the news from Swat?

Sad news,

Bad news,

Comes by the cable led  
Through the Indian Ocean's bed,  
Through the Persian Gulf, the Red  
Sea and the Medi-  
terranean—he's dead;  
The Ahkoond is dead!

“For the Akoond I mourn;  
Who wouldn't?  
He strove to disregard the message stern,  
But he Ahkoodn't,  
Dead, dead, dead—  
(Sorrow Swats?)

Swats wha hae wi' Ahkoond bled,  
Swats whom he hath often led  
Onward to a gory bed,

Or to victory

As the case might be!

Sorrow Swats!

Tears shed,

Shed tears like water,

Your great Ahkoond is dead,

That Swat's the matter,

“Mourn, city of Swat,

Your great Ahkoond is not,

But lain 'mid worms to rot,

His mortal part alone, his soul was caught

(Because he was a good Ahkoond)

Up to the bosom of Mahound,

Though earthy walls his frame surround

(Forever hallowed be the ground!)

And say “He's now of no Ahkoond!”

His soul is in the skies—

The azure skies that bend above his loved

Metropolis of Swat.

He sees with larger, other eyes,

Athwart all earthly mysteries—

He knows what's Swat.

“Let Swat bury the great Ahkoond

With a noise of mourning and of lamenta-  
tion!

Let Swat bury the great Ahkoond

With a noise of the mourning of the  
Swattish nation!

Fallen is at length

Its tower of strength,

Its sun is dimmed ere it had nooned;

Dead lies the great Ahkoond,

The great Ahkoond of Swat

Is not!”

GEO. T. LANIGAN.

PART VII

RELIGIOUS MORAL AND DIDACTIC

---

THE selections in this department while chosen with reference to special adaptation to reading and recitation are calculated to teach and inculcate those practical, social, moral and religious sentiments and truths which are broad, wholesome and acceptable in general to parents and to all religious denominations.

MY CREED.

I HOLD that Christian grace abounds  
Where charity is seen ; that when  
We climb to heaven, 'tis on the rounds  
Of love to men.

I hold all else, named piety,  
A selfish scheme, a vain pretense ;  
Where center is not, can there be  
Circumference !

This I moreover hold, and dare  
Affirm where'er my rhyme in thy go,—  
Whatever things be sweet or fair,  
Love makes them so.

Whether it be the lullabies  
That charm to rest the nursing bird,  
Or that sweet confidence of sighs  
And blushes, made without a word.

Whether the dazzling and the flush  
Of softly sumptuous garden bowers,  
Or by some cabin door, a bush  
Of ragged flowers.

'Tis not the wide phylactery,  
Nor stubborn fasts, nor stated prayers,  
That makes us saints ; we judge the tree  
By what it bears.

And when a man can live apart  
From works, on theologic trust,  
I know the blood about his heart  
Is dry as dust.

ALICE CARY.

THE UNIVERSAL PRAYER.

FATHER of all, in every age,  
In every clime, adored,  
By saint, by savage and by sage,  
Jehovah, Jove, or Lord.

Thou greet First Cause, least understood,  
Who all my sense confined  
To know but this, that Thou art good,  
And that myself am blind.

Yet gave me in this dark estate  
To see the good from ill,  
And binding nature fast in fate,  
Left free the human will.

What conscience dictates to be done,  
Or warns me not to do,  
This teach me more than hell to shun,  
That more than heaven pursue.

What blessings Thy free bounty gives  
Let me not cast away ;  
For God is paid when man receives—  
To enjoy is to obey.

Yet not to earth's contracted span  
Thy goodness let me bound,  
Or think Thee Lord alone of man,  
When thousand worlds are round.

Let not this weak, unknowing hand  
Presume Thy bolts to throw,  
And deal damnation round the land  
On each I judge Thy foe

If I am right, Thy grace impart  
 Shall in the right to stay ;  
 If I am wrong, O teach my heart  
 To find that better way

Save me alike from foolish pride  
 Or impious discontent,  
 At aught Thy wisdom has denied,  
 Or aught Thy goodness lent.

ALEXANDER POPE

— — —  
 "GOD IS CALLING ME."

On the Twentieth and day of December, 1854, Dwight L. Moody, U. S. Marshal, of New York, died at his home in Northfield, Mass. The following words were the last he uttered, and a preacher of righteousness since the days of Jesus. His last words were, "God is calling me!"

"God is calling me," he murmured,  
 Oh, what visions elicered his  
 eyes  
 As his eager spirit hastened  
 To his home beyond the skies !  
 God had called him, Oh, how often  
 Had he listened to the call,  
 Hastening to the field of action,  
 Full of zeal and love for all !

How he prayed and how he labored,  
 Seeking souls for Christ to win,  
 Till his burning words had rescued  
 Tens of thousands from their sin,  
 'Twas all he had no more his pleading,  
 For his prayer is tuned to praise ;  
 But we look for gracious answers  
 Through the swiftly passing days

In his home, his church, his Northfield,  
 Schools and missions grown world-wide  
 How they sorrowed for their leader  
 On the blessed Christmas tide !  
 But the work must go straight forward !  
 Never was there greater need,  
 Well we know he would not falter  
 Though his inmost soul might bleed

God is calling us, O Christians !  
 Do we heed the call to-day ?  
 Are we eager for his service ?  
 Do we labor, watch, and pray ?  
 May our brother's life enthruse us,  
 And the mantle he let fall  
 Rest not only on his workers,  
 But on Christians, one and all.

MARY B. WINGATE

THE CRUCIFIXION.

I ASKED the heavens, — "What foe to  
 God has done  
 This unexampled deed ?" The heavens  
 exclaim,  
 "'Twas man ; and we in horror snatched  
 the sun  
 From such a spectacle of guilt and  
 shame."

I asked the sea ; — the sea in fury boiled,  
 And answered, with his voice of storms, —  
 "'Twas man

My waves in panic at his crime recoiled,  
 Dislosed the abyss, and from the center  
 ran."

I asked the earth ; — the earth replied,  
 aghast,

"'Twas man ; and such strange pangs  
 my bosom rent,  
 That still I groan and shudder at the past."  
 To man, gay, smiling, thoughtless man,  
 I went,

And asked him next, — he turned a scornful  
 eye,  
 Shook his proud head, and deigned me  
 no reply.

MONTGOMERY

CLIPPING THE BIBLE.

THERE is another class. It is quite fashionable for people to say, "Yes I believe the Bible, but not the supernatural. I believe everything that corresponds with this reason of mine." They go on reading the Bible with a penknife, cutting out this and that. Now, if I have a right to cut out a certain portion of the Bible, I don't know why one of my friends has not a right to cut out another, and another friend to cut out another part, and so on. You would have a queer kind of Bible if everybody cut out what he wanted to. Every liar would cut out everything about lying ; every drunkard would be cutting out what he didn't like. Once, a gentleman took his Bible around to his minister's and said, "That is your Bible." "Why do you call it *my* Bible?" said the minister. "Well," replied the gentleman, "I have been sitting under your preaching for five years, and when you said that a thing in the Bible was

not authentic, I cut it out." He had about a third of the Bible cut out; all of Job, all of Ecclesiastes and Revelation, and a good deal besides. The minister wanted him to leave the Bible with him; he didn't want the rest of his congregation to see it. But the man said, "Oh, no! I have the covers left, and I will hold on to them." And off he went holding on to the covers. If you believed what some men preach, you would have nothing but the covers left in a few months. I have often said, that if I am going to throw away the Bible, I will throw it all into the fire at once. There is no need of waiting five years to do what you can do as well at once. I have yet to find a man who begins to pick at the Bible that does not pick it all to pieces in a little while. A minister whom I met awhile ago said to me, "Moody, I have given up preaching except out of the four Gospels. I have given up all the Epistles, and all the Old Testament; and I do not know why I cannot go to the fountain-head and preach as Paul did. I believe the Gospels are all there is that is authentic." It was not long before he gave up the four Gospels, and finally gave up the ministry. He gave up the Bible, and God gave him up.

D. L. MOODY.

#### THE CHRISTIAN MARTYR.

THE eyes of thousands glanced on him, as mild the cinque he stood,  
Unheeding of the shout which broke  
From that vast multitude.  
The prison damps had paled his cheek, and  
On his lofty brow  
Corroding care had deeply traced the furrows  
Of his plow  
And the crowded cinque he stood, and  
Raised to heaven his eye,  
For well that feeble old man knew they  
Brought him forth to die!  
Yet joy was beaming in that eye, while from  
His lips a prayer  
Passed up to Heaven, and faith secured his  
Peaceful dwelling there.  
Then calmly on his foes he looked; and, as  
He gazed, a tear

Stole o'er his cheeks; but 't was the birth  
Of pity, not of fear.

He knelt down on the gory sand—once  
More he looked toward heaven;  
And to the Christian's God he prayed that  
They might be forgiven.

But, hark! another shout, o'er which the  
Hungry lion's roar  
Is heard, like thunder, mid the swell on a  
Tempestuous shore!  
And forth the Libyan savage bursts—rolls  
His red eyes around;  
Then on his helpless victim springs, and  
Beats him to the ground.

Short pause was left for hope or fear; the  
Instinctive love of life  
One struggle made, but vainly made, in  
Such unequal strife;  
Then with the scanty stream of life his jaws  
The savage dyed;  
While, one by one, the quivering limbs his  
Bloody feast supplied.

Rome's prince and senators partook the  
Shouting crowd's delight;  
And Beauty gazed unshrinkingly on that  
Maiden's sight.

But say, what evil had he done?—what sin  
Of deepest hue?—

A blameless faith was all the crime that  
Christian martyr knew!

But where his precious blood was spilt, even  
From that barren sand.

There sprang a stem, whose vigorous  
Boughs soon overspread the land;  
O'er distant isles its shadow fell: nor knew  
Its roots decay,

Even when the Roman Caesar's throne and  
Rule had passed away.

REV. HAMILTON BUCHANAN.

#### THE BROTHERHOOD OF MAN.

AS the member of an infant empire, as a  
Philanthropist by character, and, if I  
may be allowed the expression, as a  
citizen of the great republic of Humanity at  
large, I cannot help turning my attention  
sometimes to this subject, *how mankind may  
be connected, like one great family, in frater*

*nal ties.* I indulge a fond, perhaps an enthusiastic idea, that as the world is evidently much less barbarous than it has been, its melioration must still be progressive; that nations are becoming more humanized in their policy; that the subjects of ambition and causes for hostility are daily diminishing; and, in fine, that the period is not very remote when the benefits of a liberal and free commerce will pretty generally succeed to the devastations and horrors of war.

GEORGE WASHINGTON.

#### A NEW TEN COMMANDMENTS.

1. NEVER put off till to-morrow what you can do to-day.
2. Never trouble another for what you can do yourself.
3. Never spend your money before you have it.
4. Never buy what you do not want because it is cheap; it will be dear to you.
5. Pride costs us more than hunger, thirst and cold.
6. We never repent of having eaten too little.
7. Nothing is troublesome that we do willingly.
8. How much pain have cost us the evils that have never happened!
9. Take things always by their smooth handle.
10. When angry, count ten before you speak; if very angry, an hundred.

THOMAS JEFFERSON.

#### OH, WHY SHOULD THE SPIRIT OF MORTAL BE PROUD?

This poem was written by William Keble in a country house near Exeter, like him somewhat long and late in the life of Keble, in 1835. But the early part of it is a copy of the poem written and published by William Keble in 1817. It was "The Spirit of Mortal Be Proud" for the first time.

**O**H, why should the spirit of mortal be proud?

Like a swift fleeting meteor, a fast flying cloud,

A flash of the lightning, a break of the wave,  
Man passeth from life to his rest in the grave.

The leaves of the oak and the willow shall  
fade,

Be scattered around, and together be laid;  
And the young and the old and the low  
and the high,

Shall moulder to dust, and together shall lie.

The infant a mother attended and loved;  
The mother that infant's affection who  
proved;

The husband that mother and infant who  
blest—

Each, all, are away to their dwellings of  
rest

The hand of the king that the sceptre hath  
borne.

The brow of the priest that the mitre hath  
worn,

The eye of the sage and the heart of the  
brave,

Are hidden and lost in the depths of the  
grave.

The peasant whose lot was to sow and to  
reap,

The herdsmen who climbed with his goats  
up the steep,

The beggar who wandered in search of his  
bread,

Have faded away like the grass that we  
tread.

So the multitude goes like the flower of  
the weed

That withers away to let others succeed;  
So the multitude comes—even those we  
behold,

To repeat every tale that has often been  
told.

For we are the same our fathers have been,  
We see the same sights our fathers have  
seen;

We drink the same stream, we view the  
same sun

And run the same course our fathers have  
run

The thoughts we are thinking, our fathers  
would think;

From the death we are shrinking, our  
fathers would shrink;

To the life we are clinging, they also would  
cling;

But it speed from us all like a bird on the  
wing

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**THE MOTHER AND CHILD**  
Bolenhausen's Masterpiece

© 1911, The Metropolitan Museum of Art





HENRY MILLER AND MAYANTE ANGLIN  
In "The Only Way"

MAUD ADAMS AND ROBERT EDESON  
In "The Little Minister"

They loved—but the story we cannot unfold;  
They scorned—but the heart of the haughty  
is cold;

They grieved—but no wail from their slum-  
ber will come;

They joyed—but the tongue of their glad-  
ness is dumb.

They died—ay, they died; and we things  
that are now

That walk on the turf that lies on their  
brow,

And make in their dwellings a transient  
abode

Meet the changes they met on their pilgrim-  
age road.

Yea! hope and despondency, pleasure and  
pain,

Are mingled together in sunshine and rain;  
And the smile and the tear, the song and  
the dirge,

Still follow each other, like surge upon  
surge.

'Tis the wink of an eye, 'tis the draught of  
a breath,

From the blossom of health to the paleness  
of death,

From the gilded saloon to the bier and the  
shroud:

Oh why should the spirit of mortal be  
proud?

#### THE GLORIES OF THE LIFE BEYOND.

I do not expect, the moment I drop this  
body, to mount up, glowing like a star,  
into the presence of God, with all the  
fullness of perfection that I am ever to  
attain. I expect that through period after  
period will go on unfolding, that spiritual  
germ which God has implanted in me. I  
expect by growth to become really and truly  
a son of God in those heavenly conditions.  
I cannot go further in affirming what my  
state shall be. But I know what happiness  
is. I know what love is. I know what the  
devotion of one soul to another is. I know  
how blessed it is for a person to be lost in  
one to whom he can look up. I know what  
it is to have in single hours glimpses of the  
presence of God. I have had them, that is,  
as a peasant has some sense of the ocean,  
who has only seen some inland lake, and

cannot, even by a stretch of the imagina-  
tion, magnify that lake so as to make it the  
ocean, world-encompassing, and sounding  
with all the music of its storms. I have  
had some sight of God; but I know it is  
like a little lake, as compared with a full  
vision of the infinite, shoreless, fathomless,  
measureless ocean of the divine nature.  
And I shall be amazed, when I see it, that I  
ever knew anything about it. Yet I shall  
see it, and not another for me. I shall see  
God himself. And I shall be satisfied then  
for the first time in all my life.

H. W. BEECHER.

#### THE BOOKS OF THE OLD TESTAMENT.

The following rhymed list of the books of the Old Testament  
is from the *Illustrated Bible*, by Dr. William Staughton, pastor  
in 1890, of the First Baptist Church, a gathering of young men who  
left the ministry to enter the ministry, and who were in the  
University at Washington, of which he became the first president, in 1873.

THE great Jehovah speaks to us  
In Genesis and Exodus;

Leviticus and Numbers, see,

Followed by Deuteronomy.

Joshua and Judges sway the land,

Ruth gleams a sheaf with trembling hand.

Samuel and numerous Kings appear,

Whose Chronicles we wondering hear.

Ezra and Nehemiah now,

Esther the beautiful mourner show;

Job speaks in sighs, David in Psalms,

The Proverbs teach to scatter alms;

Ecclesiastes then come on.

And the sweet songs of Solomon

Isaiah, Jeremiah, then

With Lamentations takes his pen;

Ezekiel, Daniel, Hosen's lyres,

Swell Joel, Amos, Obadiah's.

Next Jonah, Micah, Nahum come,

And lofty Habakkuk finds room;

While Zephaniah, Haggai calls,

Rapt Zachariah builds his walls—

And Malachi, with garments rent,

Concludes the Ancient Testament.

#### BUILDING AND BEING.

THE King would build, so a legend says,  
The finest of all fine palaces

He sent for St. Thomas, a builder rare,  
And bade him to rear them a wonder fair.

The King's great treasure was placed at  
hand  
And with it the sovereign's one command :

" Build well, O builder, so good and great !  
And add to the glory of my estate.

" Build well, nor spare of my wealth to  
show  
A prouder palace than mortals know."

The King took leave of his kingdom then,  
And wandered far from the haunts of men.

St. Thomas the King's great treasure spent  
In worthier way than his master meant.

He clad the naked, the hungry fed,  
The oil of gladness around him shed.

He blessed them all with the ample store,  
As never a King's wealth blessed before.

The King came back from his journey long,  
But found no grace in the happy throng

That greeted him now on his slow return,  
To teach him the lesson he ought to learn

The King came back to his well-spent gold ;  
But no new palace could he behold.

In terrible anger he swore, and said  
That the builder's folly should cost his  
head.

St. Thomas in dungeon dark was cast,  
Till the time for his punishment dir were  
passed

Then it chanced, or the good God willed  
it so,

That the King's own brother in death lay  
low

When four days dead, as the legend reads,  
He rose to humanity's life and needs.

From sleep of the dust he strangely woke,  
and thus to his brother, the King, he  
spoke :

" I have been to Paradise, O my King !  
And have heard the heavenly angels sing.

" And there I saw, by the gates of gold,  
A palace finer than tongue has told ;

" Its walls and towers were lifted high  
In beautiful grace to the bending sky.

" Its glories there, in that radiant place  
Shone forth like a smile from the dear Lord's  
face.

" An angel said it was builded there  
By the good St. Thomas, with love and care

" For our fellow men, and that it should be  
Thy palace of peace through eternity."

The King this vision pondered well  
Till he took St. Thomas from dungeon cell

And said, " O builder ! he most is wise  
Who buildeth ever for Paradise "

FROM "GERALDINE"

#### BROUGHT IN PA'S PRAYERS.

(O)nce upon a time sickness came to the  
family of a poorly paid pastor of a  
small church. It was winter, and the  
pastor was in financial straits. A number  
of his flock decided to meet at his house and  
offer prayers for the speedy recovery of the  
sick ones, and for material blessings upon  
the pastor's family. While one of the deacons  
was offering a fervent prayer for blessings  
upon the pastor's household, there was a  
loud knock at the door. When the door  
was opened, a stout farmer boy was seen,  
wrapped up comfortably.

" What do you want, boy ? " asked one  
of the elders.

" I've brought pa's prayers," replied  
the boy.

" Brought pa's prayers ? What do you  
mean ? "

" Yep, brought pa's prayers, an' they're  
out in the wagon. Just help me an' we'll  
get 'em in."

Investigation disclosed the fact that  
" pa's prayers " consisted of potatoes,  
flour, bacon, corn meal, turnips, apples,  
warm clothing, and a lot of jellies for the  
sick ones.

The prayer meeting adjourned in short  
order.

" MISSIONARY."

HOW PRAYER WAS ANSWERED.

*Suitably & Cheaply Entertaining*

MADAM, we miss the train at B—, "But can't you make it, sir?" she gasped

"Impossible; it leaves at three, And we are due a quarter past." Is there no way? "Oh, tell me; then, Are you a Christian?" "I am not." And are there none among the men Who run the train?" "No—I forgot—I think this fellow over here, Oiling the engine, claims to be." She threw upon the engineer A fair face white with agony

"Are you a Christian?" "Yes, I am." "Then, O sir, won't you pray with me, All the long way, that God will stay, That God will hold the train at B—?" "I will do no good, it's due at three." And—"Yes, but God *can* hold the train; My dying child is calling me, And I *must* see her face again." "Oh, *you* *can* pray?" "I will," a nod Empathic, as he takes his place

When Christians grasp the arm of God They grasp the power that rubs the rod.

Out from the station swept the train, On time, swept on past wood and lea, The engineer, with cheeks aflame, Prayed, "O Lord, hold the train at B—."

Then flung the throttle wide, and like Some giant monster of the plain, With panting sides and mighty strides, Past hill and valley swept the train.

A half, a minute, two are gained; Along those burnished lines of steel, His glances leap, each nerve is strained, And still he prays with fervent zeal Heart, hand and brain, with one accord, Work while his pray'r ascends to Heaven, "Just hold the train eight minutes, Lord And I'll make up the other seven."

With rush and roar through meadow lands, Past cottage homes, and green hillsides, The panting thing obeys his hands, And speeds along with giant strides.

They say an accident delayed  
The train a little while; but He  
Who listened while his child in prayer,  
In answer, held the train at B—  
ROSE HARTWICK THORPE

NO RELIGION WITHOUT MYSTERIES.

There is nothing beautiful, sweet, or grand in life, but in its mysteries. The sentiments which agitate us most strongly are enveloped in obscurity, modesty, virtuous love, sincere friendship, have all their secrets, with which the world must not be made acquainted. Hearts which love understand each other by a word; half of each is at all times open to the other. Innocence itself is but a holy ignorance, and the most ineffable of mysteries. There is only happiness in it, except the momentary change in order, because it has no end to be attained. Happy families, with the mysteries of life, are emblematic of an unobscure commencement.

If it is thus with the spiritual world, it is assuredly not less so with the natural; the most simple and easiest which emanating directly from the Deity, such as charity, love to withdraw themselves from all regards, as if fearful to betray their celestial origin.

If we turn to the understanding, we shall find that the pleasures of thought, also, have a certain connection with the mysterious. To what sciences do we most eagerly return? To those which always leave something still to be discovered, and fix our regards on a perspective which is never to terminate. If a wondrous phenomenon, a sort of instructive leads us to stem the plains where the eye embraces at once the whole circumference of nature, to plunge into forests, those forests, the circle of religion, whose shades and solitudes are filled with the collection of practices, where the prophets and the doves nourished the prophets, and fathers of the church. If we visit a modern monument, whose origin or destination is known, it excites no attention; but, if we meet on a desert isle, in the midst of the ocean, with a mutilated statue pointing to the west, with its pedestal covered with hieroglyphics, and worn by the winds, what

a subject of meditation is presented to the traveler! Everything is concealed—every thing is hidden in the universe—Man himself is the greatest mystery of the whole. Whence comes the spark which we call existence, and in what obscurity is it to be extinguished? The Eternal has placed our birth, and our death, under the form of two veiled phantoms, at the two extremities of our career: the one produces the inconceivable gift of life, which the other is ever ready to devour.

It is not surprising, then, considering the passion of the human mind for the mysterious, that the religions of every country should have had their impenetrable secrets. God forbid! that I should compare the mysteries of the true faith, or the unfathomable depths of the Sovereign in the heavens, to the changing obsecurities of those gods which are the work of human hands—All that I observe is, that there is no religion without mysteries—and that it is they, with the *scintille*, which everywhere constitute the *essence* of the worship.

CHATEAUBRIAND.

### RIZPAH.

*By permission of the author.*

One of the most pathetic and dramatic incidents recorded in the history of Rizzpah was sung by the poetess, who would have sung to sustain the tears of King Saul, the relation of the story may be read in II Samuel, xvii.

**N**IGHT came at last. The noisy throng  
had gone,

And where the sun so late, like al-  
chemist,  
Turned spear and shield and chariot to gold  
No sound was heard.

The awful deed was done,  
And vengeance sated to the full had turned  
Away. The Amorites had drunk the blood  
Of Saul and were content. The last armed  
guard

Had gone, and stillness dwelt upon the  
scene.

The rocky mount slept fast in solitude;  
The dry, dead shrubs stood weird and grim,  
and marked

The narrow, heated road that sloped and  
wound

To join the King's highway. No living  
thing

Was seen, nor insect, bird, nor beast was  
heard.

The very air came noiselessly across  
The blighted Eshcoly fields below, yet stirred  
No leaflet with its sultry breath.

Above  
A mist had hid the vaulted firmament  
And stars shone dimly as though through  
a veil;

Still was their light full adequate to show  
Those rigid shapes that seeming stood  
erect,

Yet bleeding lung, each from its upright  
cross.

A mute companion to its ghastly kin  
The middle watch was come, yet silence  
still

Oppressed the night: the twigs stood mo-  
tionless

Like listening phantoms when from out  
The shadow of a jutting rock there came  
A moving thing of life, a wolf like form:

With slow and stealthy tread it came, then  
stopped

To sniff the air, then nearer moved to  
where

The seven gibbets stood  
Then came a shriek

A cry of mortal fear that pierced the soul  
Of night; then up from earth a figure  
sprang.

The frightened jackal leaped away, and  
once

More Rizzpah crouched beneath her dead,  
So night

And day she watched; beneath the burning  
sun

By day, beneath the stars and moon by  
night;

All through the long Passover Feast she  
watched.

Out in the lonely vigil back through years  
She went; in fancy she was young again.

The favored one of mighty Saul, the King;  
Again she mingled with the courtly throng,  
And led her laughing boys before her lord,  
Their father.

Starting then, with upturned face,  
And gazing from her hollow, tearless eyes,  
Her blackened lips would move, but make  
no sound,

Then, sinking to the ground she caught  
once more

The thread of thought, and thought brought  
 other scenes,  
 She saw the stripling warrior David, son  
 Of Jesse, whom the populace adored  
 And Saul despised; then Merab came, and then  
 Her sweet faced sister, Michal, whose quick  
 wit  
 And love saved David's life  
 Then Rizpah rose,  
 Yea, like a tigress sprang into her feet  
 "Thou David, curst be thee and thine!  
 she shrieked,  
 "Thou ingrate murderer! Had Saul but  
 lived  
 And hadst thou fallen upon thy sword in  
 stead,  
 My sons—my children still would live."  
 'Twas in  
 The morning watch, and Rizpah's last, that  
 bright,  
 Clear glowed the Milky Way—The Pleiades  
 Like molten gold shone forth, e'en she who  
 loved  
 The mortal Sisyphus peeped curdly  
 And so the Seven wond'ring sisters gazed  
 Upon the Seven crucified below.  
 Such cause for woman's pity ne'er was  
 seen,  
 And stars, e'en stones might weep for Riz-  
 pah's woe,  
 Whose mother-love was deathless as her  
 soul.  
 The gray dawn came—The sky was over-  
 cast;  
 The wind had changed and sobbed a re-  
 quiem.  
 Still Rizpah slept and dreamed—She heard  
 the sound  
 Of harps and timbrels in her girlhood  
 home—  
 When rush of wings awakened her—She  
 rose,  
 Her chilled form shaking unto death—She  
 looked,  
 And saw the loathsome vultures at their  
 work.  
 With javelin staff in hand she beat them  
 off,  
 But bolder were they as she weaker grew,  
 Till one huge bird swooped at her fierce,  
 And sunk its talons in her wasted arm.  
 She threw it off, the hideous monster fled,

And Rizpah fell—It then began to rain  
 The famine ceased, and Rizpah's watch was  
 done.

Geo. M. Vickers

#### SHALL WE KNOW EACH OTHER THERE?

The following beautiful and stirring lines were printed at a  
 large meeting, held in the city of London, after the manner's manner  
 by a large number of the friends of the cause. It was a week before  
 the departure of the noble and brave General Pitt Rivers, and the  
 following lines were read to him by his friends and friends of the  
 cause, and were read to him by his friends and friends of the  
 cause.

When we hear the music ringing  
 In the bright celestial dome—  
 When sweet angels' voices singing,  
 Gladly bid us welcome home  
 To the land of ancient story,  
 Where the spirit knows no care  
 In that land of life and glory—  
 Shall we know each other there?

When the holy angels meet us,  
 As we go to join their band,  
 Shall we know the friends that greet us  
 In that glorious spirit land?  
 Shall we see the same eyes shining  
 On us as in days of yore?  
 Shall we feel the dear arms twining  
 Fondly round us as before?

Yes, my earth worn soul rejoices  
 And my weary heart grows light,  
 For the thrilling angels' voices  
 And the angel faces bright,  
 That shall welcome us in heaven,  
 Are the loved ones long ago;  
 And to them 'tis kindly given  
 Thus their mortal friends to know.

Oh ye weary, sad, and tossed one,  
 Droop not, faint not by the way!  
 Ye shall join the loved and just ones  
 In that land of perfect day.  
 Harp strings, touched by angel fingers,  
 Murrain in my rapturous ear;—  
 Evermore their sweet song lingers—  
 "We shall know each other there."

#### HOW THE ORGAN WAS PAID FOR.

Many churches have experienced difficulty in paying for an  
 organ, and it is common to give entertainments for the raising of  
 the money for this purpose. The following recitation may be helpful  
 on such occasions.

LOUD the organ tones came swelling all  
 the crowded aisles along;  
 Gladdest praise their music thrilling  
 in a burst of worldless song.

Oft the clink of falling money sounded soft  
the notes between,  
But the plate seemed slow in filling—little  
silver could be seen.

Hands in pockets lingered sadly, faces  
looked unwilling, cold;  
Gifts from slow, unwilling fingers o'er the  
plate's rich velvet rolled.

"It's Thanksgiving, dear," a mother whis-  
pered to her questioning son;

"We must give to the new organ, all our  
pennies, every one.

"Then it will be ours, all paid for, and will  
sweeter music send

In thanksgiving up to Heaven, with the  
angels' praise to blend."

Slowly passed the plate of off'rings, white  
a child voice whispered low:

"I put in my every penny; mamma, will  
the organ know

"That I give the yellow penny Uncle  
Charlie sent to me?"

"Yes, dear," whispered soft the mother,  
"God your gift will surely see."

"Give, oh, give!" the music pleaded.  
"Give, that loud I may rejoice!"

Then thro' all the waiting stillness, piped a  
shrill indignant voice:

Mamma, do you think the organ saw that  
rich old Deacon Cox

Only gave one little penny when they passed  
the music box?

Quick the little voice was quiet, but a flush  
of honest shame

From awakened hearts uprising, over many  
faces came

And the Deacon, slowly rising, as the organ  
died away,

Said: "I humbly here acknowledge to a  
wicked heart to day,

Friends and brothers; but my sinning I will  
alter as I live,

And the half of what is lacking here to day,  
I freely give;

"That our glorious new organ may give  
praise to God on high

With no debt of earth upon it that our god  
can satisfy."

Then arose another brother, and another  
still, and more,

Giving with a lavish spending as they never  
gave before.

Till the plate was overflowing and the  
organ debt secure;

Then they took a contribution for Thanks-  
giving and the poor.

And as outward with the music a glad  
stream of people flows,

Soft a childish voice cries, "Mamma, I am  
sure the organ knows!"

KATE A. BRADLEY.

#### AN APOSTROPHE TO THE MOUNTAINS.

**M**OUNTAINS! who was your builder!  
Who laid your awful foundations  
in the central fires, and piled your  
rocks and snow-capped summits among the  
clouds?—Who placed you in the gardens of  
the world, like noble altars, on which to  
offer the sacerdotal gifts of many nations?

Who reared your rocky walls in the bar-  
ren desert, like towering pyramids, like  
monumental mounds like giants' graves,  
like dismantled piles of royal ruins, telling  
a mournful tale of glory, once bright, but  
now fled forever, as flee the dreams of a  
midsummer's night? Who gave you a  
home in the islands of the sea, those  
emeralds that gleam among the waves,  
those stars of ocean that mock the beauty  
of the stars of night?

Mountains! I know who built you—It  
was God! His name is written on your  
foreheads. He laid your cornerstones on  
that glorious morning when the orchestra  
of Heaven sounded the anthem of creation.  
He clothed your high, imperial forms in  
royal robes.

He gave you a snowy garment, and wove  
for you a cloudy veil of crimson and gold.  
He crowned you with a diadem of icy jew-  
els: pearls from the Arctic seas; gems  
from the misty pole. Mountains! ye are  
glorious. Ye stretch your granite arms  
away toward the vales of the undiscovered,  
ye have a longing for immortality.

But, mountains! ye long in vain. I called  
you glorious, and truly ye are; but your  
glory is like that of the stary heavens,—

it shall pass away at the trumpet blast of the angel of the Most High. Old Father Time—that sexton of earth—has dug for you a deep dark tomb; and in silence ye shall sleep after sea and shore shall have been pressed by the feet of the apocalyptic angel, through the long watches of an eternal night.

#### ONE TOUCH OF NATURE.

*The Love of Mother the same in any Language.*

WE were at a railroad junction one night last week waiting a few hours for a train, in the waiting room, in the only rocking chair, trying to talk a brown-eyed boy to sleep, who talks a good deal, when he wants to keep awake. Presently a freight train arrived, and a beautiful little woman came in, escorted by a great big German, and they talked in German, he giving her evidently, lots of information about the route she was going, and telling her about her tickets and her baggage check, and occasionally patting her on the arm.

At first our United States baby, who did not understand German, was tickled to hear them talk, and he "snickered" at the peculiar sound of the language that was being spoken. The great big man put his hand upon the old lady's cheek, and said something encouraging, and a great big tear came to her eye, and she looked as happy as a queen. The little brown eyes of the boy opened pretty big, and his face sobered down from its laugh, and he said: "Papa, is it his mother?"

We knew it was, but how should a four-year old sleepy baby, that couldn't understand German, tell that the lady was the big man's mother, and we asked him how he knew, and he said: "O, the big man was so kind to her." The big man bustled out, we gave the rocking chair to the little old mother, and presently the man came in with the baggageman, and to him he spoke English.

He said: "This is my mother, and she does not speak English. She is going to Iowa, and I have got to go back on the next train, but I want you to attend to her baggage, and see her on the right car, the

rear car, with a good seat near the center, and tell the conductor she is my mother, and here's a dollar for you, and I will do as much for your mother sometime."

The baggageman grasped the dollar with one hand, grasped the big man's hand with the other, and looked at the little German with an expression that showed that he had a mother too, and we almost knew the old lady was well treated. Then we put the sleeping mind reader on a bench and went out on the platform and got acquainted with the big German, and he talked of horse trading, buying and selling, and everything that showed he was a live business man, ready for any speculation, from buying a yearling colt to a crop of hops or barley, and that his life was a very busy one and at times full of hard work, disappointment and hard roads, but with all his hurry and excitement he was kind to his mother, and we loved him just a little and when after a few minutes talk about business he said: "You must excuse me. I must go in the depot and see if my mother wants anything," we felt like taking his fat red hand and kissing it. O, the love of a mother is the same in any language, and it is good in all languages. The world would be poor without it.

R. J. BERDETT.

#### NO SECTS IN HEAVEN.

*For church Entertainment.*

TALKING of sects till late one eve,  
Of the various doctrines the saints  
believe,  
That night I stood, in a troubled dream,  
By the side of a darkly flowing stream.  
And a "Churchman" down to the river  
came;  
When I heard a strange voice call his name:  
"Good father, stop; when you cross this  
tide,  
You must leave your robes on the other  
side."

But the aged father did not mind,  
And his long gown floated out behind,  
As down to the stream his way he took,  
His pale hands clasping a gilt-edged book.



"I'm bound for heaven; and when I'm there,  
Shall want my Book of Common Prayer;  
And, though I put on a starry crown,  
I should feel quite lost without my gown."

Then he fixed his eyes on the shining track,  
But his gown was heavy and held him back;  
And the poor old father tried in vain  
A single step in the flood to gain.

I saw him again on the other side,  
But his silk gown floated on the tide;  
And no one asked, in that blissful spot,  
Whether he belonged to the "church" or not.

Then down to the river a Quaker strayed;  
His dress of a sober hue was made:  
"My coat and hat must all be gray—  
I cannot go any other way."

Then he buttoned his coat straight up to his chin,  
And staidly, solemnly waded in,  
And his broad brimmed hat he pulled down tight,  
Over his forehead so cold and white.

But a strong wind carried away his hat,  
A moment he silently sighed over that;  
And then, as he gazed to the farther shore,  
The coat slipped off, and was seen no more.

As he entered heaven his suit of gray  
Went quietly sailing, away, away;  
And none of the angels questioned him  
About the width of his beaver's brim.

Next came Dr. Watts, with a bundle of psalms  
Tied nicely up in his aged arms,  
And hymns as many, a very wise thing,  
That the people in heaven "all round" might sing.

But I thought that he heaved an anxious sigh,  
As he saw that the river ran broad and high;  
And looked rather surprised as one by one  
The psalms and hymns in the wave went down

And after him, with his MSS.,  
Came Wesley, the pattern of godliness;  
But he cried, "Dear me! what shall I do?  
The water has soaked them through and through."

And there on the river far and wide,  
Away they went down the swollen tide;  
And the saint, astonished, passed through alone  
Without his manuscripts, up to the throne.

Then, gravely walking, two saints by name  
Down to the stream together came;  
But as they stopped at the river's brink,  
I saw one saint from the other shrink.

"Sprinkled or plunged? may I ask you, friend,  
How you attained to life's great end?"  
"Thus, with a few drops on my brow,"  
"But I have been dipped as you see me now."

"And I really think it will hardly do,  
As I'm 'close communion,' to cross with you.  
You're bound, I know, to the realms of bliss,  
But you must go that way, and I'll go this."

Then straightway plunging with all his might,  
Away to the left—his friend to the right,  
Apart they went from this world of sin,  
But at last together they entered in.

And now, when the river was rolling on,  
A Presbyterian church went down;  
Of women there seemed an innumerable throng,  
But the men I could count as they passed along.

And concerning the road they never could agree  
The *old* or the *new* way, which it could be,  
Nor never a moment stopped to think  
That both would lead to the river's brink

And a sound of murmuring, long and loud,  
Came ever up from the moving crowd;  
"You're in the old way, and I'm in the new,



**THE SACRIFICE OF IPHIGENIA**

In the above engraving Sara Bernhardt impersonates Iphigenia.  
Suzanne D'Amico impersonates Clytemnestra.

(29)



NEVER TO MEET AGAIN  
Suggestion for Tableau

That is the false, and this is the true"—  
Or "I'm in the old way, and you're in the  
new ;

*That* is the false, and *this* is the true."

But the *brethren* only seemed to speak :  
Modest the sisters walked and meek,  
And if ever one of them chanced to say  
What trouble she met on the way,  
How she longed to pass to the other side,  
Nor feared to cross over the swelling tide,

A voice arose from the brethren then,  
" Let no one speak but the holy men ;  
For have ye not heard the words of Paul,  
' Oh, let the women keep silence all ? ' "

I watched them long in my curious dream,  
Till they stood by the borders of the  
stream ;  
Then, just as I thought, the two ways  
met :

But all the brethren were talking yet,  
And would talk on till the heaving tide  
Carried them over side by side—  
Side by side, for the way was one ;  
The toilsome journey of life was done ;  
And all who in Christ the Saviour died,  
Came out alike on the other side.

No forms, or crosses, or books had they,  
No gowns of silk or suits of gray ;  
No creeds to guide them, or MSS ;  
For all had put on Christ's righteousness.

E. H. J. CLEVELAND.

#### PAPA'S LETTER.

I was sitting in my study,  
Writing letters, when I heard,  
" Please, dear mamma, Mary told me  
Mamma mustn't be 'turbed ;

" But I's tired of the kitty,  
Want some ozzet fing to do !  
Writing letters, is 'ou, mamma ?  
Tan't I wite a letter, too ? "

" Not now, darling, mamma's busy ;  
Run and play with kitty, now. "  
" No, no, mamma, me wite letter—  
Tan if 'ou will show me how. "

I would paint my darling's portrait  
As his sweet eyes searched my face--

Hair of gold and eyes of azure,  
Form of childish, witching grace.

But the eager face was clouded,  
As I slowly shook my head,  
Till I said, " I'll make a letter  
Of you, darling boy, instead. "

So I parted back the tresses  
From his forehead high and white,  
And a stamp in sport I pasted  
'Mid its waves of golden light.

Then I said, " Now, little letter,  
Go away, and bear good news. "  
And I smiled as down the staircase  
Clattered loud the little shoes.

Leaving me, the darling hurried  
Down to Mary in his glee :  
" Mamma's witing lots of letters ;  
I's a letter, Mary—see ? "

No one heard the little prattler  
As once more he climbed the stair,  
Reached his little cap and tippet,  
Standing on the entry chair.

No one heard the front door open,  
No one saw the golden hair  
As it floated o'er his shoulders  
In the crisp October air.

Down the street the baby hastened  
Till he reached the office door.  
" I's a letter, Mr Postman,  
Is there room for any more ?

" 'Cause dis letter's dom' to papa :  
Papa lives with God, 'ou know.  
Mamma sent me for a letter ;  
Does 'ou tink 'at I tan go ? "

But the clerk in wonder answered,  
" Not to day, my little man. "  
" Den I'll find amuzzer office,  
'Cause I must go if I tan. "

Even the clerk would have detained him  
But the pleading face was gone,  
And the little feet were hastening--  
By the busy crowd swept on.

Suddenly the crowd was parted  
People fled to left and right

As a pair of maddened horses  
At the moment dashed in sight.

No one saw the baby figure—  
No one saw the golden hair,  
Till a voice of frightened sweetness  
Rang out on the autumn air.

'Twas too late—a moment only  
Stood the beauteous vision there,  
Then the little face lay lifeless,  
Covered o'er with golden hair

Reverently they raised my darling,  
Brushed away the curls of gold,  
Saw the stamp upon the forehead,  
Crowing now so icy cold.

Not a mark the face disfigured,  
Showing where a hoof had trod;  
But the little life was ended—  
"Papa's letter" was with God

#### THE CYNIC.

**T**HE cynic is one who never sees a good quality in a man, and never fails to see a bad one. He is the human owl, vigilant in darkness and blind to light, mousing for vermin, and never seeing noble game.

The cynic puts all human actions into only two classes—openly bad, and secretly bad. All virtue, and generosity, and disinterestedness, are merely the appearance of good, but selfish at the bottom. He holds that no man does a good thing except for profit. The effect of his conversation upon your feelings is to chill and sear them; to send you away sour and morose.

His criticisms and innuendoes fall indiscriminately upon every lovely thing like frost upon the flowers. If Mr. A is pronounced a religious man, he will reply: yes, on Sundays. Mr. B. has just joined the church; certainly; the elections are coming on. The minister of the gospel is called an example of diligence; it is his trade. Such a man is generous; of other men's money. This man is obliging; to hush suspicion and cheat you. That man is upright; because he is green.

Thus his eye strains out every good quality and takes in only the bad. To him

religion is hypocrisy, honesty a preparation or fraud, virtue only a want of opportunity, and unchangeable purity, asceticism. The live-long day he will coolly sit with sneering lip, transfixing every character that is presented.

It is impossible to indulge in such habitual severity of opinion upon our fellow-men, without injuring the tenderness and delicacy of our own feelings. A man will be what his most cherished feelings are. If he encourage a noble generosity, every feeling will be enriched by it; if he nurse bitter and cavernous thoughts, his own spirit will absorb the poison, and he will crawl among men as a burnished adder, whose life is mischief, and whose errand is death.

He who hunts for flowers will find flowers; and he who loves weeds may find weeds.

Let it be remembered that no man, who is not himself morally diseased, will have a relish for disease in others. Reject then the morbid ambition of the cynic, or cease to call yourself a man.

H. W. BEECHER.

#### ADVICE TO YOUNG MEN.

Short, plain, and readable, suitable for any occasion when directness is desirable.

**Y**OUNG men, you are the architects of your own fortunes. Rely upon your own strength of body and soul. Take for your star self-reliance, faith, honesty, and industry. Inscribe on your banner, "Luck is a fool, pluck is a hero." Don't take too much advice—keep at your helm and steer your own ship, and remember that the great art of commanding is to take a fair share of the work. Don't practice too much humanity. Think well of yourself. Strike out. Assume your own position. Put potatoes in your cart, over a rough road, and small ones go to the bottom. Rise above the envious and jealous. Fire above the mark you intend to hit. Energy, invincible determination, with a right motive, are the levers that move the world. Don't drink. Don't chew. Don't smoke. Don't swear. Don't deceive. Don't read novels. Don't marry until you can support a wife. Be in earnest. Be self-reliant. Be generous

Be civil. Read the papers. Advertise your business. Make money and do good with it. Love your God and fellowmen. Love truth and virtue. Love your country, and obey its laws. If this advice be implicitly followed by the young men of the country, the millennium is at hand.

NOAH PORTER.

#### THE LAST HYMN.

**T**HE Sabbath day was ended in a village by the sea.

The uttered benediction touched the people tenderly  
And they rose to face the sunset in the glowing, lighted west,  
And then hastened to their dwellings for God's blessed boon of rest.

And they looked across the waters, and a storm was raging there,  
A fierce spirit moved above them—a wild spirit of the air,  
And it lashed, and shook and tore them, till they thundered, groaned and boomed,  
And alas! for any vessel in their yawning gulfs entombed.

Very anxious were the people on the rocky coast of Wales,  
Lest the dawn of coming morrows should be telling awful tales.  
When the sea had spent its passion and should cast upon the shore  
Bits of wreck and swollen victims, as it had done heretofore.

With the rough winds blowing round her, a brave woman strained her eyes,  
And she saw along the billows a huge vessel fall and rise.  
Oh, it did not need a prophet to tell what the end must be!  
For no ship could ride in safety near the shore on such a sea.

Then pitying people hurried from their homes and thronged the beach.  
Oh for power to cross the water and the perishing to reach!  
Helpless hands were wring with sorrow, tender hearts grew cold with dread:  
And the ship, urged by the tempest, to the fatal rock-shore sped.

She has parted in the middle! Oh, the half of her goes down!  
God have mercy! Is Heaven far to seek for those who drown?  
Lo! when next the white, shocked faces looked with terror on the sea,  
Only one last clinging figure on the spar was seen to!

Near the trembling watchers came the wreck tossed by the wave,  
And the man still clung and floated, though no power on earth could save.  
"Could we send him a short message? here's a trumpet—Shout away!"  
'Twas the preacher's hand that took it, and he wondered what to say.

Any memory of his sermon—firstly—secondly! Ah, no!  
There was but one thing to utter in that awful hour of woe:  
So he shouted through the trumpet, "Look to Jesus. Can you hear?"  
And "Ay, ay, sir!" rang the answer o'er the water loud and clear.

Then they listened. He is singing, "Jesus, lover of my soul!"  
And the winds brought back the echo, "While the nearer waters roll;"  
Strange, indeed, it was to hear him, "Till the storm of life is passed,"  
Singing bravely from the waters, "Oh, receive my soul at last!"

He could have no other refuge—"Hangs my helpless soul on Thee!"  
Leave, ah, leave me not"—the singer dropped at last into the sea.  
And then the watchers, looking homeward, through their eyes with tears made dim,  
said, "He passed to be with Jesus in the singing of that hymn!"

M. FARMINGTON.

#### THE BRAVEST OF BATTLES.

**T**HE bravest battle that ever was fought,  
Shall I tell you where and when?  
On the maps of the world you'll find it not;  
'Twas fought by the mothers of men.

Nay, not with cannon or battle shot,  
 With sword or nobler pen;  
 Nay, not with eloquent word or thought  
 From mouth of wonderful men.

But deep in a walled-up woman's heart—  
 Of woman that would not yield,  
 But bravely, silently bore her part—  
 Lo! there is the battle-field.

No marshalling troupe, no bivouac song,  
 No banner to gleam and wave!  
 But oh, these battles, they last so long—  
 From babyhood to the grave.

JOAQUIN MILLER.

#### INFLUENCE OF SMALL THINGS.

Drop a pebble in th' water—jes' a splash an'  
 it is gone,

But th's half a hundred ripples circlin' on  
 an' on an' on.

Spreadin', spreadin' from the centre, flowin'  
 on out to the sea,

An' th' ain't no way o' tellin' where th'  
 end is goin' to be.

Drop a pebble in th' water - in a minute ye  
 forget,

But th's little waves a' flowin' an' th's rip-  
 ples circlin' yet.

All th' ripples flowin', flowin' to a mighty  
 wave has grown,

An' ye've disturbed a mighty river—jes' by  
 droppin' in a stone.

Drop an unkind word or careless—in a min-  
 ute it is gone,

But th's half a hundred ripples circlin' on  
 an' on an' on,

Th' keep spreadin', spreadin', spreadin'  
 from the centre as th' go.

An' th' ain't no way to stop 'em, once  
 ye've started 'em to flow.

Drop an unkind word or careless—in a min-  
 ute ye forget,

But th's little waves a' flowin' and th's rip-  
 ples circlin' yet.

An' perhaps in some sad heart a mighty  
 wave of tears ye've stirred,

An' disturbed a life o' happiness when ye  
 dropped an unkind word.

Drop a word o' cheer an' kindness—jes' a  
 flash and it is gone,

But th's half a hundred ripples circlin' on  
 an' on an' on.

Bearin' hope an' joy an' comfort on each  
 splashin', dashin' wave,

Till ye wouldn't b'lieve th' volume o' th'  
 one kind word ye gave.

Drop a word o' cheer and kindness—in a  
 minute ye forget,

But th's gladness still a' swellin' an' th's  
 joy a' circlin' yet.

An' ye've rolled a wave of comfort whose  
 sweet music can be heard

Over miles an' miles o' water—jes' by drop-  
 pin' a kind word.

#### DON'T BE IN A HURRY.

**D**ON'T be in a hurry to answer yes or no;  
 Nothing's lost by being reasonably  
 slow.

In a hasty moment you may give consent,  
 And through years of torment leisurely  
 repent.

If a lover seeks you to become his wife,  
 Happiness or misery may be yours for life—  
 Don't be in a hurry your feelings to confess,  
 But think the matter over before you answer  
 yes.

Should one ask forgiveness for a grave  
 offence,

Honest tears betraying earnest penitence,  
 Pity and console him and his fears allay.

And don't be in a hurry to drive the child  
 away.

Hurry brings us worry; worry wears us  
 out.

Easy going people know what they're  
 about.

Heedless haste will bring us surely to the  
 ditch,

And trouble overwhelm us if we hurry to be  
 rich.

Don't be in a hurry to throw yourself  
 away;

By the side of wisdom for a wild delay,  
 Make your life worth living; nobly act  
 your part;

And don't be in a hurry to spoil it at the  
 start.

Don't be in a hurry to speak an angry word ;  
Don't be in a hurry to spread the tale  
you've heard.

Don't be in a hurry with evil ones to go ;  
And don't be in a hurry to answer yes or no.

#### APOSTROPHE TO NIAGARA.

**M**ARCH of floods! How shall I ap-  
proach thee?—how speak of thy  
glory?—how extol thy beauty and  
grandeur? Ages have seen thy awful  
majesty; earth has paid tribute to thy great-  
ness; the best and wisest among men have  
bent the knee at thy footstool! but none  
have described—none can describe thee! Alone  
thou standest among the wonders of  
Nature, unshaken by the shock of contend-  
ing elements, flinging back the flash of the  
lightning, and outroaring the thunder  
of the tempest! Allied to the everlasting  
hills,—claiming kindred with the eternal  
flood, thou art pillared upon the one, the  
other supplies thy surge. Primeval rocks  
environ, clouds cover, and the rainbow  
crowns thee. A divin' sublimity rests on  
thy fearful brow, an awful beauty is revealed  
in thy terrific countenance, the earth is  
shaken by thy tremendous voice.

Born in the dark past and alive to the dis-  
tant future, what to thee are the paltry con-  
cerns of man's ambitions?—the rise and fall  
of empires and dynasties, the contests of  
kings or the crash of thrones? Thou art  
unmoved by the fate of nations, and the  
revolutions of the earth are to thee but the  
pulses of time. Kings before thee are but  
men, and man, and man, a type of insignificance.

Thou dost make the soul  
A wondering witness of thy majesty;  
And while it rushes with delirious joy  
To tread thy vestibule, dost chain its steps  
And check its rapture, with the humbling  
view  
Of its own nothingness.

#### GOOD OLD MOTHERS.

*Suitable for a Family Reunion Where an Aged  
Mother is Present*

**S**OMEbody has said that "a mother's love  
is the only virtue that did not suffer by  
the fall of Adam." Whether Adam

fell or not, it is quite clear that the unselfish  
love of a good mother is the crowning glory  
of the race. No matter how long and how  
sorely it may be tried, its arms are ever open  
to receive the returning prodigal. One  
faithful heart never loses its affection for the  
wanderer who has strayed from the fold.  
Adversity and sorrow may come with all  
their terrible force, but the motherly affec-  
tion clings to its idol closely. We never  
see a good old mother sitting in the arm-  
chair that we do not think of the storms  
which have pelted into her cheerful face  
without souring it. Her smile is a solace,  
her presence a benediction. A man may  
stand more exertion of some kinds than a  
woman, but he is apt to lose much of his  
laughter, his cheerfulness, his gentleness,  
and his trust. Yet we rarely find a frail  
mother whose spirit has been worn thread-  
bare and unlovely by trials that would have  
turned a dozen men into misanthropes and  
demons. A sweet old mother is common.  
A sweet old father is not so common. In  
exhaustless patience, hope, faith, and be-  
nevolence the mothers are sure to lead.  
Alas, that their worth too often is not fully  
known and properly appreciated until they  
pass beyond mortal reach! God bless the  
good old mothers!

#### THE FUNERAL.

**I** WAS walking in Savannah, past a church  
decayed and dim.

When there slowly through the window  
came a plaintive funeral hymn;  
And a sympathy awakened, and a wonder  
quickly grew,  
Till I found myself environed in a little  
negro pew.

Out at front a colored couple sat in sorrow,  
nearly wild;  
On the altar was a coffin, in the coffin was  
a child.

I could picture him when living—curly  
hair, protruding lip—  
And had seen, perhaps, a thousand, in my  
hurried Southern trip;

But no baby ever rested in the soothing  
arms of Death  
That had fanned more flames of sorrow  
with his little fluttering breath;



And no funeral ever glistened with more  
sympathy profound  
Than was in the chain of tear-drops that  
enclasped those mourners round

Rose a sad old colored preacher at the little  
wooden desk—  
With a manner grandly awkward with a  
countenance grotesque;  
With simplicity and shrewdness on his  
Ethiopian face;  
With the ignorance and wisdom of a crushed  
nadying race.

And he said: "Now don't be weepin' for  
dis pretty bit o' clay—  
For de little boy who lived dere, he done  
gone an' run away!  
He was doin' very finely, an' he 'preciate  
your love;  
But his snre 'nuff Father want him in de  
large house up above.

"Now he didn't give you dat baby, by a  
hundred thousan' mile!  
He just think you need some sunshine, an'  
he lent it for awhile!  
An' he let you keep an' love it till your  
hearts was bigger grown.  
An' dese silver tears you r sheddin's jes de  
interest on a loan.

"Here's yet oder pretty chilrun'—don' be  
makin' it appear  
Dat your love got sort o' 'nopolized by dis  
little fellow here;  
Don' pile up too much your sorrow on den  
little mental shelves,  
So's to kind o' set 'em wonderin' if dey're  
no account demselves

"Just you think, you poor deah mornahs,  
creepin' long o'er Sorrow's way  
What a blessed little picnic dis yere baby's  
got to day!  
Your good faders and good moders crowd  
de little fellow round  
In de angel tented garden of de Big Plan-  
tation Ground.

"An' dey ask him, 'Was your feet sore?'  
an' take off his little shoes,  
An' dey wash him, an' dey kiss him, an'  
dey say, 'Now, what 'de news?'

An' de Lawd done cut his tongue loose—  
den de little fellow say,  
'All our folks down in de valley tries to  
keep de hebbenly way.'

"An' his eyes dey brightly sparkle at de  
pretty tings he view;  
Den a tear come, an' 'e whisper, 'But I  
want my pa yents, too!  
But de Angel Chief Musician teach dat boy  
a little song;  
Says, 'If only dey be fait'ful dey will soon  
be comin' long.'

"An' he'll get an education dat will prob-  
erbly be worth  
Seberal times as much as any you could  
buy for him on earth;  
He'll be in de Lawd's big school house  
widout no contempt or fear  
While dere's no end to de bad tings might  
have happened to him here.

"So, my pooh dejected mornahs, let your  
hearts wid Jesus rest,  
An' don' go ter criticism' dat ar One wat  
knows de best!  
He have sent us many comforts—He have  
right to take away  
To de Lawd be praise an' glory, now and  
ever!—Let us pray

WILL CAVELLIOS.

#### WANTED—A MINISTER'S WIFE.

*Suitable to Church Intertainment.*

At length we have settled a Pastor.  
A—I am sure I cannot tell why  
The people should grow so restless,  
Or candidates grow so shy  
But after two yeates' searching  
For the "smartest" man in the land,  
I'm a bit of desperation  
We took the nearest at hand  
And really he answers nicely  
To "fill up the gap" you know;  
To "run the machine" and "bring up  
arrears,"

And make things generally go  
He has a few little failings:  
His sermons are commonplace quite—  
But his manner is very charming,  
And his teeth are perfectly white.

And so of all the "dear people"  
 Not one in a hundred complains,  
 For beauty and grace of manner  
 Are so much better than *brains*;  
 But the parish have all concluded  
 He needs a partner for life,  
 To shine a gem in the parson's  
 "Wanted—a Minister's Wife!"

Wanted—a perfect lady,  
 Delicate, gentle, refined,  
 With every beauty of person,  
 And every endowment of mind,  
 Fitted by early culture  
 To move in a fashionable life—  
 Please notice our advertisement:  
 "Wanted—a Minister's Wife!"

Wanted—a thorough bred worker,  
 Who well to her household looks,  
 (Shall we see our money wasted,  
 By extravagant Irish cooks?)  
 Who cut the daily expenses  
 With economy sharp as a knife,  
 And washes and scrubs in the kitchen:  
 "Wanted—a Minister's Wife!"

A "very domestic person,"  
 To "callers" she must not be "out;"  
 It has such a bad appearance  
 For her to be gadding about.—  
 Only to visit the parish  
 Every year of her life,  
 And attend the funerals and weddings:  
 "Wanted—a Minister's wife!"

To conduct the "ladies' meetings"  
 The "sewing circle" attend,  
 And when we have "work for the soldiers,"  
 Her ready assistance to lend;  
 To clothe the destitute children,  
 Where sorrow and want are rife,  
 To hunt up Sunday School scholars:  
 "Wanted—a Minister's Wife!"

Cautious to entertain strangers  
*Travelling agents* and "such;"  
 Of this kind of "angel visits"  
 The deacons had so much,  
 As to prove a perfect nuisance,  
 And "hopes these plagues of their life  
 Can soon be sent to their parsons:  
 "Wanted—a Minister's Wife!"

A perfect pattern of piety,  
 To all others specimens,  
 But never disgracing the parish  
 By looking shabby in dress,  
 Playing the organ on Sunday,  
 Wounding our honorable strife  
 To save the sexton's money:  
 "Wanted—a Minister's Wife!"

And when we have found the person,  
 We hope by working her to  
 To lift our debt—and build a new church—  
 Then we shall know what to do:  
 For they will be worn and weary,  
 Needing a change of life,  
 And we'll advertise—"Wanted—  
 A Minister and his Wife!"

#### FORGIVENESS.

My heart was galled with a bitter wrong,  
 Revenged itself for long, stirred my blood,  
 I brooded hate with passion strong,  
 While round my couch black demons  
 stood,  
 Kind Morpheus wooed my eyes in vain,  
 My burning brain conceived a plan:  
 Revenge! I cried, in bitter strain,  
 But conscience whispered, "be a man."

Forgive! a gentle spirit cried,  
 I yielded to my nobler part,  
 Uprose and to my foe I lied,  
 Forgave him freely from my heart,  
 The big tears from their fountain rose,  
 He melted, vowed my friend to be,  
 That night I sunk in sweet repose,  
 And dreamed that angels smiled on me!  
 ANONYMOUS.

#### ADVICE TO A YOUNG MAN.

REMEMBER, my son, you have to work,  
 Whether you handle a pick or a pen,  
 A wheelbarrow or a set of books,  
 Digging ditches or editing a paper, ringing  
 an auction bell or writing funny things,  
 you must work. If you look around you  
 will see the men who are the most able to  
 live the rest of their days without work are  
 the men who work the hardest. Don't be  
 afraid of killing yourself with overwork.  
 It is beyond your power to do that on the

sunny side of thirty. They do sometimes, but it is because they quit work at 6 P.M., and don't get home until 7 P.M. It is the interval that kills no man. The work gives you an appetite for your meals; it lends solidity to your sentiments; it gives you a perfect and genuine appreciation of a hobby.

There are young men who do not work, but the world is not proud of them. It does not know their names even; it simply speaks of them as "old second so & boys." Nobody likes them; the great lord would doesn't know that they are there. So find out what you want to be and do, and take off your coat and make a dust in the world. The busier you are, the less harm you will be apt to get into; the sweeter will be your sleep; the brighter and happier your holidays; and the better satisfied will the world be with you. (R. J. BURDETT.)

#### TACT AND TALENT.

*Practical Didactic Selection—Should be Read in a Parlor or in the Study of a Minister.*

**T**ALENT is something, but tact is everything. Talent is serious, sober, grave and respectable; tact is all that, and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; it is useful in solitude, for it shows a man his way into the world; it is useful in society, for it shows him his way through the world.

Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

For all the practical purposes of life, tact carries it against talent, ten to one. Take them to the theatre, and put them against each other on the stage, and talent shall produce you a tragedy that will scarcely live long enough to be condemned, while tact keeps the house in a roar, night after night, with its successful farces. There is

no want of dramatic talent, there is no want of dramatic tact; but they are seldom together, so we have successful pieces which are not respectable, and respectable pieces which are not successful.

Take them to the bar, and let them shake their learned limbs at each other in legal rivalry. Talent sees its way clearly, but tact is just at its journey's end. Talent has many a compliment from the bench, but tact touches fees from attorneys and clients. Talent speaks boldly and logically, but tact triumphantly. Talent makes the world wonder that it gets on so fast, tact excites astonishment that it gets on so fast. And the secret is, that tact has no weight to carry; it makes no false steps; it hits the right nail on the head; it loses no time; it takes all hints; and, by keeping its eye on the weathercock, is ready to take advantage of every wind that blows.

Take them into the church. Talent has always something worth hearing, tact is sure of abundance of hearers; talent may obtain a living, tact will make one; talent gets a good name, tact a great one; talent convinces, tact converts; talent is an honor to the profession, tact gains honor from the profession.

Take them to court. Talent feels its weight, tact finds its way; talent commands, tact is obeyed; talent is honored with approbation, and tact is blessed with preferment.

Place them in the Senate. Talent is to the ear of the house, but tact wins its hearer and has its votes; talent is fit for employment, but tact is fitted for it. Tact has a knack of slipping into place with a sweet silence and glibness of movement, as a billiard ball insinuates itself into the pocket. It seems to know everything, without learning anything. It has served an invisible and extemporary apprenticeship; it wants no drilling; it never ranks in the awkward squad; it has no left hand, no dead ear, no blind side. It puts on no looks of wondrous wisdom; it has no air of profundity; it plays with the details of places as dexterously as a well-taught hand flourishes over the keys of the piano forte. It has all the air of commonplace, and all the force and power of genius.

LONDON: "ATLAS."

## AFTER TWENTY YEARS.

**T**HE coffin was a plain one—a poor miserable pine coffin. One flower on the top; no lining of white satin for the pale brow; no smooth ribbons about the coarse shroud. The brown hair was laid decently back, but there was no pumped cap with the tie beneath the chin. The sufferer of cruel poverty smiled in her sleep; she had found bread, rest and health.

"I want to see my mother," sobbed a poor little child, as the undertaker screwed down the top.

"You cannot get out of my way, boy; why does not someone take the boat?"

"Only let me see one minute!" cried the orphan, clutching the side of the charity box, as he gazed upon the coffin, agonized tears streaming down the cheeks on which the childish bloom ever lingered. Oh! it was painful to hear him cry the words:

"Only once—let me see my mother, only once!"

Quickly and brutally the heartless monster struck the boy away, so that he reeled with the blow. For a moment the boy stood putting with grief and rage—his blue eyes distended, his lips sprung apart, fire glistened through his eyes as he raised his little arm with a most unchildish laugh, and screamed: "When I'm a man I'll be revenged for that!"

There was a coffin and a heap of earth between the mother and the poor forsaken child—a monument much stronger than granite, built in the boy's heart, the memory of the heartless deed.

The court house was crowded to suffocation.

"Does any one appear as this man's counsel?" asked the judge.

There was a silence when he had finished, until, with lips tightly pressed together, a look of strange intelligence, blended with haughty reserve on his handsome features, a young man stepped forward with a firm tread and a kindly eye to plead for the friendless one. He was a stranger, but at the first sentence there was a silence. The splendor of his genius entranced—convinced.

The man who could not find a friend was acquitted.

"May God bless you, sir, I cannot," he exclaimed.

"I want no thanks," replied the stranger.

"I—I—I—believe you are unknown to me."

"Sir, I will refresh your memory. Twenty years ago, this day, you struck a broken hearted little boy away from his mother's coffin—I was that boy."

The man turned pale.

"Have you rescued me then to take my life?"

"No, I have a sweeter revenge. I have saved the life of a man whose brutal conduct has rankled in my breast for the last twenty years. Go, then, and remember the tears of a friendless child."

The man bowed his head in shame, and went from the presence of magnanimity as grand to him as it was incomprehensible.

## STICK TO YOUR BUSH.

**W**HEN I was but a tiny boy,  
And went to a village school,  
I thought myself, as boys will think,  
That I was no man's fool.  
But in the village there was one  
Who was the fool of all;  
Poor fellow, he was Crazy Ben,  
A man both lithe and tall.

But Ben was gaunt and gray, a fool,  
The village Solons cried:  
He'd been so, thus they told the tale,  
E'er since his true love died.  
But Ben was kind, I not afraid,  
And Ben became my chum;  
E'en though at times poor Ben took freaks,  
His idiot tongue was dumb.

One day that tongue unloosed a truth  
That made me then to wince,  
And though it came from idiot lips,  
It has never left me since.  
That day we berrying had gone,  
And Ben had gone along,  
And, boy-like, I from bush to bush  
Had wandered with the throng.

Ben stuck, in silence, to one spot,  
And whispered this to me,  
"Stick to your bush if you of fruit

A basketful would see,  
 And so I did, and proved the fact;  
 While through the world we push,  
 There's nothing better to be learned  
 Than this: "Stuck to your bush!"  
 J. W. WATSON.

**WE ARE NOT ALWAYS GLAD WHEN WE SMILE.**

**W**e are not always glad when we smile,  
 For the heart in a tempest of pain  
 May live in the guise of a laugh in the  
 eyes,  
 As the rainbow may live in the rain;  
 And the stormless night of our woe  
 May hang out a radiant star,  
 Whose light in the sky of distress is a lie  
 As black as the thunder clouds are.

We are not always glad when we smile,  
 For the world is so tickle and gay,  
 That our doubts and our fears, and our  
 griefs and our tears,  
 Are laughingly hidden away;  
 And the touch of a frivolous hand  
 May oftener wound than caress,  
 And the kisses that drip from the reveller's  
 lip  
 May oftener blister than bless.

We are not always glad when we smile,  
 But the conscience is quick to record  
 That the sorrow and the sin we are holding  
 within  
 Is pain in the sight of the Lord:  
 Yet, yet—O ever till pride  
 And pretence shall cease, to revile  
 The inner recess of the heart must confess  
 We are not always glad when we smile.  
 JAMES WILLCOCK RILEY.

**PEGGING AWAY.**

*THE NEW YORK PRESS.*

**T**here was an old shoemaker, sturdy  
 as steel,  
 Of great wealth and repute in his  
 day,  
 Who questioned his secret of luck to  
 reveal.

Would chirp like a bird on a spray,  
 "It isn't so much the vocation you're in,  
 Or your liking for it," he would say,  
 "As it is that forever, through thick and  
 through thin,  
 You should keep up a pegging away."

I have found it a maxim of value, whose  
 truth  
 Observation has proved in the main;  
 And which well might be vaunted a watch  
 word by youth  
 In the labor of hand and of brain;  
 For even if genius and talent are cast  
 Into work with the strongest display,  
 You can never be sure of achievement at  
 last  
 Unless you keep pegging away.

There are shopmen who might into states  
 men have grown,  
 Politicians for handiwork made,  
 Some poets who better in workshops had  
 shone,  
 And mechanics best suited in trade;  
 But when once in harness, however it fit,  
 Buckle down to your work night and  
 day,  
 Secure in the triumph of hand or of wit,  
 If you only keep pegging away.

There are times in all tasks when the fiend  
 Discontent  
 Advises a pause or a change,  
 And, on field far away and irrelevant bent  
 The purpose is tempted to range;  
 Never heed, but in sound recreation restore  
 Such traits as are slow to obey,  
 And then, more persistent and staunch than  
 before,  
 Keep pegging and pegging away.

Leave fitful endeavors for such as would  
 cast  
 Their spendthrift existence in vain  
 For the secret of wealth in the present and  
 past,  
 And of fame and of honor is plain;  
 It lies not in change, nor in sentiment nice,  
 Nor in wayward exploit and display,  
 But just in the shoemaker's homely advice  
 To keep pegging and pegging away.  
 "NEW YORK PRESS."

## LIFE IS WHAT WE MAKE IT.

LIFE is what we make it. To some, this may appear to be a very singular, if not extravagant statement. You look upon this life and upon this world, and you derive from them, it may be, a very different impression. You see the earth, perhaps, only as a collection of blind, obdurate, inexorable elements and powers. You look upon the mountains that stand fast forever; you look upon the seas that roll upon every shore their ceaseless tides; you walk through the annual round of the seasons; all things seem to be fixed,—summer and winter, seed time and harvest, growth and decay,—and so they are.

But does not the mind spread its own hue over all these scenes? Does not the cheerful man make a cheerful world? Does not the sorrowing man make a gloomy world? Does not every mind make its own world? Does it not, as if indeed a portion of the Divinity were imparted to it, almost *create* the scene around it? Its power, in fact, scarcely falls short of the theory of those philosophers, who have supposed that the world had no existence at all, but in our own minds.

So again with regard to human life;—it seems to many, probably, unconscious as they are of the mental and moral powers which control it, as if it were made up of fixed conditions and of immense and impassable distinctions. But upon all conditions presses down one impartial law. To all situations, to all fortunes, high or low, the *mind* gives their character. They are in effect, not what they are in themselves, but what they are to the feelings of their possessors.

The king upon his throne and amidst his court may be a mean, degraded, miserable man; a slave to ambition, to voluptuousness, to fear, to *every low passion*. The peasant in his cottage, may be the real monarch, — the moral master of his fate, — the freeman and lofty being, more than a prince in his happiness, more than a king in honor. And shall the mere names which these men bear, blind us to the actual position which they occupy amidst God's creation? No; beneath the all-powerful law of the heart, the

master is often the slave; and the slave is the master.

It is the same creation, upon which the eyes of the cheerful and the melancholy man are fixed; yet how different are the aspects which it bears to them! To the one it is all beauty and gladness; 'the waves of the ocean roll in light, and the mountains are covered with day.' It seems to him as if life went forth, rejoicing upon every bright wave, and every shining bough, shaken in the breeze. It seems as if there were more than the eye seeth; a presence of deep joy among the hills and the valleys, and upon the bright waters.

But the gloomy man, stricken and sad at heart, stands idly or mournfully gazing at the same scene, and what is it to him? The very light,—

\*Bright effluence of his lightness in nature,"

veils, the very light seems to him as a leaden pall thrown over the face of nature. All things wear to his eye a dull, dim, and sickly aspect. The great train of the seasons is passing before him, but he sighs and turns away, as if it were the train of a funeral procession; and he wonders within himself at the poetic representations and sentimental rhapsodies that are lavished upon a world so utterly miserable.

Here then, are two different worlds, in which these two classes of beings live; and they are formed and made what they are, out of the very same scene, only by different states of mind in the beholders. The eye maketh that which it looks upon. The ear maketh its own melodies or discords. The world without reflects the world within.

ORVILLE DEWEY

## GOOD-NATURE.

A good deal of pleasure may be derived, which is desirable to admit into the acquaintance.

GOOD-NATURE: what a blessing! Without it a man is like a wagon without springs, he has the full benefit of every stone and way rut. Good-nature is the prime minister of a good conscience. It tells of the genial spirit within, and good nature never fails of a wholesome effect without.

Good nature is not only the government of one's own spirit, but it goes far in its effects upon those of others. It manifests itself on every street; it humanizes man; .. softens the friction of a business world. Good nature is the harmonious act of conscience. Good nature in practical affairs is better than any other; better than what men call justice; better than dignity; better than standing on one's rights, which is so often the narrowest and worst place to stand on one can find.

A man who knows how to hold on to his temper is the man who is respected by the community. And one who has a good nature, successfully travels about as does he who goes upon the principle—little of baggage, but plenty of money! A man who is armed with hopefulness, cheerfulness, and a genial spirit, is one who is going to be of practical and beneficent usefulness to his fellow-man. There are no things by which the troubles and difficulties of this life can be resisted better than with wit and humor. And let the happy person who possesses these—if he be brought into the folds of the church—not allow conversion to deprive him of them. God has constituted these in man, and especially when they are so salient in meeting good-naturedly the trials of this world, they should be used. Happiness, at last, is dependent upon a soul that has holy communion with its Creator—"for in Him we have life eternal." Men also fail in happiness because they refuse to read the great lessons found in the great book of nature. Happiness is to be sought in the possession of true manhood rather than in its external conditions.

HENRY WARD BEECHER.

#### DON'T FRET

**D**ON'T fret if your neighbor earns more than you do.  
Don't grieve if he gets the most trade;

Don't envy your friend if he rides in a coach,  
Don't mind if you're left in the shade.

Don't rail at the schoolboy who fails in his task,  
Nor envy the one who succeeds;  
Don't laugh at the man who is Poverty's slave,  
Nor think the rich never have needs.

It's not wisdom to covet our neighbor's good gifts,  
We would seldom change places, I ween,  
If we know all our neighbor's affairs as our own,  
For things are not what they seem.

You see the rich merchant enjoying his ride,  
And think he exults over you;  
You do not imagine that he feels the same,  
And thinks you more blest of the two.

You see people pass in and out of a store;  
But you must not judge business thereby,  
You must look at the books, at the way they "foot up,"  
Ere you venture your judgment to try.

You don't know what you say when you envy a man  
Either fortune, or friends, or a home;  
His fortune and friends may be only in name,  
And his home far less blest than your own.

You may know the old adage, which teaches the fact,  
That a skeleton must be somewhere;  
I met mine in library, kitchen, or hall,  
It is hid in the closet with care.

So don't envy the blest, nor despise the outcast,  
Don't judge by the things which you see;  
Make the burdens of men as light as your own,  
And the lighter your burden will be.

## PART VIII

# TEMPERANCE READINGS

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THE following selections will be found helpful in arranging for entertainment at temperance meetings as well as for general occasions. Not only do we all need to be trained to think and speak on religious and political themes—but also upon questions which affect social happiness—of these temperance is popular and important.

### WATER AND RUM.

**WATER!** There is no poison in that cup; no fiendish spirit dwells beneath those crystal drops to lure you and me and all of us to ruin; no spectral shadows play upon its waveless surface, no widows' groans or orphans' tears rise to God from those placid fountains; misery, crime, wretchedness, woe, want and rags come not within the hallowed precincts where cold water reigns supreme. Pure now as when it left its native heaven, giving vigor to our youth, strength to our manhood, and solace to our old age. Cold water is beautiful and bright and pure everywhere. In the moonlight fountains and the sunny rills, in the warbling brook and the giant river, in the deep tangled wildwood and the outcast's spring, in the hand of beauty or on the lips of manhood—cold water is beautiful everywhere.

**RUM!** There is a poison in that cup. There is a serpent in that cup whose sting is madness and whose embrace is death. There dwells beneath that smiling surface a fiendish spirit which for centuries has been wailing from the earth, carrying on a war of desolation and destruction against mankind, blighting and marring the noblest affections of the heart, and corrupting with its foul breath the tide of human life and changing the glad, green earth into a Lazar-house. Gaze on it! But shudder as you

gaze! Those sparkling drops are murder in disguise; so quiet now, yet widows' groans and orphans' tears and maniacs' yells are in that cup. The worm that dieth not and the fire that is not quenched are in that cup.

Peace and hope and love and truth dwell not within that fiery circle where dwells that desolating monster which men call rum. Corrupt now as when it left its native hell, giving fire to the eye, madness to the brain, and ruin to the soul. Rum is vile and deadly and accursed everywhere. The poet would liken it in its fiery glow to the flames that flicker around the abode of the damned. The theologian would point you to the drunkard's doom, while the historian would unfold the dark record of the past and point you to the fate of empires and kingdoms lured to ruin by the siren song of the tempter, and sleeping now in cold obscurity, the wrecks of what once were great, grand and glorious. Yes, rum is corrupt and vile and deadly, and accursed everywhere. Fit type and semblance of all earthly corruption!

### PART II.

Bise art thou yet, oh, Rum, as when the wise man warned us of thy power and bade us flee thy enchantment. Vile art thou yet as when thou first went forth on thy unholy mission—filling earth with desolation and madness, woe and anguish. Deadly art thou yet as when thy envenomed tooth first took fast hold on human hearts, and thy serpent tongue first drank up the warm life-



blood of immortal souls—A cursed art thou yet as when the bones of thy first victim rotted in a damp grave, and its shriek echoed along the gloomy caverns of hell! Yes, thou infernal spirit of rum, through all past time hast thou been, as through all coming time thou shalt be, accursed everywhere.

In the navy bantams of the still; in the seething bubbles of the caddron; in the kingly palace and the drunkard's hovel; in the rich man's cellar and the poor man's closet; in the pestilential vapors of foul dens and in the blaze of gilded saloons; in the hand of beauty and on the lip of manhood—Rum is vile and deadly and accursed everywhere.

Rum, we yield not to thy unhallowed influence, and together we have met to plan thy destruction. And by what new name shall we call thee, and to what shall we liken thee when we speak of thy atrocities? Others may call thee child of perdition, the base born progeny of Sin and Satan, the murderer of mankind and the destroyer of immortal souls; but I will give thee a new name among men and crown thee with a new honor, and that new name shall be the sacramental cup of the Rum Power, and I will say to all the sons and daughters of earth, "Dash it down!" And thou, Rum, shalt be my text in my pilgrimage among men, and not alone shall my tongue utter it, but the groans of captives in their agony and the cries of widows in their desolation shall proclaim in the arena of Fame, the traitor of childhood and the destroyer of manhood, and whose only antidote is the sacramental cup of temperance cold water!

JOHN R. GORAN.

#### THE COST OF THE FIRST DRINK.

*There's a law in the law of the land,  
That's the law of the first drink,  
That's the law of the first drink,  
That's the law of the first drink.*

"My friends, we behold in this tableau a young man with the first glass of intoxicating liquor in his hand. He is counting the cost of introducing into his system this 'slow poison' of

death. He is about to take a step that will fasten upon him, perhaps, a curse that has been the ruin of ten thousand of the world's bright and promising men. Well does he pause before drinking, to count the cost. He is counting the cost of a burning brain; counting the cost of a palsied hand; counting the cost of a staggering step; counting the cost of broken hearts and of tear-stained pillows; counting the cost of a blighted home; counting the cost of the self-respect which oozes out at the finger tips as they clasp the sparkling curse; counting the cost of the degradation and disgrace of a ruined body and a lost soul. What should every young man do in this critical situation? This young man has counted the cost. Let him give us his answer.

*There's a law in the law of the land,  
That's the law of the first drink,  
That's the law of the first drink,  
That's the law of the first drink.*

#### THE FACE ON THE FLOOR.

"T WAS a fairly sumner evening, and a quickly-crowded room.

That with a rough-hill of fogs bargained  
In the corner of the map,  
And as songs and witty stories came through  
The open door.

A girl about twenty-five, and rose upon  
The floor.

"What's that young man's name,  
Who's come in with you?"

"What does it matter to you, ma'am?  
Some whisky, if you please."

Her "Toby" seemed to you a son  
Equal to the best.

I wouldn't touch him with a stick, he  
Ridly as a Turk.

This lady, on the spot, with a look  
Of a good name.

But not to be satisfied, she  
Struck the ground.

"Come, boys, I know that's a fine  
Among so good."

To be in such good company was  
Decidedly proud.

"Give me a drink! That's what I want,  
Out of funds, you know."

When I had cash to treat the gang, this hand was never slow.

What? You laugh as if you thought this pocket never held a son;

I once was fixed as well, my boys, as any one of you.

"There, thanks, that braced me nicely, God bless you, one and all,

Next time I pass this good saloon I'll make another call;

Give you a song? No, I can't do that, my singing days are past.

My voice is cracked, my throat's worn out and my lungs are going fast.

"Say, give me another whiskey and I'll tell you what I'll do

I'll tell you a tummy story, and a fact, I promise, too;

That I was ever a decent man, not one of you would think,

But I was, some four or five years back, say, give us another drink.

"Fill her up, Joe, I want to put some life into my frame

Such little drinks to a bun like me are miserably tame;

Five fingers—there, that's the scheme—and smoking whiskey, too.

Well, boys, here's luck, and landlord, my best regards to you.

You've treated me pretty kindly and I'd like to tell you how

I came to be the dirty sot you see before you now;

As I told you, once I was a man, with muscle, brain and health

I, but for a blunder, ought to have made considerable wealth.

I was a painter—not one that daubed on bricks and wood

But an artist, and, for my age, was rated pretty good;

I worked hard at my canvas, and was bidding fair to rise

For gradually I saw the star of fame before my eyes.

I made a picture, perhaps you've seen, 'tis called the Chase of Fame;

It brought me fifteen hundred pounds, and added to my name;

And then, I met a woman—now comes the funny part

With eyes that petrified my brain, and sunk into my heart.

"Why don't you laugh? 'Tis funny that the vagabond you see

Could ever love a woman and expect her love for me;

But 'twas so, and for a month or two her smile was freely given;

And when her loving lips touched mine, it carried me to heaven.

"Boys, did you ever see a girl for whom your soul you'd give,

With a form like the Milo Venus, too beautiful to live,

With eyes that would beat the Kolinoor and a wealth of chestnut hair?

If so, 'twas she, for there never was another half so fair.

"I was working on a portrait one afternoon in May,

Of a fair-haired boy, a friend of mine who lived across the way,

And Madeline admired it, and much to my surprise,

Said that she'd like to know the man that had such dreamy eyes.

"It didn't take long to know him, and before the month had flown,

My friend had stole my darling, and I was left alone;

And ere a year of misery had passed above my head,

The jewel I had treasured so had tarnished and was dead.

"That's why I took to drink, boys—Why, I never saw you smile,

I thought you'd be amused and laughing all the while.

Why, what's the matter, friend? There's a tear drop in your eye.

Come, laugh like me—'tis only babes and women that should cry.

"Say, boys, if you'll give me another whiskey, I'll be glad,

And I'll draw right here, the picture of  
the face that drove me mad;  
Give me that piece of chalk with which you  
mark the base ball score--  
And you shall see the lovely Madeline  
upon the barroom floor.

Another drink, and with chalk in hand, the  
vagabond began  
To sketch a face that well might buy the  
soul of any man,  
Then, as he placed another lock upon the  
shapely head,  
With a fearful shriek he leaped and fell  
across the picture--*dead.*

H. ANTOINE D'ARCY.

#### APPEAL FOR TEMPERANCE.

In no case in which the American Temperance Society was Mr. Grady's opponent, did he ever utter a single word in its praise. The following extracts from the records of his conduct during the exciting campaign in Georgia in 1877.

**M**y friends, hesitate before you vote liquor back into Atlanta, now that it is slant out. Don't trust it. It is powerful, aggressive and universal in its attacks. To night it enters an humble home to strike the roses from a woman's cheek, and to-morrow it challenges this Republic in the halls of Congress. To day it strikes a crust from the lips of a starving child, and to-morrow levies tribute from the government itself. There is no cottage in this city humble enough to escape it--no palace strong enough to slant it out. It defies the law when it cannot coerce suffrage. It is flexible to cajole, but merciless in victory. It is the mortal enemy of peace and order. The despoiler of men, the terror of women, the cloud that shadows the face of children, the demon that has dug more graves and sent more souls unshaved to judgment than all the pestilences that have wasted life since God sent the plagues to Egypt and all the wars since Joshua stood beyond Jericho. O my countrymen! loving God and humanity, do not bring this grand old city again under the dominion of that power. It can profit no man by its return. It can uplift no industry, receive no interest, remedy no wrong. You know that it can not. It comes to turn, and it shall profit mainly by the rum of your sons and mine.

It comes to mislead human souls and crush human hearts under its rumbling wheels. It comes to bring gray haired mothers down in shame and sorrow to their graves. It comes to turn the wife's love into despair and her pride into shame. It comes to still the laughter on the lips of little children. It comes to stifle all the music of the home and fill it with silence and desolation. It comes to ruin your body and mind, to wreck your home, and it knows that it must measure its prosperity by the swiftness and certainty with which it wrecks this work.

H. W. GRADY.

#### THE MEN BEHIND THE VOTE.

**Y**ou have heard of the man behind the gun.

Who guards the fort of the wave,  
Whose merriment  
Saves his land from shame,  
And marks him a hero brave.

But behind the man behind the gun  
Stands the country true and right;  
And heroes brave  
Both on land and wave  
Are guarded by her great might

And we are the men behind the land  
That enlists the best of her youth,  
And through them we fight  
For justice and right,  
And stand in defense of the truth.

You have heard of the man behind the bar  
Who, by greed of gain beguiled,  
Trails his victim's name  
In the slime of shame,  
And curses the wife and the child.

But behind the man behind the bar  
Is the ballot pure and white,  
And the villains vile  
Who with drink defile  
Are shielded as though in the right.

And we are the men behind the vote  
To license the man at the bar,  
Making bold to proclaim  
That we sanction the shame  
Of rum's iniquitous war.

REV. NORMAN PLASS

## THE POWER OF HABIT.

Adapted to the design of Christians on the ship, and a crew of men's utterance.

**I** REMEMBER once riding from Buffalo to the Niagara Falls. I said to a gentleman, "What river is that, sir?"

"That," said he, "is Niagara river."

"Well, it is a beautiful stream," said I; "bright, and fair, and glassy. How far off are the rapids?"

"Only a mile or two," was the reply.

"Is it possible that only a mile from us we shall find the water in the turbulence which it must show near the Falls?"

"You will find it so, sir." And so I found it, and the first sight of Niagara I shall never forget.

Now, launch your bark on that Niagara river; it is bright, smooth, beautiful and glassy. There is a ripple at the bow; the silver wake you leave behind adds to your enjoyment. Down the stream you glide, oars, sails, and helm in proper trim, and you set out on your pleasure excursion.

Suddenly some one cries out from the bank, "Young men, ahoy!"

"What is it?"

"The rapids are below you!"

"Ha! ha! we have heard of the rapids; but we are not such fools as to get there. If we go too fast then we shall up with the helm, and steer to the shore; we will set the mast in the socket, hoist the sail, and speed to the land. Then on, boys; don't be alarmed, there is no danger."

"Young men, ahoy there!"

"What is it?"

"The rapids are below you!"

"Ha! ha! we will laugh and quaff; all things delight us. What care we for the future! No man ever saw it. Sufficient for the day is the evil thereof. We will enjoy life while we may, will catch pleasure as it flies. This is enjoyment; time enough to steer out of danger when we are sailing swiftly with the current."

"Young men, ahoy!"

"What is it?"

"Beware! beware! The rapids are below you!"

"Now you see the water forming all around. See how fast you pass that point! Up with the helm! Now turn! Pull hard!

Quick! quick! quick! pull for your lives! pull till the blood starts from your nostrils, and the veins stand like whipcords upon your brow! Set the mast in the socket! hoist the sail! Ah! ah! it is too late! Sarcining, howling, blaspheming, over they go!"

Thousands go over the rapids of intemperance every year, through the power of habit, crying all the while, "When I find out that it is injuring me, I will give it up!"

JOHN B. GORRIN

## A NEW DECLARATION OF INDEPENDENCE.

Spoken at the residence of Dr. F. T. C. in the S. C. Convention, 1845. The following is a copy of the original, as published in the *Temperance Advocate*, Vol. 1, No. 1, p. 10.

**W**HEN in the course of human events it becomes necessary for a people to dissolve their connection with the Government to which they have hitherto owed all homage, a decent respect for the opinions of mankind demands that the causes should be clearly set forth which impel them to the separation.

We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right and duty of the people to alter, or to abolish it; that it is the first law of self-preservation that any State or Nation may, and of right ought to do all those things which are necessary to perpetuate its own existence; and to reject and those practices and to counteract all those influences which are calculated to ruin the body politic, and destroy society.

For many years the inhabitants of this country have suffered from the cruel acts and oppressive measures instituted by King Alcohol, with the evident design to reduce them under an absolute despotism, and after long and patient endurance of flagrant wrongs, and after having made many and

fruitless efforts to obtain redress, until it is plainly evident that nothing can be hoped from appeals to his justice or mercy, we, the people of these United States, having resolved to cast off the authority of this tyrant, do unite in this declaration of the causes and reasons which constrain us to take so important a step, and of the injuries and grievances which have been inflicted on us by him, until his government has become a burden too heavy to be borne. The history of his course toward us in the past is a history of repeated injuries and usurpation, all having in direct object the establishment of an absolute tyranny over these States, and the subjection of the people, through their depraved appetites and passions, to his complete control.

To prove this, let facts be submitted to a candid world:

He has refused his assent to laws the most wholesome and necessary for the public good.

He has caused the enactment of laws which have opened the sluiceways of destruction, pouring forth upon the people of this land a dreadful tide of intemperance, with all the attendant evils of drunkenness, disease and death.

He has bribed in various ways, and under various disguises, the legislator, the judge, and the juror of this country to prevent the enactment and the execution of laws, however needful for the welfare of the public, which would interfere with his notorious traffic in intoxicating liquors, or prevent the accumulation of wealth by himself, at the expense of the comfort, the fortunes, the lives, and the future well-being of his victims.

He has taken away our property, earned by patient, faithful labor, and reduced our families to beggary and want.

He has diverted the wealth of the Nation from its proper uses, to the support of the criminal, the pauper, and the idiot, and such other worthless and unproductive classes.

He has accumulated vast sums of money from the proceeds of his trade and commerce, to purchase the contentment, and the pleasures of the few, which have been necessary to stimulate his passions. He has stimulated into activity among the people

He has extorted many millions from the laborers of the Nation to be expended in maintaining the police forces, the courts of justice, and all the machinery of Government, devoted largely to a vain effort to remedy the evils he himself has inflicted upon society.

He has transformed the fruits of the earth, given for the sustenance of man and beast, into a death-dealing poison which changes men into demons.

He has diverted the labors of thousands from productive occupations to the procreation and distribution of the fiery flood which desolates our land. He has smitten the people with insanity and idiocy, and filled our asylums with maniacs and drivelling idiots, and our prisons with criminals.

He has enticed our boys from their homes, and sent them forth as tramps and vagabonds in the land, and, instead of good citizens, they have become the dangerous classes of society.

He has won our young men from lives of sobriety, industry and frugality, to a course of drunkenness, indolence, and wastefulness.

He has drawn away our young women from the paths of virtue to dens of infamy and frightful paths of degradation.

He is responsible, directly or indirectly, for three-fourths of all the crimes committed, and four-fifths of all the murders done.

He has dragged down the gifted and noble of all classes from positions of honor, trust and usefulness, and with ruined reputations and names disprized, has consigned them to a drunkard's grave and a drunkard's doom.

He has spoiled the sunny, happy years of childhood, and consigned the little ones to pass their lives in a prison, in a city, and in a wretched home, that might have been the abode of perpetual happiness, have been turned into habitations of infernal misery.

He has prostrated the public press to his purposes and uses, so that, too often, instead of nobly speaking out for justice and right, and the good of the people, it largely yields to his demands, to be successful in his efforts to crush and ruin our race.

He has infiltrated very many of the office-seekers and office holders with the belief that it is far more important to promote his interests than to labor for the welfare of the people at large.

He has changed, in many places, the Holy Sabbath, with its hours of peaceful quiet—a day devoted to religious observances and the worship of Almighty God, to a day of revelry, drunkenness, and debauchery.

In every stage of these oppressions we have petitioned for redress in the most humble terms; our repeated petitions have been answered only by repeated injury. A ruler whose character is thus marked by every act which may define a tyrant is unfit to be the sovereign of a free people.

Nor have we been wanting in our attentions to those engaged in drinking and selling alcoholic drinks. We have implored them to have pity upon the suffering wife and the ragged, starving children; we have appealed to every sentiment of our common nature to induce them to withhold the deadly might from our common enemy, and the habitual drunkard, but all in vain. Their too have been the same—the voice of justice and humanity have been laughed us to scorn.

We have exhausted all our resources in our endeavors to obtain relief from those engaged in the traffic and distilled and fermented liquors, and have utterly failed. The only course left us to pursue is to dissolve completely our connection with our unjust, so tyrannical, so oppressive a power.

We therefore, appealing to the Supreme Judge of the Universe for the multitude of our petitions, do solemnly publish and declare that the people of this land are of right ought to be free and independent—that we are absolved from all allegiance to King Alcohol, and to all his adherents, that as free and independent citizens of these United States, we have the right to break away from his control and to drive the tyrant from our land.

And for the support of this declaration and the accomplishment of our arduous undertaking, we earnestly beseech the aid and sympathy of the civilized world, the

fervent prayers of all Christian people, and the help and guidance of Almighty God. And we mutually pledge to each other our lives, our fortunes, and our sacred honor.

REV. F. O. BLAIR.

#### WHAT IS A MINORITY?

**W**HAT is a minority? The chosen heroes of this earth have been in a minority. There is not a social, political, or religious privilege that you enjoy to-day that was not bought for you by the blood and tears and patient suffering of the minority. It is the minority that have vindicated humanity in every struggle. It is a minority that have stood in the van of every moral conflict, and achieved all that is noble in the history of the world. You will find that each generation has been always busy in gathering up the scattered ashes of the martyred heroes of the past, to deposit them in the golden urn of a nation's history. Look at Scotland, where they are erecting monuments—to whom?—to the slave owners. Ah, *Woe* were in a minority. Look at their history if you can, without the blood trailing to the tips of your fingers. These were in the minority, that through blood and tears and bootings and scorings, dyed the waters with their blood, and staining the heather with their gore, fought the glorious battle of religious freedom. Minority! if a man stand for the right, though the right be on the scaffold while the wrong sits in the seat of government; if we stand for the right, though he sit with the right and truth, a watchful crust, if he walk with obloquy and scorn in the ball-rooms and streets, while the falsehood and wrong rattle it in silken attire, let him remember that wherever the right and truth are there are always

gathered round him, and God Himself stands within the dim future, and keeps watch over His own. If a man stands for the right and the truth, though every man's finger be pointed at him, though every woman's lip be curled at him in scorn, he

stands in a majority; for God and good angels are with him, and greater are they that are for him, than all they that be against him.

JOHN B. GOUGH

### A BRAVE BOY.

*A Temperance Reading.*

"SO this is our new cabin boy;" was my inward exclamation, as I walked on deck and saw a dark-eyed, handsome youth leaning against the railing and gazing with a sad, abstracted air into the foamy waves that were lustily dashing against the vessel. I had heard a good many remarks made about him by the crew, who did not like him because he seemed somewhat shy of them, and they were continually tormenting him with their rough jokes. He had refused to drink any intoxicating liquor since he came on board, and I was curious to know more about him.

My interest and sympathy were aroused, and I resolved to watch over and protect him as far as possible from the ungovernable temper of the captain, and the rough jokes of the sailors.

A few days afterward I was standing beside the captain, when suddenly rough shouts and laughter broke upon our ears; we went to the forepart of the deck, and found a group of sailors trying to persuade Allen to partake of their grog.

"Laugh on," I heard Allen's firm voice reply, "but I'll never taste a drop. You ought to be ashamed to drink it yourselves, much more to offer it to another."

A second shout of laughter greeted the reply, and one of the sailors, emboldened by the captain's presence, who they all knew was a great drinker himself, approached the boy and said:

"Now, my hearty, get ready to keel roight over on your beam end, when ye've swallowed this."

He was just going to pour the liquor down his throat when, quick as a flash, Allen seized the bottle and flung it far overboard. While the sailors were looking regretfully after the sinking bottle, Allen looked pale

but composed at Captain Harden, whose face was scarlet with suppressed rage. I trembled for the boy's sake. Suddenly Captain Harden seized him and cried out sternly:

"Hoist this fellow aloft into the main-top-sail. I'll teach him better than to waste my property!"

Two sailors approached him to execute the order; but Allen quietly waved them back, and said in a low, respectful tone:

"I'll go myself, captain, and I hope you will pardon me; I meant no offence." I saw his hand tremble a little as he took hold of the rigging. For one unused to the sea it was extremely dangerous to climb that height. For a moment he hesitated, as he seemed to measure the distance, but he quietly recovered himself, and proceeded slowly and carefully.

"Faster!" cried the captain, as he saw with what care he measured his steps, and faster Allen tried to go, but his foot slipped, and for a moment I stood horror-struck, gazing up at the dangling form suspended by the arms in mid-air. A coarse laugh from the captain, a jeer from the sailors, and Allen again caught hold of the rigging, and soon he was in the watch-basket.

"Now, stay there, you young scamp, and get some of the spirit frozen out of you," muttered the captain, as he went down into the cabin. Knowing the captain's temper, I dared not interfere while he was in his present state of mind. How nightfall, however, I proceeded to the cabin, and found him seated before the table, with a half-empty bottle of his favorite champagne before him. I knew he had been drinking freely, and therefore had little hope that Allen would be released; still I ventured to say:

"Pardon my intrusion, Captain Harden, but I'm afraid our cabin boy will be sick; he is compelled to stay up there much longer."

"Sack! bah, not a bit of it; he's got too much grit in him to yield to such nonsense; no person on board my ship ever gets sick; they know better than to play that game on me. But I'll go and see what he is doing anyhow."

Upon reaching the deck he shouted through his trumpet:

"Ho! my lad!"

"Ave, ave, sir," was the faint but prompt response from above, as Allen's face appeared, looking with eager hope for his release.

"How do you like your new berth?" was the captain's mocking question.

"Better than grog or whiskey, sir," came the quick reply from Allen.

"If I allow you to descend, will you drink the contents of this glass?" and he held up, as he spoke, a sparkling glass of his favorite wine.

"I have forsworn all intoxicating drinks, sir, and I will not break my pledge, even at the risk of my life."

"There, that settles it," said the captain, turning to me; he's got to stay up there to-night; he'll be tumbled down before morning."

By early dawn Captain Harden ordered him to be taken down, for to his call, "Ho, my lad!" there was no reply, and he began to feel alarmed. A glass of warm wine and biscuit were standing ready for him beside the captain, who was sober now, and when he saw the limp form of Allen carried into his presence by two sailors, his voice softened, as he said:

"Here, my lad, drink that, and I will trouble you no more."

With a painful gesture, the boy waved him back, and in a feeble voice, said:

"Captain Harden, will you allow me to tell you a little of my history?"

"Go on," said the captain, "but do not think it will change my mind; you have to drink this just to show you how I bend stiff necks on board my ship."

Two weeks before I came on board this ship I stood beside my mother's coffin. I found the dull thud of falling earth as the sexton filled the grave which held the last remains of my darling mother. I saw the people leave the spot; I was alone, yes, alone, for she who loved me and cared for me was gone. I knelt for a moment upon the fresh turf, and while the hot tears rolled down my cheeks I vowed never to taste the liquor which had broken my mother's heart and ruined my father's life.

"Two days later I stretched my hand through the prison bars, behind which my father was confined. I told him of my intention of going to sea. Do with me what you will, captain; let me freeze to death in the mainmast; throw me into the sea below, anything, but do not for dear mother's sake, force me to drink that poison which has ruined my father, and killed my mother. Do not let it ruin a mother's only son!"

He sank back exhausted, and burst into a fit of tears. The captain stepped forward, and having his hand, which trembled a little, upon the boy's head, said to the crew who had collected round:

"For our mothers' sake, let us respect Allen Bennett's pledge. And never," he continued, "bring up, let me catch any of you ill treating him."

He then hastily withdrew to his apartment. The sailors were scattered, and I was left alone with Allen.

"Lieutenant, what does this mean? Is it possible that—this—"

"That you are free," I added, "and that none will trouble you again."

"Lieutenant," he said, "if I was not so ill, and cold just now, I think I'd just toss my hat and give three hearty cheers for Captain Harden."

He served on our vessel three years, and was a universal favorite. When he left Captain Harden presented him with a handsome gold watch as a memento of his night in the mainmast, and the hearty sailor sent the youth away with a blessing on his head.

### THE TWO GLASSES.

*Temperance Recitation.*

THREE sat two glasses, filled to the brim,  
On a rich man's table, rim to rim;  
One was ruddy, and red as blood,  
And one was clear as the crystal flood.

Said the glass of wine to his paler brother,  
"Let us tell tales of the past to each other,  
I can tell of banquet, and revel, and mirth,

Where I was king, for I ruled in might,  
And the proudest and grandest souls on earth





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Fell under my touch, as though struck  
with blight.  
From the heads of kings I have torn the  
crown,  
From the heights of fame I have hurled  
men down ;  
I have blasted many an honored name ;  
I have taken virtue and given shame ;  
I have tempted the youth with a sip, a  
taste,

Which has made his future a barren waste,  
Far greater than any king am I,  
Or than any army beneath the sky ;  
I have made the arm of the driver fail,  
And sent the train from its iron rail ;  
I have made good ships go down at sea,  
And the shrieks of the lost were sweet  
to me ;  
For they said, ' Behold, how great you be !  
Fame, strength, wealth, genius, before you  
fall,  
And your might and power are over all.'  
Ho ! ho ! pale brother," laughed the wine,  
" Can you boast of deeds as great as  
mine ?"

Said the water glass : " I can not boast  
Of a king dethroned, or a murdered host ;  
But I can tell of hearts that were sad,  
By my crystal drops made light and glad ;  
Of thirst I have quenched, and brows I've  
laved ;  
Of hands I have cooled, and souls I've  
saved.  
I have leaped through the valley, dashed  
down the mountain,  
Slept in the sunshine, and dripped from the  
fountain ;  
I have burst my cloud fetters and drooped  
from the sky,  
And everywhere gladdened the landscape  
and eye  
I have eased the hot forehead of fever and  
pain,  
I have made the parched meadows grow  
fertile with grain ;  
I can tell of the powerful wheel of the mill  
That ground out the flour, and turned at my  
will ;  
I can tell of manhood, debased by you,  
That I have uplifted and crowned anew,  
I cheer, I help, I strengthen and aid,  
I gladden the heart of man and maid ;

I set the chained wine captive free,  
And all are better for knowing me."

These are the tales they told to each other,  
The glass of wine and its paler brother,  
As they sat together, filled to the brim,  
On a rich man's table, rim to rim

ELLA WHEELER WILCOX.

#### THE DRUNKARDS DAUGHTER,

A woman who became an earnest temperance advocate and  
waker for total abstinence, after having been ruined in fortune  
and having her happiness wrecked by drink in her own home, was  
twisted by her art friend, and called a fanatic. The following  
lines were written by her as a reply.

Go, feel what I have felt,  
Go, bear what I have borne ;  
Sink 'neath a blow a father dealt,  
And the cold, proud world's scorn.  
Thus struggle on from year to year,  
Thy sole relief the scalding tear.

Go, weep as I have wept  
O'er a loved father's fall ;  
See every cherished promise swept,  
Youth's sweetness turned to gall ;  
Hope's faded flowers strewed all the way,  
That led me up to woman's day.

Go, kneel as I have knelt :  
Implore beseech and pray,  
Strive the besotted heart to melt,  
The downward course to stay ;  
Be cast with bitter curse aside,—  
Thy prayers burlesqued, thy tears defied.

Go, stand where I have stood,  
And see the strong man bow ;  
With gnashing teeth, lips bathed in blood  
And cold and livid brow ;  
Go, catch his wandering glance, and see  
There mirrored his soul's misery.

Go, hear what I have heard,—  
The sobs of sad despair,  
As memory's feeling fount hath stirred,  
And its revealings there  
Have told him what he might have been  
Had he the drunkard's fate foreseen.

Go to my mother's side,  
And her crushed spirit cheer ;  
Thine own deep anguish hide,  
Wipe from her cheek the tear ;  
Mark her dimmed eye, her furrowed brow

The gray that streaks her dark hair now,  
The toil-worn frame, the trembling limb,  
And trace the ruin back to him  
Whose plighted faith in early youth,  
Promised eternal love and truth,  
But who, forsworn, hath yielded up  
This promise to the deadly cup,  
And led her down from love and light,  
From all that made her pathway bright,  
And chained her there 'mid want and strife,  
That lowly thing,—a drunkard's wife!  
And stamped on childhood's brow, so mild,  
That withering blight,—a drunkard's child!

(Go, hear, and see, and feel, and know  
All that my soul hath felt and known  
Then look within the wine cup's glow;  
See if its brightness can atone;  
Think of its flavor would you try,  
If all proclaimed,—'Tis drink and die.

Tell me how I hate the bowl,—  
*Hate* is a feeble word;  
I loathe, abhor, my very soul  
By strong disgust is stirred  
Whene'er I see, or her; or tell  
Of the DARK BEVERAGE OF HELL!

PLEDGE WITH WINE.

This selection may be easily converted into an effective dialogue by omitting the words and joining the parts between the remarks of the bride and her attendants. The company should be dressed in wedding attire.

"PLEDGE with wine—pledge with wine!"  
cried the young and thoughtless  
Harry Wood. "Pledge with  
wine," ran through the brilliant crowd.

The beautiful bride grew pale—the decisive hour had come,—she pressed her white hands together, and the leaves of her bridal wreath trembled on her pure brow; her breath came quicker, her heart beat wilder. From her childhood she had been most solemnly opposed to the use of all wines and liquors.

"Yes, Marion, lay aside your scruples for this once," said the judge in a low tone, going towards his daughter. "the company expect it: do not so seriously infringe upon the rules of etiquette;—in your own house act as you please; but in mine, for this once please me."

Every eye was turned towards the bridal pair. Marion's principles were well known.

Henry had been a convivialist, but of late his friends noticed the change in his manners, the difference in his habits—and to night they watched him to see, as they sneeringly said, if he was tied down to a woman's opinion so soon.

Pouring a brimming beaker, they held it with tempting smiles towards Marion. She was very pale, though more composed, and her hand shook not as smiling by her, she gratefully accepted the crystal tempter and raised it to her lips. But scarcely had she done so, when a very hand was arrested by her piercing exclamation of "Oh, how terrible!" "What is it?" cried one and all, thronging together, for she had slowly carried the glass at arm's length, and was fixedly regarding it as though it were some hideous of feet.

"Wait," she answered, while an inspired light shone from her dark eyes. "wait and I will tell you. I see." She added, slowly pointing one jewelled finger at the sparkling ruby liquid, "a sight that begets all description; and yet listen: I will paint it for you if I can: It is a lonely spot; tall mountains, crowned with verdure, rise in awful sublimity around; a river runs through, and bright flowers grow to the water's edge. There is a thick, warm mist that the sun seeks vainly to pierce; trees, lofty and beautiful, wave to the airy motion of the birds; but there, a group of Indians gather; they sit to and fro with something like sorrow upon their dark brows; and in their midst lies a manly form, but his cheek, how deathly; his eye wild with the fitful fire of fever. One friend stands beside him, nay, I should say kneels, for he is bowing that poor head upon his breast.

"Genius in ruins. Oh! the high, holy-looking brow! Why should death mark it, and he so young?" Look how he throws the damp curls! see him clasp his hands! hear his thrilling shrieks for life! mark how he clutches at the form of his companion, imploring to be saved. Oh! hear him call piteously his father's name; see him twine his fingers together as he shrieks for his sister—his only sister—the twin of his soul—weeping for him in his distant native land.

"See!" she exclaimed, while the bridal party shrank back, the untasted wine trembling in their faltering grasp, and the judge fell, overpowered, upon his seat; "see! his arms are lifted to heaven; he prays, how wildly, for mercy! hot fever rushes through his veins. The friend beside him is weeping; awe-stricken, the dark men move silently, and leave the living and dying together."

There was a hush in that princely parlor, broken only by what seemed a smothered sob, from some manly bosom. The bride stood yet upright, with quivering lip, and tears stealing to the outward edge of her lashes. Her beautiful arm had lost its tension, and the glass, with its little troubled red waves, came slowly towards the verge of her vision. She spoke again; every lip was mute. Her voice was low, faint, yet awfully distinct: she still fixed her sorrowful glance upon the wine cup.

"It is evening now; the great white moon is coming up, and her beams lie gently on his forehead. He moves not, his eyes are set in their sockets; dim are their piercing glances; in vain his friend whispers the name of father and sister—death is there. Death! and no soft hand, no gentle voice to bless and soothe him. His head sinks back! one convulsive shudder! he is dead!"

A groan ran through the assembly, so vivid was her description, so meekly her look so inspired her manner, that what she described seemed actually to have taken place then and there. They noticed also, that the bridegroom hid his face in his hands and was weeping.

"Dead!" she repeated again, her lips quivering faster and faster, and her voice more and more broken: "and there they scoop him a grave; and there, without a shroud, they lay him down in the damp, reeking earth. The only son of a proud

father, the only idolized brother of a fond sister. And he sleeps to day in that distant country, with no stone to mark the spot. There he lies—my father's son—my own twin brother! a victim to this deadly poison." "Father," she exclaimed, turning suddenly, while the tears rained down her beautiful cheeks, "father, shall I drink it now?"

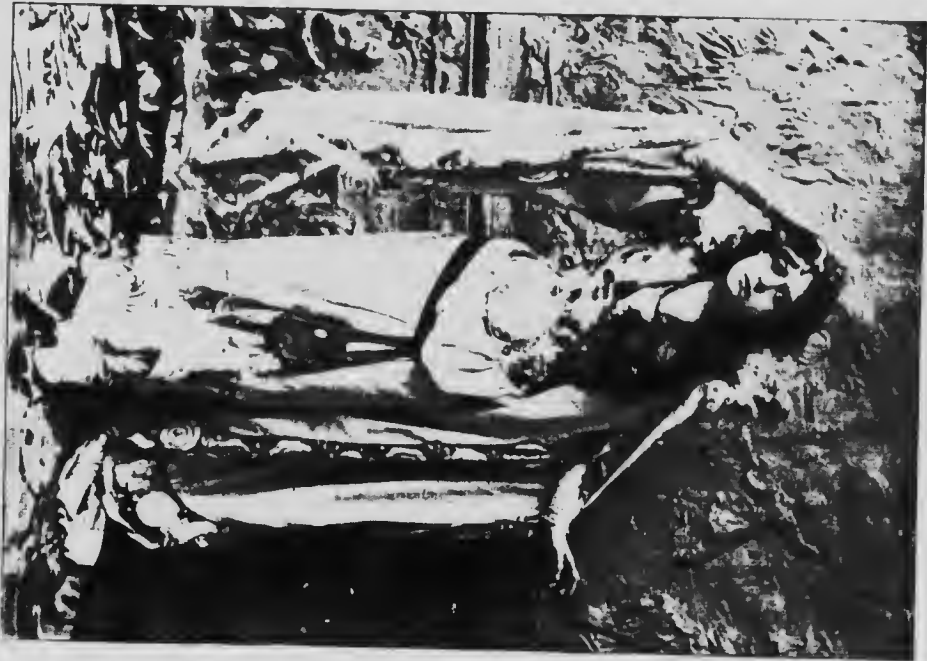
The form of the old judge was convulsed with agony. He raised his head, but in a smothered voice he faltered—"No, no, my child; in God's name, no."

She lifted the glittering goblet, and letting it suddenly fall to the floor it was dashed into a thousand pieces. Many a fearful eye watched her movements, and instantaneously every wineglass was transferred to the marble table on which it had been prepared. Then as she looked at the fragments of crystal, she turned to the company, saying: "Let no friend, hereafter, who loves me, tempt me to peril my soul for wine. Not firmer the everlasting hills than my resolve, God helping me, never to touch or taste that terrible poison. And he to whom I have given my hand; who watched over my brother's dying form in that last solemn hour, and buried the dear wanderer there by the river in that land of gold, will, I trust, sustain me in that resolve. Will you not, my husband?"

His glistening eyes, his sad, sweet smile was her answer.

The judge left the room, and when an hour later he returned, and with a more subdued manner took part in the entertainment of the bridal guests, no one could fail to read that he, too, had determined to dash the enemy at once and forever from his princely rooms.

Those who were present at that wedding, can never forget the impression so solemnly made. Many from that hour foreswore the social glass.



**MARIE BURROUGHS**  
 Go stand where I have stood and see the strong man in how  
 With quansons, teeth, lips batted in his eye and cold and hard brow



**HACKETT**  
 In "Little Koppel"



**FAITH IN THE RED, WHITE AND BLUE**  
A Pose by Baby Lottie Moore

(294)

(Suggestions for Tableaux)

**"I'M A LITTLE FLOWER GIRL  
DRESSED UP LIKE A LADY"**

"I'M A LITTLE FLOWER GIRL  
DRESSED UP LIKE A LADY"

(294)  
(Suggestions for Tableaux)

FAITH IN THE RED, WHITE AND BLUE  
A Poem by Baby Lottie Morse

PART IX

LITTLE FOLKS' SPEAKER

The following selections, though arranged and adapted especially for children from 4 to 12 years of age, may be recited by grown up people with excellent effect in impersonating child character. Entertainers will find in this collection many pleasing pieces with which to answer *encores* especially after the rendering of lengthy or difficult numbers.

As a suggestion to those who train the little fellows we would say "the artlessness of a child is the highest art." Above all things therefore, *let the little speakers be natural.* See that they comprehend the real spirit of the pieces and are able to take, for the time, the characters upon themselves. That done your task will be to teach them to speak distinctly. Natural child nature will take care of the rest.

THE BABY.

WHERE did you come from, baby dear?  
*Out of the creche, here into the here,*

Where did you get your eyes so blue?  
*Out of the sky as I came through,*

What makes the light in them sparkle and  
spit?  
*Some of the starry spikes left in*

Where did you get that little ten?  
*I found it waiting when I got here,*

What makes your forehead so smooth and  
high?  
*A soft hand stroked it as I went by,*

What makes your cheek like a warm white  
rose?  
*Something better than any one knows,*

Whence that three cornered smile or bliss?  
*Three angels gave me at once a kiss,*

Where did you get that pearly ear?  
*God spoke, and it came out to hear,*

Where did you get those arms and hands?  
*Love made itself into hooks and bands,*

Feet, whence did you come, you darling  
things?  
*From the same box as the cherubs' wings,*

How did they all just come to be you?  
*God thought of about me, and so I grew,*

But how did you come to us, you dear?  
*God thought of you, and so I am here,*  
GEORGE MACDONALD

HOW THE SERMON SOUNDED TO BABY.

I KNOW a littledarling  
With lovely golden curls,  
With cheeks like apple blossoms,  
And teeth like rows of pearls.

His ways are dear and winning,  
And though he is not three,  
He's very good at meeting—  
As sweet as sweet can be.

But one day when the sermon  
Seemed rather long (he thought,)  
His eyes went straight to mamma's  
And her attention sought



And then he softly whispered,  
 With just a little fret—  
 " Say, mamma, ain't d it preacher  
 Dot free *holler* in yet ?"  
 MRS. J. M. HUNTER.

## LAMENT OF A LITTLE GIRL.

**M**y brother Will, he need to be  
 The nicest kind of girl,  
 He wore a little dress like me,  
 And had his hair in curls.  
 We played with dolls and tea sets, then  
 And every kind of toy ;  
 But all those good old times are gone,  
 Will turned into a boy.

Mamma made him little suits,  
 With pockets in his pants,  
 And cut off all his yellow curls  
 And sent them to my aunts ;  
 And Will, he was so pleased, I believe  
 He almost jumped for joy,  
 And I must own I didn't like  
 Will turned into a boy.

And now he plays with horrid tops  
 I don't know how to spin,  
 And marbles that I try to shoot,  
 But never hit nor win,  
 And leapfrog— I can't give a " back "  
 Like Charlie, Frank or Roy ;  
 Oh, no one knows how bad I feel  
 Since Will has turned a boy.

A LITTLE GIRL'S SPEECH ABOUT HER  
SILE.

**I** love my papa, that I do,  
 And mamma says she loves him too ;  
 And both of them love me, I know,  
 A thousand ways their love they show,  
 But papa says he'll miss some day  
 With some me in camp I'll run away.

## A BOY'S MOTHER.

**M**y mother, she's so good to me,  
 If I was good as I could be,  
 I couldn't be as good. No, su,  
 Even my boy be good as me !  
 She loves me when I'm glad or mad ;  
 She loves when I'm good or bad ;

An' what's the funniest thing she says  
 She loves me when she punishes.

I don't like her to punish me ;  
 That don't hurt, but it hurts to see  
 Her cryin'—nen I cry ; an' nen  
 We both cry—an' be good again.

She loves me when she cuts and sews  
 My little coat and Sunday clothes ;  
 An' when my pa comes home to tea  
 She loves him 'most as much as me.

She laughs and tells him all I said,  
 An' grabs me up an' pats my head ;  
 An' I hug her an' hug my pa,  
 An' love him pnt' high much as ma.

JAMES WHITCOMB RILEY.

## WHY I'D RATHER BE A BOY.

*I Boy Little Boy's Speech.*

**I** AM just a little fellow, and I can't say  
 much. My speech is this : I am glad  
 I am a boy ! I had rather be a boy  
 than a girl, or anything. Boys have good  
 times. They can swim and skate and  
 coast, ride horseback, climb trees, play hop-  
 toad, make cartwheels of themselves and  
 slide down the banisters ; and most girls  
 can't. I wouldn't be a girl—no — not if  
 you'd give me the best jack-knife in the  
 world !

## GRANDMOTHER'S CHAIR.

**G**RANDMOTHER sits in her old arm chair  
 Looking so placid and sweet ;  
 Smiling so kindly all the while,  
 On the little ones at her feet.  
 They love to be near grandmother's chair,  
 To feel her dear hand on their head,  
 For so well they know, it is grandmother's  
 way.  
 And they are never afraid.

It was grandmother, too, to whom they  
 would go,  
 With all of their troubles each day ;  
 For grandmother knew just what to do,  
 In such a kind, loving way  
 If a cut, or a bruise, or a little sad heart,  
 Came to her chair for relief,

It was grandmother's way at once to re-  
spond.

To soothe every childish grief.

But grandmother sits no more in her chair;

'Tis vacant, and silent, and lone;

She left us one day—now long ago—

'Tis sad to know she is gone.

We love the old chair; 'tis bound to our  
hearts

With cords of the strongest love;

We touch it reverently as we pass.

As we think of the dear one above.

We are sorry we ever were cross to her,

Or gave her a moment of pain;

We are sure we'd be very kind to her

Could she only be with us again.

ALICE M. PAYNTER

### A GOOD COUNTRY.

*For a very little girl.*

The speaker should wear the national colors, either combined in a dress or as decorations to a white dress.

I WEAR these three colors to—

The beautiful red, white and blue,

Because 'tis the Fourth of July.

And I thought I'd celebrate too.

I know that our country began

(Though I'm sure I cannot tell why.)

One morning so long, long ago.

And that was the Fourth of July.

But one thing for certain and sure

I've found out, although I'm so small,

'Tis a country good to be in

For little folks, big folks and all.

### THE MEANING OF THE AMERICAN FLAG.

*Recitation for a Boy.*

THE American flag means, then, all that the fathers meant in the Revolutionary War; it means all that the Declaration of Independence meant; it means all that the Constitution of a people, organizing for justice, for liberty and for happiness meant.

The American flag carries American ideas, American history, and American feelings.

Beginning with the colonies and coming down to our time, in its sacred heraldry.

in its glorious insignia, it has gathered and stored chiefly this supreme idea—DIVINE RIGHT OF LIBERTY IN MAN.

*Every color means liberty, every thread means liberty, every form of star and beam of light means liberty—liberty through law, and laws for liberty.* Accept it, then, in all its fullness of meaning. It is not a painted rag. It is a whole national history. It is the Constitution. It is the Government. It is the emblem of the sovereignty of the people. It is the Nation.

HENRY WARD BEECHER

### KATIE'S WANTS.

For a little girl, 4 to 6 years old. Dress to speak naturally and distinctly.

I WANT Christmas tree,

Yes, me do;

Want an orange on it,

Lots of candy, too.

Want some new dishes,

Want a red pail,

Want a rocking horse

With a very long tail.

Want a little watch

That says, "Tick, tick!"

Want a newer dolly,

'Cause Victoria's sick

Want so many things

Don't know what to do;

Want a little sister,

Little brother, too.

Won't you buy 'em, mamma?

Tell me why you won't?

Want to go to bed?

No, me don't.

EVA M. TAPPAN.

### WHY BETTY DIDN'T LAUGH.

"WHEN I was at the party,

Said Betty (aged just four),

"A little girl fell off her chair,

Right down upon the floor;

And all the other little girls

Began to laugh but me—

I didn't laugh a single bit,"

Said Betty, seriously.

"Why not?" her mother asked her,  
 Full of delight to find  
 That Betty—bless her little heart!—  
 Had been so sweetly kind.  
 "Why didn't you laugh, darling?  
 Or don't you like to tell?"  
 "I didn't laugh," said Betty,  
 "'Cause it was me that fell!"

#### THAT'S BABY.

*Repeat the words, "That's baby," each way and each rising in  
 flexion, every time growing more emphatic.*

ONE little row of ten little toes  
 To go along with a brand new nose,  
 Eight little fingers and two new thumbs  
 That are just as good as sugar plums—  
 That's baby.

One little pair of round, new eyes,  
 Like a little owl's, so big and wise,  
 One little place they call a mouth,  
 Without one tooth from north to south—  
 That's baby.

Two little cheeks to kiss all day,  
 Two little hands so in his way,  
 A brand new head, not very big,  
 That seems to need a brand new wig—  
 That's baby.

Dear little row of ten little toes!  
 How much we love them nobody knows;  
 Ten little kisses on mouth and chin;  
 What a shame he wasn't born a twin—  
 That's baby.

#### THE ONLY CHILD.

WHICH is my nicest plaything?  
 I really cannot tell;  
 I have a china dolly,  
 I have a silver bell.

I have a string of beads;  
 My mother often tells me  
 I have all a baby needs.  
 But if I had a brother  
 As big as cousin Ben,  
 Or if I had a sister  
 Like little Lilly Fen,  
 We should have *such* times together,  
 'Twould drive the neighbors wild—  
 Oh! it's very lonesome  
 To be an only child!

#### THE NEW BABY.

MUMZERS bought a baby—  
 Little bits of zing;  
 Zink I mos' could put him  
 Froo my rubber ring.

Ain't he awful ugly?  
 Ain't he awful pink?  
 Just come dowl from heaven!—  
 Dat's a fib, I zink.

Doctor told annuzer  
 Great big awful lie;  
 Nose ain't out of joyent—  
 Dat ain't why I cry.

Zink I ought to love him?  
 No, I won't—so zere!  
 Nassy, crying baby—  
 Ain't got any hair.

Send me off wiz Biddy  
 Every single day;  
 "Be a good boy, Charley—  
 Run away and play."

Dot all my nice kisses—  
 Dot my place in bed;  
 Meen to take my drumstick  
 And hit him on ze head.

#### DOLL ROSY'S BATH.

*Scene.—A toy wash tub, small girl comes on with  
 doll.*

'TIS time Doll Rosy had a bath,  
 And she'll be good I hope;  
 She likes the water well enough,  
 But doesn't like the soap.

*(Proceeds to undress the doll, which done, she  
 continues.)*

Now soft I'll rub her with a sponge,  
 Her eyes and nose and ears,  
 And splash her fingers in the bowl  
 And never mind the tears.

*(Having finished she holds the doll up in surprise.)*

There now—oh, my! what have I done?  
 I've washed the skin off—see!  
 Her pretty pink and white are gone  
 Entirely! oh, dear me!  
*(Hugs doll up and runs off stage.)*

## LULU'S COMPLAINT.

I 'SE a poor 'tittle sorrowful baby,  
For B'idget is 'way down 'tairs;  
My titten has scatched my fin'er,  
And Dolly won't say her p'ayers.

I hain't seen my bootiful mamma  
Since ever so long ado,  
An' I ain't her tinnest baby  
No longer, for B'idget says so.

Mamma dot anoder *new baby*,  
Dod dived it—He did—yes erday,  
An' it kies, it kies—oh! so defful!  
I wis' He would take it away.

I don't want no 'sweet 'tittle sister;  
I want my dood mamma, I do;  
I want her to tiss me and tiss me,  
An' tall me her p'ecious Lulu.

I dess my dear papa will bin' me  
A 'tittle dood titten some day;  
Here's nurse wid my mamma's 'new baby,  
I wis' she would tate it away.

Oh! oh! what tinnest red h'ers!  
It sees me 'ite out of its eyes;  
I dess we will teep it and dive it  
Some can'y whenever it kies.

I dess I will dive it my dolly  
To play wid 'mos' every day;  
An' I dess, I dess—Sav, B'idget,  
Ask Dod not to tate it away.

## LITTLE TOMMIE'S FIRST SMOKE.

I 've been sick.  
Mamma said 'mokin' was a nasty,  
dirty, disgraceful hab'it, and had for the  
window curtains

Papa said it wasn't. He said all wise  
men 'moked, and that it was good for rheu-  
matism, and that he didn't care for the win-  
dow curtains, not a—that thing what busts  
and drowns people; I forgot its name. And  
he said women didn't know much anyway,  
and that they couldn't reason like men.

So next day papa wasn't nice a bit—that  
day I frew over the acowarium, and papa  
'panked me—and I felt as if I had the rheu-  
matism 'ever' time I went to sit down, and  
so I just got papa's pipe and loaded it and

'moked it, to cure rheumatism where papa  
'panked me.

And they put mustard plaster on my tum-  
nick till they most burned a hole in it, I  
guess.

I fink they fought I was going to die.

I fought so too.

Mamma said I was goin' to be a little  
cherub, but I fought I was goin' to be awful  
sick. Nurse said I was goin' to be a cherub,  
too—then she went to put a nuzzar mustard  
plaster on. I didn't want her to, and she  
called me somefing else. I guess that was  
'cause I frew the mustard plaster in her  
face.

I don't want to be a cherub, anyway; I  
rather be little Tommie a while yet. But  
I won't 'moke any more. I guess mamma  
was right. Maybe I'm sunfin' like a win-  
dow curtain. 'Mokin' isn't good for me.

## A LITTLE BOY'S WONDER.

*For a Bright Little Fellow of Five Years.—in  
Frock.*

I WONDER, oh! I wonder what makes ve  
sun go wound.

I wonder what can make ve fowers tum  
popin' from ve gwound.

I wonder if my mamma loves Billy morn'n  
me;

I wonder if I'd beat a bear a chubin' up a  
tree;

I wonder how ve angels 'member every  
body's p'ayers.

I wonder if I didn't leave my sandwich on  
ve stairs.

I wonder what my teacher meant about 'a  
twinthful heart'.

I guess 'tis finkin' untul Jack will surely  
bring my cat.

I wonder what I'd do if I should hear a  
lion wear;

I bet I'd knock 'im on ve head, and lay him  
on ve floor.

I wonder if our Farver knew how awful I  
did feel.

When Tom's pie was in my pottet, and I  
wead, "You shall not steal."

I wonder if, when boys get big, it's dreadful  
in ve dark.

I wonder what my doggie thinks when he  
begins to bark.

I wonder what vat liddle says who hollers  
so and sings  
I wonder, oh! I wonder lots and lots of  
over hugs

### CHRISTMAS HAS COME.

Sung at the Christmas party given by the  
children of the First Baptist Church, New York,  
at the residence of Mrs. J. C. Smith, 1234  
Broadway, on December 25, 1912.

CHRISTMAS day has come at last  
And I am glad 'tis here,  
For, don't you think, for *this one day*,  
I've wanted just a year,  
I'm sure it should have come before,  
As sure as I'm alive;  
Fifty-two Sundays make a year,  
And I've counted *each with pride*,  
There's one thing makes me very glad,  
As glad as I can be;  
The years grow *short* as we grow *old*,  
And that will just suit me,  
I wish 'twas Christmas every month—  
That's long enough to wait—  
For all the presents that I want,  
A year is very late,  
We'd have a tree, then every month,  
And presents nice and new;  
(*A wife in the audience says, "Where would  
the money come from?"*)  
Do Christmas trees cost anything?  
(*A wife, "I guess they do!"*)  
Then one a year will do  
And now I'll take my seat, dear friends,  
And wait to hear my call;  
For I've a present on the tree,  
And I hope it is a doll

### LITTLE KITTY.

First published in "The Little Lotts"  
1914, No. 1.

ONCE there was a little kitty  
Whiter than snow;  
In the barn she used to frolic,  
Long time ago

In the barn a little mouseie  
Ran to and fro;  
For she heard the kitty coming,  
Long time ago.

Two black cows had little liddle,  
Black as a shoe;

And they spied the little mouseie,  
Long time ago

Nine pearl teeth had little Liddle,  
All in a row;

And they bit the little mouseie,  
Long time ago.

When the teeth bit little mouseie,  
Little mouseie cried: "Oh!"  
But she got away from kitty  
Long time ago

Kitty White so shily comes  
To catch the mouseie Gray;  
But mouseie hears her sottly step,  
And quickly runs away

### AMONG THE ANIMALS.

First published in "The Little Lotts"  
1914, No. 1.

ONCE many morning, just for a lark,  
I jumped and stamped on my new  
Noah's ark:

I crushed an elephant, smashed a gun,  
And snapped a camel clean in two;

I finished the wolf without half trying,  
The wild hyena and roaring lion;  
I knocked down Ham, and Japheth, too,  
And cracked the legs of the kangaroo.

I finished, besides, two pigs and a donkey,  
A polar bear, opossum and monkey;  
Also the lions, tigers and cats,  
And dromedaries and tiny rats.

There wasn't a thing that didn't feel,  
Sooner or later, the weight o' my heel,  
I felt as grand, as grand could be,  
But oh, the whipping my mammy gave me!

### MARY AND THE SWALLOW.

A Disturbed Poem by Little Lotts

Published in "The Little Lotts"  
1914, No. 1.

MARY The lilacs are in blossom, the  
cherry flowers are white,  
I hear a sound above me, a twitter  
of delight;  
It is my friend the swallow, as sure as  
I'm alive!

- I'm very glad to see you! Pray, when did you arrive?
- S.* I'm very glad to get here, I only came to-day  
I was this very morning a hundred miles away.
- M.* It was a weary journey—how tired you must be!
- S.* Oh no! I'm used to traveling—and it agrees with me.
- M.* You left us last September—and pray where did you go?
- S.* I went South for the winter. I always do, you know.
- M.* The South?—How do you like it?
- S.* I like its sunny skies;  
And round the orange blossoms, I caught the nicest flies.  
But when the spring had opened, I wanted to come back.
- M.* You're still the same old swallow—  
Your wings are just as black.
- S.* I always wear dark colors: I'm ever on the wing.  
A sober suit for traveling I think the proper thing.
- M.* Your little last year's nestlings—do tell me how they grow.
- S.* My nestlings are great swallows—and mated long ago.
- M.* And shall you build this summer among the flowers and leaves?
- S.* No—I have taken lodgings beneath the stable eaves.  
You'll hear each night and morning me twitter in the sky.
- M.* That sound is always welcome—  
Now good bye!
- Good bye.

MARY ANN DEARLY.

#### THEY SAY.

**T**he subject of my speech to you  
We hear of every day.  
'Tis simply all about the fear  
We have of what *they say*.  
How happy all of us could be,  
If as we go our way,  
We did not stop to think and care  
So much for what *they say*."

We never dress to go outside,  
To church, to ball, or play,  
But everything we wear or do  
Is ruled by what *they say*."

Half of the struggles we each make  
To keep up a display  
Might be avoided, were it not  
For dread of what *they say*."

The half of those who leave their homes  
For Long Branch and Cape May  
Would never go, if it were not  
For fear of what *they say*."

One reason why I'm now so scared  
Of parson the weakness, pray,  
Is that I'm thinking all the while,  
Of *me* what will *they say*."

But so 'twill be, I judge, as long  
As on the earth folks stay,  
Then 'll always be, with wise and fools,  
That dread of what *they say*."

#### TIME ENOUGH.

*Appropriate to Thanksgiving, or Harvest Time, or on a Harvest.*

**T**wo little squirrels, out in the sun—  
One gathered nuts, the other had none;  
'Time enough yet,' his constant refrain  
Summer is still just on the wane.  
Listen, my child, while I tell you his fate,  
He roused him at last, but he roused him too late.  
Down fell the snow from a pitiless cloud,  
And gave little squirrel a spotless white shroud.

Two little boys, in a school room, were played;  
One always perfect, the other disgraced,  
'Time enough yet for learning,' he said,  
I will climb, by and by, from the foot to the head.

Listen, my friends, their looks are turned gray,  
One is a governor, slitted to day,  
The other, a pauper, looks out at the door.

Of the almshouse, and idles his days as of  
yore.

Two kinds of people we meet every day;  
One is at work, the other at play,  
Living uncared for, dying unknown,  
The busiest hive hath ever a drone.

#### THE BLUE AND THE GRAY.

*Decoration Day Entertainment*

THEY sat together, side by side,  
In the shade of an orange tree;  
One had followed the flag of Grant,  
The other had fought with Lee.

The boy in blue had an empty sleeve,  
A crutch had the boy in gray;  
They talked of the long and weary march,  
They talked of the bloody fray.

"My chief is dead," the Johnny said,  
"A leader brave was he  
And sheathed for ever at Lexington,  
Doth hang the sword of Lee.

"My leader dead," the boy in blue  
Spoke low and with a sigh—  
And all the country mourning lay  
The day that Grant did die."

"God bless both our Lee and Grant!"  
The vet ran said, and then  
In heartfelt tones the answer came  
From the Southern heart—"Amen!"

#### A LITTLE BOY'S LECTURE

*The Boy Speaks at a Lecture on the History of  
Spain and Portugal, by the*

LADIES AND GENTLEMEN:—Nearly four  
hundred years ago the mighty mind  
of Columbus, in a long unknown  
sea, clasped this new continent in its  
embrace.

A few centuries later arose one here who  
now lives in all our hearts as the Father of  
his Country—An able warrior, a sagacious  
statesman, a noble gentleman. Yes, Chris-  
topher Columbus was *great*. George Wash-  
ington was *great*. But here, my friends, in  
this glorious twentieth century is a *great*

And so it is that the world is full of  
great men and women, and it is our  
duty to study their lives and their  
deeds, and to learn from them the  
wisdom and the courage which  
led them to their great achievements.

#### DIALOGUE FOR TWO BOYS.

*Jack Frost and Tom Ruddy.*

A large boy, dressed in white, looking very cold, may represent Jack Frost. A smaller boy, with rubber chucks, warm coat, and gloves, in a pair of skates, slung over his arms, should represent Tom Ruddy.

*Jack Frost:*

WHO are you, little boy, on your way to  
the meadow,

This cold winter day with your skates and  
your sled—O?

*Tom Ruddy:*

My name is Tom Ruddy—and though it is  
snowing,  
To the meadow, to skate and to coast, I am  
going.

*Jack Frost:*

You had better turn back now, my little  
friend Tommy,  
For the ground it is stiff and the day it is  
stormy.

*Tom Ruddy:*

No, sir, if you please—I do love this cold  
weather,  
And my coat is of wool, and my shoes are  
of leather.

*Jack Frost:*

To nip you and pinch you and chill you I  
study,  
Unless you turn back and run home, Thomas  
Ruddy.

*Tom Ruddy:*

And who may you be so to talk to me, this  
sun?  
And what have I done you should in a  
such a fuss sit?

*Jack Frost:*

My name and my calling I will not dissem-  
ble;  
Jack Frost is my name, Tom! so hear the  
and tremble!

*Tom Ruddy:*

Oh, you are that Frost, then, whose touch  
is so bitter!



**LITTLE LORD FAUNTILERROY**  
A Pose by Little Lottie Braxton

(256)

(Size: 1000 for Little Lord)



**CHILD OF THE NORTH**  
A Pose by a Little Eskimo Boy





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**STRICTLY CONFIDENTIAL**

For information of the... will be given to a son  
Suggest in the Table of

Who makes all our window panes sparkle  
and glitter!

*Jack Frost:*

Yes, I am Jack Frost, and now, Tom, I'm  
coming  
To chill you all over, your finger tips numb-  
ing.

*Tom Ruddy:*

My fingers lie snug in my gay little mit-  
tens.  
And the fur on my cap is as warm as a kit-  
ten's.

*Jack Frost:*

I will breathe on your ears till they tingle  
so fear me.  
And scamper, Tom! scamper! Boo-hoo!  
Do you hear me?

*Tom Ruddy:*

I hear you, I know you and if you can  
match me  
In sliding and coating, come catch me.  
Jack catch me! *Runs*

*Jack Frost:*

Stop! stop! He is gone, all my terrors de-  
fying;  
To scare boys like Tom I had better stop  
trying.

#### A SCHOOL GIRL'S PRESENTATION SPEECH.

DEAR TEACHER— I have been requested  
by the girls of this school (or institu-  
tion) to offer you a slight token of  
our affection and regard. I cannot tell you  
how delighted I am to be the means of con-  
veying to you the expression of our united  
love. What we offer you is a poor symbol  
of our feelings, but we know you will  
receive it kindly, as a simple indication of  
the attachment which each one of us  
cherishes for you in her heart of hearts.  
You have made our lessons pleasant to  
us—so pleasant that it would be ungrateful  
to call them tasks. We know that we have  
often tried your temper and forbearance,  
but you have dealt gently with us in our  
waywardness, teaching us, by example as

well as precept, the advantages of kindness  
and self control. We will never forget you.  
We shall look back to this school (or in-  
stitution) in after life, not as a place of  
penance, but as a scene of mental enjoy-  
ment, where the paths of learning were  
strewn with flowers; and whenever memory  
recalls our school days, our hearts will  
warm toward you as they do to day. I  
have been requested by my school-mates  
not to address you formally, but as a be-  
loved and respected friend. In that light,  
dear teacher, we all regard you. Please  
accept, with our little present, our earnest  
good wishes. May you always be as happy  
as you have endeavored to make your  
pupils—and may they—nothing better could  
be wished for them—be always as faithful  
to their duties to others as you have been  
in your duties to them.

#### CHILDREN'S DAY.

THESE SONGS ARE FROM A SERIES OF MONTHLY LECTURES  
GIVEN BY THE REV. J. W. B. WALKER, D. D., AT THE  
NEW YORK THEOLOGICAL SEMINARY.

DEAR friends and teachers, kind and true,  
You're welcome—one and all;  
We think it very kind that you  
Have heard the children's call

Some little songs we have to sing  
Some little words to say—  
We pray you listen patiently,  
For this is *Children's Day*.

Great things have we to tell to you,  
Of children far away,  
Who have no parents, good like ours—  
No happy homes have they

They never heard of God's dear Son,  
Who left His home above,  
And suffered on the cruel cross,  
That all might know His love.

We want to bear the news to them,  
But we are weak and small;  
Unless encouragement we have  
Naught can we do at all.

And so, dear friends, we welcome you,  
Your presence, courage brings;  
We hope to pray, before you leave,  
The strength in *little things*.

## WORDS ON WELCOME.

*An Opening Address for School or Sunday School Entertainment.*

**K**IND friends and dear parents, we welcome you here  
To our nice pleasant school room, and  
teacher so dear;  
We wish but to show how much we have  
learned,  
And how to our lessons our hearts have  
been tuned.

But hope you'll remember we all are quite  
young,  
And when we have spoken recited and  
sung,  
You will pardon our blunders, which, as all  
are aware,  
May even extend to the President's chair.

Our life is a school-time, and till that shall  
end,  
With our Father in heaven for teacher and  
friend,  
Oh, let us perform well each task that is  
given,  
Till our time of probation is ended in  
heaven.

## THE FIRST PAIR OF BREECHES.

*For a Bright Little Boy of 5 Years*

**I**VE got a pair of breeches now,  
And I'll have to be a man;  
I know I can if just I try,  
My mamma says I can!

I'm going to school now very soon,  
And learn my A, B, C;  
My mamma says I'm too young yet,  
But I am 'way past three.

And I've got pockets in my pants,  
To put my pencil in;  
For mamma says that I must write  
In school when I begin.

I'll soon be tall as papa—now  
I'll grow as fast as I can,  
And don't you think that very soon  
I'll be a full-grown man?

## WHEN MAMMA WAS A LITTLE GIRL.

*For a Girl of 7 or 8 Years with a Sassy Air*

**W**HEN mamma was a little girl  
(Or so they say to me)

She never used to romp and run,  
Nor shout and scream with noisy fun,  
Nor climb the apple tree,  
She always kept her hair in curl,—  
When mamma was a little girl.

When mamma was a little girl  
(It seems to her you see)  
She never used to tumble down,  
Nor break her doll, nor tear her gown,  
Nor drink her papa's tea,  
She learned to knit, "plain," "seam," and  
"purle,"  
When mamma was a little girl.

But grandma says it must be true—  
"How fast the seasons o'er us whirl!  
Your mamma, dear, was just like you,  
When she was grandma's little girl."

## THE WATERMILLION.

**T**HERE were a watermillion  
Growing on a vine,  
And there were a pickaninny  
A-watching it all the time.

And when that watermillion  
Were a ripening in the sun,  
And the stripes along its jacket  
Were coming one by one,

That pickaninny hooked it,  
And toting it away,  
He ate that entire million  
Within a single day.

He ate the rind and pieces  
And finished it with vim,  
And then that watermillion  
Just up and finished him.

## AN OPENING ADDRESS.

*Speak in a Half-Embarrassed and Conversational Tone.*

**I** AM a very little boy (or girl), and I suppose that is why the teacher puts me first to-day. But I am big enough to tell you that we are very glad to see you.

I hope you will like this school very much. We will sing our best songs, and say our prettiest verses, and be just as good as we can all the time you stay, for we want you to come again.

(*Straighten up with dignity and speak loud and strong.*)

And now I'll say my speech—This is it

Kind friends, we welcome you to-day  
With songs of merry glee;  
Your loving smiles we strive to win  
Each face we love to see.

Sweet welcomes then to one and all,  
And may your smiles approve,  
And may we never miss the light  
Of faces that we love.

#### CLOSING ADDRESS.

KIND friends who have listened to our efforts to-day, I thank you in the name of the whole school for your presence and your attention. We hope we have not disappointed you. With many of us it has been our first attempt at public speaking. Long ago, a boy declaimed—before much such an audience, I dare say, as this—who said: "Tall oaks from little acorns grow;" and it is just as true to-day as then. We are fitting ourselves, little by little, to fill the places of the men and women of to-day. Years hence, you may hear from us mingling with the great world, helping forward, in one way and another, life's good work.

Teacher, we thank you for all your kind endeavors to do us good. May your good wishes for us be all fulfilled in years to come.

Schoolmates, we part companionship to-day to go to our several homes, our various amusements, and our separate work. We part friends, and carry with us pleasant memories of the happy faces here. May our future lives be as useful as our term has been pleasant. And may the world, the great school in which we are all scholars, find us faithful in all the good lessons we have to learn;—in short, may we make our lives a grand success, and be admitted to a higher school in the life to come.

And now, friends all, with thanks for the past, and good wishes for the future, it is mine to say good bye.

#### AN ADDRESS TO A TEACHER.

Choose a manly boy who will look the teacher in the eye and speak distinctly.

DEAR TEACHER: The pleasant duty has been assigned me by my schoolmates of presenting you this token as an evidence of our lasting esteem, friendship, and love. We could not consent to part with you without leaving in your hands some memorial, however trifling, of deep and abiding gratitude for your unceasing efforts to benefit us. When in future days you look upon this memento, let it be a pleasant token of the deepest love and reverence of our young hearts.

#### VALEDICTORY.

I now, kind friends, devolves on me  
To speak our Val-e-dic-to-ry;  
You've seen our exhibition through,  
We've tried to please each one of you—  
And if we've failed in any part,  
Lay it to *head* and not to *heart*;

We thank you for your presence here,  
With kindly smiles our work to cheer,  
Our youthful zeal you do inspire  
To set our mark a little higher—  
But there's much more than words can  
tell,—  
So thanking you we'll say—*Adieu, well.*

#### THE BEST OF MENAGERIES.

My pa's the best menagerie  
That ever any one did see;  
I need no pets when he is by  
To make the days and hours fly,  
For any bird or beast or fish  
I want, he'll be whene'er I wish.

For instance, if I chance to want  
A safe and gentle elephant,  
He'll fasten on his own big nose  
One of my long black woolen hose,  
And on his hands and bended knees  
Is elephantine as you please,

And truly seems to like the sport  
Of eating peanuts by the quart.

Then, when I want the lion's roar,  
He'll go behind my bedroom door,  
And growl until I sometimes fear  
The king of beasts is really near;  
But when he finds my courage dim  
He peeps out, and I know it's him.

And he can "meow" just like a cat—  
No Tom can beat my pa at that—  
And when he yowls, and dabs, and spits,  
It sends us all off into fits,  
So like it seems that every mouse  
Packs up his things and leaves the house.

Then, when he barks, the passers-by  
Look all about with fearsome eye,  
And hurry off with scurrying feet  
To walk upon some other street,  
Because they think some dog is there,  
To rush out at 'em from his lair.

And, oh, 'twould make you children laugh  
When papa plays the big giraffe.  
He'll take his collar off, you know,  
And stretch his neck an inch or so,  
And look down on you from above,  
His eyes so soft and full of love.  
That, as you watched them, you would  
think  
From a giraffe he'd learned to blink.

'Tis as a dolphin, though, that he  
Is strongest, as it seems to me,  
And I don't know much finer fun  
Than sitting in the noonday sun  
Upon the beach and watching pop,  
As in the ocean he goes flop.  
And makes us children think that he's  
A porpoise from across the seas.  
And when he takes a tin tube out,  
And blows up water through the spout,  
The stupidest can hardly fail  
To think they see a great big whale!

And that is why I say to you  
My Pa's a perfect dandy zoo,  
The very best menagerie  
That ever you or I did see,  
And what is finest let me say,  
There never is a cent to pay!

G. V. DRAKE.

#### VACATION TIME.

*Droll Speech for a Boy of 10 Years at Closing  
Exercises of School.*

VACATION time at last is here,  
The jolliest time in all the year;  
Away with books, pencil and pens,  
Now is the time to visit our friends.  
We always to the country go—  
Me and my youngest brother Joe—  
We jump the fences, climb the trees,  
Run through the medders chasin' bees,  
Eat peaches and apples, plums and grapes,  
And get in an orful lot of scrapes!  
But then it's vacation time, you know,  
I don't think folks ought to mind things so

One day last summer Joe and me  
Went down to the medder the bull to see  
We couldn't git a very good look at him  
So we let down the bars and walked right in  
Oh, you oughter seen his shiny eyes—  
Joe said "he's takin in our size!"  
And he frightened us so,—Oh, good stars!  
We clean forgot to put up the bars.  
And that mean old bull, as shore's you're  
born,  
Walked right through them bars into grand  
pa's corn,  
And Joe and me didn't know what to do,  
As ear after ear we seen him chew.  
Grandpa made an awful fuss,  
And 'lowed it happened all through us;  
But then 'twas vacation time, you know,  
I don't think he ought to minded it so.

I tell you my grandma knows how to  
bake—  
You never tasted such pies and cake.  
One day we wuz hungry and wanted a bite  
But grandma she wuz nowhere in sight.  
So we thought we'd just help ourself.  
The things were on a high up shelf,  
So we got a chair and had to tip toe;  
And that clumsy feller—my brother Joe—  
I just give him a little bit of a tilt,  
An' he set down flat in a pan of milk.  
Grandma had an orful time makin' his  
clothes clean,  
And said we spoiled every bit of her cream—  
But then, 'twas vacation time, you know,  
I don't think grandma got mad at Joe

Grandma's dog Rover's a nice old chap,  
 But he likes to take his afternoon nap.  
 Joe and me spied him asleep one day,  
 And thought we'd make him git up and  
 play,  
 So we slipped in the milk house and got a  
 tin pail,  
 And tied it fast to old Rover's tail,  
 And then we skeered him, and he runn'd  
 like sin,  
 And he rattled and banged and spoiled the tin  
 Grandma came out, and all the rest,  
 And she said, "*You boys must be persessed!*"  
 And, if we didn't leave the animals and  
 things alone,  
 She'd pack our clothes and send us home  
 But then at vacation time, you know—  
 I don't think folks ought to mind things so.

MARY B. RHEINFELDT.

#### THE BLUEBELL'S REWARD.

Two little bluebells, growing side by  
 side,  
 Talked to a sunbeam, out for a ride;  
 One thought the sunbeam rude in his way,  
 While the other one listened, but little to  
 say.

The floweret complained that the sunbeam  
 did wrong  
 In making his calls so exceptionally long,  
 Declared: "If he dared stay as long next  
 day,  
 She would close up her house, and go far,  
 far away."

The dear little floweret which silently stood,  
 And quietly fastened her quaint dainty hood,  
 Was wooed by the sunbeam and changed to a flower  
 to a flower  
 Of exquisite beauty high up on a bower.

So children beware of the bluebell's com-  
 plaint,  
 And let your retorts to your elders be faint;  
 Thus gain by your silence the bower so  
 bright,  
 And thank the dear Father who leads you  
 aright.

He'll bid every cloud from your sky to de-  
 part  
 And smiles in good pleasure at each kind,  
 patient heart;

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Thro' sunshine and showers be brave and  
 be strong,  
 Remembering ever, right conquers all  
 wrong

ANNA T. HACKMAN.

#### THE BOY WHO DID NOT PASS.

This selection may be made more attractive by introducing an elderly gentleman to represent the boy's father. Let the father recite the first stanza, and John, a manly boy, reply with the remainder. At the close, the father, clasping John's hand, says: "I believe you will, my boy," and they leave the stage arm in arm.

"So, John, I hear you did not pass;  
 You were the lowest in your class—  
 Got not a prize of merit.  
 But grumbling now is no avail;  
 Just tell me how you came to fail,  
 With all your sense and spirit?"

"Well, sir, I missed 'mong other things,  
 The list of Egypt's shepherd kings  
 (I wonder who does know it).  
 An error of three years I made  
 In dating England's first crusade;  
 And, as I am no poet,  
 I got Euripides all wrong,  
 And could not write a Latin song;  
 And as for Roman history,  
 With Hun and Vandal, Goth and Gaul,  
 And Gibbon's weary 'Rise and Fall,'  
 'Twas all a hopeless mystery.

"But, father, do not fear or sigh  
 If Cram' does proudly pass me by,  
 And pedagogues ignore me;  
 I've common sense, I've will and health,  
 I'll win my way to honest wealth;  
 The world is all before me.

"And though I'll never be a Grecian,  
 Know Roman laws or art Phœnician,  
 Or sing of love and beauty,  
 I'll plow, or build, or sail, or trade,  
 And you need never be afraid  
 But that I'll do my duty."

#### THE QUEER LITTLE HOUSE.

Suitable for a bright little girl to recite. She should be taught proper modulation and expression of face.

THERE'S a queer little house,  
 And it stands in the sun.  
 When the good mother calls

The children all run,  
While under her roof,  
They are cozy and warm,  
Though the cold wind may whistle  
And bluster and storm.

In the daytime, this queer  
Little house moves away,  
And the children run after it,  
Happy and gay;  
But it comes back at night,  
And the children are fed,  
And tucked up to sleep  
In a soft feather bed.

This queer little house  
Has no windows nor doors--  
The roof has no shingles,  
The rooms have no floors--  
No fire place, chimney,  
Nor stove can you see,  
Yet the children are cozy  
And warm as can be.

The story of this  
Funny house is all true,  
I have seen it myself.  
And I think you have, too,  
You can see it to-day,  
If you watch the old hen,  
When her downy wings cover  
Her chickens again.

#### A BOY'S LECTURE ON "KNIVES."

This lecture will be most effective, delivered in a boy's natural style. Try to imitate the boy's actions. The real art of rendering this selection is in being artlessly natural.

**L**ADIES AND GENTLEMEN: My subject is knives. There are two kinds of knives. I will mention them—eating-knives and jack-knives. You must not put eating-knives in your mouth, you can a jack-knife, because then you do not have any fork—I mean when you are eating raw sweet potatoes or raw turnips, or any raw things out of doors. You can do nineteen things with a jack-knife. I will mention them—whittle, sharpen pencils, clip off finger-nails and thumb ones, play mum'l-ti-peg, cut knots, punch holes, shock out clams and oysters, clean fishes, cut your name on anything, eat apples and pumpkin pi—seeds and other things make whistles, whet it on a

whet-stone, cut your fingers with it, break it, swap it, lose it, find it, give it away. Every fellow that borrows a jack-knife ought to give it right back again. I don't mean before he is done with it.

A jack knife is made of two parts. I will mention them—the handle and the blade. You can have a knife with six blades, if anybody will give you one. Your father and mother hardly ever give you a six bladed. They do not think it is best. Some little fellows have numb jack knives. Numb jack knives are made not to cut, my little brother has a numb jack knife. Jack knives are very easy to lose. A fellow almost always loses his knife. He feels very sorry when he first finds out he cannot find his knife. He does not believe that knife is lost. He keeps feeling in his pocket, for he believes it is there some where under his ball or his jews-harp, or his pocket handkerchief, or amongst the crumbles. Then he begins and empties out all these things, and turns his pocket inside out, and shakes it, and stands up, and shakes his trousers leg, and looks down on the floor, and puts them all in again, and then he begins to hunt.

One day I lost my knife, and I hunted for it in ninety-seven different places. I will mention them—in my mother's work-basket, in her other work-basket, in her darn stocking bag, in eight of her bureau drawers, in six cracks of the floor, up garret, in the ash-pail, all over eight floors crawling, in the cookie-pot, in my mother's pocket, in the baby's cradle, in the apple-barrel, on four top shelves, on seventeen other shelves, in the spoon-holder, in ten of my father's pockets, in fourteen of my big brother's pockets, in four of my pockets, on six mantelpieces, in the waste basket, in my sister's doll-house, in her bureau drawer, in the bed-clothes chest, in my mother's trunk, in four of my sister's pockets, and all the time my knife was in my trousers-leg inside of the outside part of the trousers-leg, back of the lining of it.

Ladies and gentlemen: Many thanks for your kind attention. My next lecture will be on "Swapping."

MRS. ABBY MORTON DIAS  
in *Wide Awake*

## GEORGE WASHINGTON.

For Washington's birthday entertainment. See page 307. All boys. Let each boy hold a card with date in view of audience during recitation.

1732.—IN seventeen hundred thirty two  
George Washington was born;  
Truth, goodness, skill, and glory  
high,  
His whole life did adorn.

1775.—In seventeen hundred seventy five,  
The chief command he took  
Of all the army in the State,  
And ne'er his flag forsook.

1783.—In seventeen hundred eighty-three,  
Retired to private life,  
He saw his much loved country  
free  
From battle and from strife.

1789.—In seventeen hundred eighty-nine  
The country with one voice,  
Proclaimed him President to  
shine,  
Blessed by the peoples choice.

1799.—In seventeen hundred ninety-nine  
The Nation's thens were shed,  
To see the Patriot life resign,  
And sleep among the dead.

All.—As "first in war, and first in peace"  
As patriot, father, friend,  
He will be blessed till time shall  
cease,  
And earthly life shall end.

## BOYS WANTED.

"WANTED, a boy." How often we  
These very common words may  
see,

Wanted—a boy to errands run,  
Wanted for everything under the sun.  
All that the men to-day can do  
To-morrow the boys will be doing too,  
For the time is ever coming when  
The boys must stand in place of men.

Wanted—the world wants boys to-day,  
And she offers them all she has for pay.  
Honor, wealth, position, fame,  
A useful life and a deathless name.

Boys to shape the paths for men,  
Boys to guide the plow and pen,  
Boys to forward the tasks begun.

The world is anxious to employ  
Not just one, but every boy  
Whose heart and brain will e'er be true  
To work his hands shall find to do,  
Honest, faithful, earnest, kind;  
To good awake, to evil blind;  
Heart of gold without alloy.  
*Wanted: The world wants such a boy.*

## WHAT A BOY CAN DO.

THESE are some of the things that a boy  
can do:

He can whistle so loud the air turns  
blue;

He can make all the sounds of beast and  
bird,  
And a thousand noises never heard.

He can crow or cackle, or he can cluck  
As well as a rooster, hen, or duck;  
He can bark like a dog, he can low like a  
cow,  
And a cat itself can't beat his "me ow."

He has sounds that are ruffled, striped and  
plain;

He can thunder by as a railway train,  
Stop at the stations a breath, and then  
Apply the steam and be off again.

He has all his powers in such command  
He can turn right into a full brass band,  
With all of the instruments ever played,  
As he makes of himself a street parade.

You can tell that a boy is very ill  
If he's wide awake and keeping still.  
But earth would be—God bless their  
noise!—

A dull old place if there were no boys.

## BABY'S LOGIC.

*Catchy Encore Selection.*

SHE was ironing her dolly's new gown  
Maid Marian, four years old,  
With her brows puckered down  
In a paining frown  
Under her tresses of gold.



'Twas Sunday, and nurse coming in  
 Exclaimed in a tone of surprise:  
 "Don't you know it's a sin  
 Any work to begin  
 On the day that the Lord sanctifies?"

Then, fittng her face like a rose,  
 Thus answered this wise little tot:  
 "Now, don't you suppose  
 The good Lord he knows  
 This little iron ain't hot?"

ELIZABETH W. BELLAMY.

#### A SCHOOL IDYL.

**R**AM it in, cram it in;  
 Children's heads are hollow,  
 Slam it in, jam it in;  
 Still there's more to follow—  
 Hygiene and history,  
 Astronomic mystery,  
 Algebra, histology,  
 Latin, etymology,  
 Botany, geometry,  
 Greek and trigonometry.

Ram it in, cram it in;  
 Children's heads are hollow.

Rap it in, tap it in,  
 What are teachers paid for?  
 Bang it in, slam it in;  
 What are children made for;  
 Ancient archaeology,  
 Aryan philology,  
 Prosody, zoology,  
 Physics, clinietology  
 Calculus and mathematics,  
 Rhetoric and hydrostatics

Howl it in, coax it in;  
 Children's head's are hollow

Scold it in, mould it in;  
 All that they can swallow.  
 Fold it in, mould it in;  
 Still there's more to follow.  
 Faces pinched, and sad, and pale,  
 Tell the same minding tale—  
 Teil of moments robbed from sleep,  
 Meals untasted, studies deep,  
 Those who've passed the furnace  
 through,  
 With aching brow, will tell to you  
 How the teacher crammed it in,  
**Rammed it in, jammed it in,**

Crunched it in, prached it in,  
 Rubbed it in, clubbed it in,  
 Pressed it in, enessed it in,  
 Rapped it in and slapped it in—  
 When their heads were hollow.  
 "REHOBOTH SUNDAY HERALD"

#### A FOURTH OF JULY RECORD

*Suitable to Fourth of July Entertainment.*

- I** was a wide awake little boy  
 Who rose with the break of day;
- 2** were the minutes he took to dress,  
 Then he was off and away
- 3** were his leaps when he cleared the stairs,  
 Although they were steep and high;
- 4** was the number which caused his haste,  
 Because it was Fourth of July I
- 5** were his pennies which went to buy  
 A package of crackers red;
- 6** were the matches which touched them off  
 And then he was back in bed.
- 7** big plasters he had to wear  
 To cure his fractures sore,
- 8** were the visits the doctor made,  
 Before he was whole once more.
- 9** were the dolorous days he spent  
 In sorrow and pain: but then
- 10** are seconds he'll stop to think  
 Before he does it again.

LILIAN DYNENOR RICE

#### DAYS OF THE WEEK.

*For Seven Little Boys and Girls, Teacher or  
 some Large Boy or Girl Should Speak.*

**T**HE days of the week once talking to  
 gether  
 About their housekeeping, their  
 friends and the weather,  
 Agreed in their talk it would be a nice  
 thing  
 For all to march, and dance, and sing;  
 So they all stood up in a very straight row  
 And this is the way they decided to go:

*(Let seven children stand up, and as day of week is called, take places, each one equipped with the things the speaker mentions.)*

First came little Sunday, so sweet and good,  
With a book in her hand, at the head she stood.

Monday skipped in with soap and a tub,  
Rubbing away with a rub a dub dub,  
With board and iron came Tuesday bright,  
Talking to Monday in great delight  
Then Wednesday—the dear little cook—  
Came in,

Riding cock horse on his rolling-pin,  
Thursday followed with broom and brush,  
Her hair in a towel and she in a rush,  
Friday appeared, gaily tripping along;  
He scoured the knives, and then he was gone,  
Saturday last, with a great big tub,

Into which we all jump for a very good rub.  
*(The children march and sing to the tune of  
"Good Morning, Merry Sunshine.")*

Children of the week are we,  
Happy, busy, full of glee,  
Often do we come this way,  
And you meet us every day,  
Hand in hand we trip along,  
Singing as we go a song,  
Each one may a duty bring,  
Though it be a little thing.

*(All bow, and taking up the articles retire from the stage in order, Sunday, Monday, etc.)*

MARY ELY PAGE.

IF I WERE YOU.

**I**F I were you and went to school  
I'd never break the smallest rule,  
And it should be my teacher's joy  
To say she had no better boy,  
And 'twould be true,  
If I were you.

If I were you, I'd always tell  
The truth, no matter what befell;  
For two things only I despise,  
A coward heart and telling lies;  
And you would, too,  
If I were you.

WHAT TO DRINK.

**I** THINK that every mother's son  
And every father's daughter,  
Should drink at least till twenty-one

Just nothing but cold water.  
And after that, they might drink tea,  
But nothing any stronger;  
If all folks would agree with me,  
They'd live a great deal longer.

THE BLESSED ONES.

*School's School Entertainment. Select nine Children, stand them in line, and one by one step forward and speak.*

**B**LESSED are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peace makers: for they shall be called the children of God.

Blessed are they that are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

*(All stand in line and repeat together.)*

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

FROM MATTHEW, 5. 2-12.

TWENTY-THIRD PSALM.

Suited for church or Sunday school. Arranged for five little boys, or for a quartet, or for a quartet and a soloist, or for a soloist and a quartet, or for a quartet and a soloist, or for a soloist and a quartet.

FIRST SPEAKER.

**T**HE Lord is my shepherd;  
I shall not want.

SECOND SPEAKER.

He maketh me to lie down in green pastures;  
He leadeth me beside the still waters;

## THIRD SPEAKER

He restoreth my soul ;  
He leadeth me in the path of righteousness  
for His name's sake.

## FOURTH SPEAKER.

Yea, though I walk through the valley of  
the shadow of death,  
I fear no evil; for Thou art with me;  
Thy rod and Thy staff they comfort me.

## FIELD SPEAKER.

Thou preparest a table before me in the  
presence of mine enemies ;  
Thou anointest my head with oil ;  
My cup runneth over.

## ALL TOGETHER.

Surely goodness and mercy shall follow (me)  
*us* all the days of (my) *our* (life)  
*lives*;  
And (I) *we* will dwell in the house of the  
Lord for ever.

## REMEMBER, BOYS MAKE MEN.

**W**HEN you see a ragged urchin  
Standing wistful in the street,  
With torn hat and kneeless trousers,  
Dirty face and bare red feet ;  
Piss not by the child unloading,  
Smile upon him. Mark me, when  
He's grown he'll not forget it.  
For, remember, boys make men.

When the buoyant youthful spirits  
Overflow in boyish freak,  
Clide your child in gentle accents,  
Do not in your anger speak ;  
You must sow in youthful bosoms  
Seeds of tender mercies ; then  
Plants will grow and bear good fruitage,  
When the cting boys are men.

Have you never seen a grandunc,  
With his eyes aglow with joy,  
Bring to mind some act of kindness  
Something said to him a boy ?  
Or relate some slight or coldness,  
With a brow all clouded, when  
He said they were too thoughtless  
To remember boys make men ?

Let us try to add some pleasures  
To the life of every boy,  
For each child needs tender interest  
In its sorrows and its joys ;  
Call your boys home by your brightness  
They'll avoid a gloomy den,  
And seek for comfort elsewhere—  
And remember, boys make men.

## TALE OF A DOG AND A BEE.

**G**REAT big dog  
Head upon his toes,  
Tiny little bee  
Settles on his nose.

Great big dog  
Thinks it is a fly,  
Never says a word,  
Winks mightily sly.

Tiny little bee  
Tickle-doggie's nose—  
Thinks like as not  
'Tis a blooming rose.

Dog smiles a smile,  
Winks his other eye,  
Chuckles to himself  
How he'll catch a fly.

Then he makes a snap  
Mighty quick and spry,  
Gets the little bug  
But doesn't catch the fly

Tiny little bee  
Alive and looking well,  
Great big dog,  
Mostly gone to swell.

*Moral:*

Dear friends and brothers all,  
Don't be too fast and free,  
And when you catch a fly,  
Be sure it ain't a bee.

## WHEN FATHER CARVES THE DUCK.

**W**E all look on with anxious eyes  
When father carves the duck,  
And mother almost always sighs  
When father carves the duck ;  
Then all of us prepare to rise,

And hold our ribs before our eyes,  
And be prepared for some surprise,  
When father carves the duck.

He braces up and grabs a fork  
Whenever he carves a duck,  
And won't allow a soul to talk  
Until he's carved the duck.  
The fork is jabbed into the sides,  
Across the breast the knife he slides  
While every careful person hides  
From flying chips of duck.

The platter's always sure to slip  
When father carves a duck,  
And how it makes the dishes skip!  
Potatoes fly amuck!  
The squash and cabbage leap in space,  
We get some gravy in our face,  
And father mutters Hindoo grace  
Whenever he carves a duck.

When he have learned to walk around  
The dining room and pluck  
From off the window sills and walls  
Our share of father's duck  
While father groans and blows and jaws  
And swears the kitchen was full of flaws,  
And mother laugh at him because  
He couldn't carve a duck.

E. V. WRIGHT

**QUESTIONS ABOUT WOMEN.**

For the only School Entertainment, published by the Little Joke Speaker, and the only one of its kind, see the Little Joke Speaker, published by the Little Joke Speaker, and the only one of its kind.

**W**HAT two men were hidden in a well  
by a woman? 2 Sam. xvii. 18, 19.

2. What man asked his servant to  
kill him after he had been mortally wounded  
by a woman? Judges ix. 53, 54.

3. What man owed his own life and  
that of his countrymen to a woman? Esther  
ix. 15, 16.

4. What king caused a good man to be  
stoned because he loved the man's wife? 2  
Sam. xi. 14, 15.

5. What man made a vow which involv-  
ed the life of his own daughter? Judges  
xi. 30, 31, 34.

6. What man once received most hospi-  
table treatment from a woman whom he  
sought, though she knew him not? Gen.  
xxiv. 17-19.

7. What man was deceived by a woman,  
and then treacherously slain by her? Judges  
iv. 18, 21.

8. What man once refused to go to  
battle unless the woman he was addressing  
would conduct it? Judges iv. 8, 9.

9. What man was saved from death by  
his wife's pretending he was sick? 1 Sam.  
xix. 12, 14.

10. What man was twice betrayed by  
his wife through avowal of love? Judges  
xix. 16, 17, and xv. 15, 17.

11. What woman judged Israel? Judges  
iv. 4, 5.

12. What woman reigned over Israel  
six years? 2 Chron. xxii. 10, 12.

**AN EASTER BONNET.**

**L**ITTLE Miss Violet, blooming and sweet,  
Has her new Easter bonnet all trimmed  
and complete;  
The brim is rich purple with hair lines of  
black  
It flares at the front and fits close at the  
back,  
There's a bow-knot of yellow and strings of  
pea green—  
A prettier bonnet has never been seen.

But Miss Violet's careful, and keeps it well  
hid  
In her underground handbox, and holds fast  
the lid;  
If Easter is early, and March winds are  
cold,  
You'll not have a glimpse of the purple and  
gold,  
But when Easter comes late, you will see  
the whole place  
Grow bright with Miss Violet's beauty and  
grace.

**THE MISSIONARY HEN.**

*Good for Church or Sunday School  
Entertainment.*

**I**KNOW a finny little lad—  
We call him careful Ben—  
Who has among his many pets  
A missionary hen.

"A missionary hen!" you say,  
"What sort of fowl is that?"

Just listen, and you'll all agree  
That she is called just right.

Now Benny went to Sunday school,  
And there he heard them tell  
About the children far away  
Who hear no Sabbath bell;

Who never heard of Jesus' name  
Nor how He came to earth,  
And gave His life upon the cross  
To save their souls from death.

He knew they had no pleasant homes,  
No teachers kind and true  
To tell them of a Saviour's love,  
Or what they ought to do.

Ben's pocketbook was very lean,  
The pennies there were few;  
But Bennie's mother helped him out—  
She gave him work to do.

He climbed the mow to hunt the eggs,  
He crawled beneath the barn;  
And his reward was one old hen  
That he might call his own.

Dear me! the way that old hen laid  
Was wonderful to view!  
She seemed to know her business well,  
And sought to mind it too.

She was a missionary hen,  
For all her eggs he sold  
For pennies for the mission box—  
They were as good as gold.

Ben's pennies now were never scarce  
He did not have to beg;  
For this old hen was like the goose  
That laid the golden egg.

She raised a brood of ten fine chicks,  
Ben drafted them all in  
To swell the ranks and revenue,  
Of his missionary hen.

#### SONG OF THE RYE.

At a Temperance or Thank-you entertainment, a shock of rye may be placed on the stage, and a certain and the teacher will be able to explain it. "Why is this rye so stout?" "It is stout because it has the stoutest grain for making whiskey, which destroys so many

thousand lives and ruins so many homes each year. Why is a lie on such an occasion as this?"

Then the boy or girl, with a clear, strong voice, speaks from behind the screen, so near the shock that it seems as if the voice came from the rye itself: "I come here, thank you, to defend myself. Man has made me his destroyer, when I am really his friend."

I WAS made to be eaten  
And not to be drank,  
To be thrashed in a barn,  
Not soaked in a tank.  
I come as a blessing  
When put through a mill,  
As a blight and a curse  
When run through a still.

Make me up into loaves,  
And the children are fed;  
But if into drink,  
I'll starve them instead.  
In bread I'm a servant,  
The eater shall rule;  
In drink I am master,  
The drinker a fool.

#### A ROUGH RIDER AT HOME.

MY pa's a great Rough Rider,  
He was one of Teddy's men,  
And he fought before  
El Camy  
In the trenches and the fen  
He came home sore and wounded,  
And I wish you'd see him eat;  
He's got an appetite, I guess,  
Is pretty hard to beat:

It's eat, and eat, and eat,  
And it's sleep, and sleep, and sleep;  
For ma won't let us make no noise,  
And so we creep, and creep,  
O, we bade him welcome home,  
And we're glad, he wasn't killed—  
But gee! he's got an appetite  
That never will be filled.

He says he caught the fever,  
And he had the ague, too;  
And he kind o' got the homesicks,  
And the waitin' made him blue.  
But when he reached the station,  
And we saw him from the gate,  
We were the happiest little kids  
You could find in any state.

HER PAPA.

My papa's all dressed up to-day ;  
 He never looked so fine ;  
 I thought when first I looked at  
 him,  
 My papa wasn't mine.

He's got a beautiful new suit—  
 The old one was so old—  
 It's blue, with buttons, oh, so bright  
 I guess they must be gold.

And papa's sort o' glad and sort  
 O' sad—I wonder why ;  
 And ev'ry time she looks at him  
 It makes my mamma cry.

Who's Uncle Sam? My papa says  
 That he belongs to him ;  
 But papa's joking, 'cause he knows  
 My uncle's name is Jim

My papa just belongs to me  
 And mamma. And I guess  
 The folks are blind who cannot see  
 His buttons marked U. S.

U. S. spells us. He's ours—and yet  
 My mamma can't help cry.  
 And papa tries to smile at me  
 And can't—I wonder why?

ARMY DIET.

My father says 'at sojers is  
 The braves' mens 'at ever was,  
 'At when they hears the shots go  
 "Whiz!"

They don't mind it a bit bekuz  
 The whiz means 'at you ain't got hit,  
 An' so they ist don't keer a bit.

Pa says 'at sojers knows a lot,  
 An' they can walk 'ist like one man,

An' aim so well 'at every shot  
 Will hit a sneakin' Spaniard, an'  
 He says they have to eat "hard tacks"  
 An' carry "raccoons" on their backs

But when I ast him why they do  
 He ist busts out a laughin',  
 He says, "You know a thing or two,  
 Me, sou!" an' laughs an' laughs again.  
 An' says, "'At's ist the very thing—  
 The sojers eats the tax, a 'ing!"

THE SPANISH WAR ALPHABET

The following alphabetical arrangement of facts, persons and places connected with the Spanish-American war may be used as a reading primer, or it may be prepared by twenty-five young stars each holding the large letter which he represents cut out of pasteboard fastened on a stick for carrying. Let each speaker step out of line to recite the verse referring to the letter in hand. When standing in line the letters should be held plainly in view of the audience forming a complete alphabet.

**A** is for Admiral, impassionate, cold,  
 Who waits for instructions, and does  
 as he's told.

**B** stands for Brooklyn, commanded by  
 Schley ;

The hottest of liners he takes on the fly.  
**C** is for Cuba, a tight little isle ;  
 To get which we may have to fight quite  
 a while.

**D** is—yes, Dewey, a teacher of Spanish ;  
 The first lesson came on all his pupils to  
 vanish.

**E** stands for Evans, who's never so happy  
 As when there's a chance to get in some-  
 thing "scrappy."

**F** is for Freedom, which means a great deal  
 When your neck has been under a vile  
 Spanish heel.

**G** is for Germany, whose rude employees  
 Should learn better manners; be taught  
 to say please.

**H** stands for Heroes, on land and on sea,  
 Who laid down their lives for their  
 friends' liberty.

**I**s for Insurgents, who holler for aid ;  
 Then eat up the rations and loaf in the  
 shade.

**J** is for Jones, Davy Jones, if you will,  
 Whose lockers we've twice had occasion  
 to fill.

**K** stands for King, the young King of  
 Spain,  
 Who's been led to regret what happened  
 the "Maine"

**L** is for Long, who has great common-  
 sense,  
 And in whom the people place all con-  
 fidence

**M**'s for McKinley, we welcome the fact  
 That he's handling this matter with very  
 great tact

**N** is for Nelson, Nelson A. Miles,  
 On whom we depend to o'ercome Spanish  
 wiles.

**O**'s the Oquendo, a powerful cruiser ;  
 But on a long pig hunt they managed to  
 lose her.

P's Porto Rico, the place had some forts,  
 But, no doubt, ere this they've been  
 knocked out of sorts.  
 Q is for Queen, most unhappy of ladies,  
 Who fears, perhaps rightly, our visit to  
 Cadiz.  
 R's for Reporters; they're well to the  
 fore,  
 But they mustn't imagine they're run-  
 ning this war.  
 S is for Shafter, a man of great girth,  
 In spite of which fact he is proving his  
 worth.  
 T stands for Toral, whose acted campaign  
 Was played for the gallery over in  
 Spain.  
 U is for Union, the only cement  
 To strengthen a State and disruptions  
 prevent.  
 V's for Vizeaya; she made a great show,  
 But proving a nuisance, we sent her  
 low.  
 W is for Wainwright, whose motto must  
 be  
 "The greater the odds, the better for me."  
 X is the cross that is put against Spain,  
 And means that she's out of the Blue  
 Book again.  
 Y's for the youngsters that sneaked to the  
 front.  
 And gave their poor mammas no end of  
 a hunt.  
 Z's for the zeal that has hall marked this  
 fight;  
 This quality wins when stamped upon  
 right.

A. C. NEIDHAM

#### THE PRICE HE PAID.

**T**ommy came to tell his playmate  
 Of a most successful trade.  
 "I've got just the best knife this  
 time--  
 Corkscrew, big and little blade,  
 Real pearl handle--cost a dollar  
 At the store a week ago;  
 But," and here he winked at Tommy,  
 "Didn't cost me that, you know.  
 "No, sir; what I traded for it  
 Wasn't worth a dime, I guess.  
 You have seen the chain Bob gave me--

Brass all through and nothing less  
 Well, he took a fancy to it,  
 When I hinted it was gold,  
 And he swapped his jack knife for it  
 My, but didn't he get sold?"

"Yes, perhaps," was Tommy's answer  
 In a grave and thoughtful way;  
 "But I think the knife has cost you  
 More than I would like to pay."  
 "You don't think that I got cheated?"  
 "Yes," was Tommy's quick reply,  
 "You could not afford to do it,  
 For you had to tell a lie."  
 "BROOKLYN EAGLE"

#### JOHNNY'S OPINION OF GRANDMOTHERS

A speech for a droll boy, should be spoken in a deliberate and thoughtful tone, as if reflecting.

**G**RANDMOTHERS are very nice folks;  
 They beat all the aunts in creation.  
 They let a chap do as he likes  
 And don't worry about education.

I'm sure I can't see it at all,  
 What a poor fellow ever could do  
 For apples and pennies and cakes,  
 Without a grandmother or two.

Grandmothers speak softly to ma's,  
 To let a boy have a good time;  
 Sometimes they will whisper, 'tis true,  
 'T'other way when a boy wants to climb.

Grandmothers have muffins for tea,  
 And pies, a whole row, in the cellar.  
 And they're apt (if they know it in time)  
 To make chicken-pies for a feller.

And if he is bad now and then,  
 And makes a great racketing noise,  
 They only look over their speers  
 And say, "Ah, these boys will be boys"

"Life is only so short at the best;  
 Let the children be happy to-day."  
 Then they look for a while at the sky,  
 And the hills that are far, far away.

Quite often, as twilight comes on,  
 Grandmothers sing hymns very low  
 To themselves, as they rock by the fire,  
 About heaven, and when they shall go

And then a boy, stopping to think,  
Will find a hot tear in his eye,  
To know what must come at the last,  
For grandmothers all have to die.

I wish they could stay here and pray,  
For a boy needs their prayers every  
night.  
Some boys more than others, I s'pose;  
Such fellers as me need a sight.

#### THE FAIRY PEOPLE'S SPINNING.

FOR little men and little maids,  
When night is just beginning,  
Oh, then, on quiet hills and glades  
The fairies start their spinning.

And fast each silver shuttle goes,  
In summer darkness chilly,  
To weave the redness of the rose,  
The whiteness of the lily.

To count the cunning little elves  
Would surely make you dizzy,  
They do not know their host themselves,  
These wee folk quaint and busy.

By brook and creek, by isle and shoal,  
By velvet field and valley,  
Dune Nature keeps their muster roll,  
So often as they rally.

And when the little children wake  
In sunny mornings early,  
There's o'er the lace the fairies make,  
A soft web tissie pearly.

It lightly folds o'er branch and stem,  
It shakes with dews a twinkle,  
And flings its cloth of gold and gem  
By many a filmy wrinkle.

So little men and maids may dream  
While trolls and elves are playing  
Their looms beneath the starlight's gleam,  
And silent hours are flying

MARGARET E. SANGSTER

#### TRUE BRAVERY.

*Presented for Boy and Girl of 10 and 12 Years.*  
Ralph. Good morning, Cousin Laura!  
I have a word to say to you.  
Laura. Only a word! It is yet  
half an hour to school-time, and I can listen.

R. I saw you yesterday speaking to that  
fellow Sterling—Frank Sterling.

L. Of course I spoke to Frank. What  
then? Is he too good to be spoken to?

R. Far from it. You must give up his  
acquaintance.

L. Indeed, Cousin Ralph! I must give  
up his acquaintance? On what compulsion  
must I?

R. If you do not wish to be cut by all  
the boys of the academy, you must cut  
Frank.

L. Cut! What do you mean by cut?

R. By cutting, I mean not recognizing an  
individual. When a boy who knows you  
passes you without speaking or bowing, he  
cuts you.

L. I thank you for the explanation.  
And I am to understand that I must either  
give up the acquaintance of my friend  
Frank, or submit to the terrible mortifica-  
tion of being "cut" by Mr. Ralph Burton  
and his companions!

R. Certainly. Frank is a boy of no spirit  
—in short, a coward.

L. How has he shown it?

R. Why, a dozen boys have dared him to  
fight, and he refuses to do it.

L. And is your test of courage a willing-  
ness to fight? If so, a bull dog is the most  
courageous of gentlemen.

R. I am serious, Laura; you must give  
him up. Why, the other day Tom Hard-  
ing put a chip on a fellow's hat, and dared  
Frank Sterling to knock it off. But Ster-  
ling folded his arms and walked off, while  
we all groaned and hissed.

L. You did? You groaned and hissed?  
Oh, Ralph, I did not believe you had so lit-  
tle of the true gentlemen about you!

R. What do you mean? Come, now, I do  
not like that.

L. Were you at the great fire last night?

R. Yes; Tom Harding and I helped work  
one of the engines.

L. Did you see that boy go up the  
ladder?

R. Yes; wouldn't I like to be in his  
shoes! They say the Humane Society are  
going to give him a medal; for he saved a  
baby's life and no mistake—at the risk of  
his own, too, everybody said so; for the  
ladder he went up was all charred and



weakened, and it broke short off before he got to the ground.

*L.* What boy was it?

*R.* Nobody could find out, but I suppose the morning paper will tell us all about it.

*L.* I have a copy. Here's the account: "Great fire; house tenanted by poor families; baby left in one of the upper rooms; ladder much charred; fireman too heavy to go up; boy came forward, ran up; seized an infant; descended safely; gave it into arms of frantic mother."

*R.* Is the boy's name mentioned?

*L.* Ay! Here it is! Here it is! And who do you think he is?

*R.* Do not keep me in suspense.

*L.* Well, then, he's the boy who was so afraid of knocking a chip off your hat—Frank Sterling—the coward, as you called him.

*R.* No! Let me see the paper for myself. There's the name, sure enough, printed in capital letters.

*L.* But, cousin, how much more illustrious an achievement it would have been for him to have knocked a chip off your hat! Risking his life to save a chip of a baby was a small matter compared with that. Can the gratitude of a mother for saving her baby make amends for the ignominy of being cut by Mr. Tom Harding and Mr. Ralph Burton?

*R.* Don't laugh at me any more, Cousin Laura. I see I've been stupidly in the wrong. Frank Sterling is no coward. I'll ask his pardon this very day.

*L.* Will you? My dear Ralph, you will in that case show that you are not without courage.

#### GRANDPA'S AVERSION TO SLANG.

It wasn't so when I was young—  
We used plain language then;  
We didn't speak of "them galoots,"  
Meannin' boys or men.

When speaking of the nice hand-write  
Of Joe, or Tom, or Bill,  
We did it plain—we didn't say,  
"He slings a nasy quill."

And when we saw a girl we liked,  
Who never failed to please,

We called her pretty, neat and good,  
But not "about the cheese."

Well, when we met a good old friend  
We hadn't lately seen,  
We greeted him, but didn't say,  
"Hello, you old sardine!"

The boys sometimes got mad an' fit;  
We spoke of kicks and blows;  
But now they "whack him on the snoot"  
Or "paste him on the nose."

Once when a youth was turned away  
By her he held most dear,  
He walked upon his feet—but now  
He "walks off on his ear."

We used to dance when I was young,  
And used to call it so;  
But now they don't—they only "sling  
The light fantastic toe."

Of death we spoke in language plain  
That no one did perplex;  
But in these days one doesn't die—  
He "passes in his cheeks."

We praised the man of common sense  
"His judgment's good," we said  
But now they say: "Well, that old plan  
Has he got a level head?"

It's rather sad the children now  
Are learnin' all such talk;  
They've learned to "chin" instead of chat,  
An' "waltz" instead of walk.

To little Harry yesterday—  
My grandchild, aged two—  
I said, "You love grandpa?" said he,  
"You bet your boots I do."

The children bowed to a stranger once,  
It is no longer so—  
The little girl, as well as boys,  
Now greets you with "Helloa!"

Oh, give me back the good old days,  
When both the old and young  
Conversed in plain, old-fashioned words  
And slang was never "slung."

B. TAYLOR.

## PART X

# ENCORES

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Every popular reciter is frequently called upon to respond to the applause of a well-pleased audience. It is a critical undertaking, and yet one is thought selfish or incapable who refuses. Experienced elocutionists avoid responding to an encore with a long or serious piece. Something short and pithy, different in character from the leading number, is more desirable. It is believed the following selections will meet the general popular tastes. Other numbers in this volume (especially in the Little Folks' Department when a child character is desired) will be found available.

### THE POOR INDIAN.

In an excited tone until the last line is reached. Observe the humor caused by the transition from the pathetic to the humorous.

I show him by his facon eye,  
His raven tress and mien of pride,  
Those dingy draperies, as they fly,  
Tell that a great soul throbs inside!

No eagle-feathered crown he wears,  
Capping in pride his kingly brow;  
But his crownless hat in grief declares,  
"I am an unthroned monarch now!"

O noble son of a royal line!"  
I exclaim, as I gaze into his face,  
How shall I knit my soul to thine?  
How right the wrongs of thine injured  
race?

"What shall I do for thee, glorions one?  
To soothe thy sorrows my soul aspires,  
I ask! and say how the Saxon's son  
May atone for the wrongs of his ruthless  
sires?"

He speaks, he speaks!—that noble chief!  
From his marble lips deep accents come,  
And I catch the sound of his mighty grief—  
"Pl' g' me free cent for git some rum!"

### JUST MY LUCK.

"NEVER had no luck  
Any way," he sighed;  
Fate has kep' me down,  
Or, at least, has tried;  
Never found a cent,  
All I've got I earned;  
No such word as luck,  
Fur as I'm concerned.

"Never had no help  
Anywhere," he said;  
"Always had to work  
For each bite o' bread!  
Never took a chance  
That I wasn't caught;  
Never won a bet,  
But I've lost a lot!"

"Never had no fun  
All my life," he cried;  
"Wish when I was born  
I could just of died!  
Bet you when I'm gone  
They'll invent some way  
Folks can live right on  
Till the judgment day,  
'Cause that there 'ud be  
Jist my luck!" said he.

S. E. KISBR.

## A MOTHER'S ADVICE.

If you want to please the men,  
 Daughter mine;  
 Learn a little bit of art,  
 Some good poetry by heart,  
 Languages to wit impart,  
 Music fine.  
 Know the proper way to dress,  
 How to comfort and caress,  
 Dance a little, gossip less,  
 Daughter mine

If you want to please the men,  
 Daughter mine;  
 Study how to mix a cake,  
 Learn to sew and boil and bake,  
 Say you cook for cooking's sake,  
 How divine!  
 Be a housewife, all the rest  
 Counts but little; truth confessed,  
 Such girls always marry best,  
 Daughter mine.

LALIA MITCHELL.

## INDIAN MIXED ORATORY.

A NATIVE Indian barrister of Bengal recently made the following unique address in court: "My learned friend, with more wind from a teapot, thinks to browbeat me from my legs; but this is a guerilla warfare. I stand under the shoes of my client and only seek to place my bone of contention clearly in your honor's eye. My learned friend merely, and vainly, mus musk upon the sheet anchors of my case. My client is a widow, your honor; a poor chhap, with one post-mortem son; a widow not able to eat more than one meal a day; so my poor client has not such physique or mind as to be able to assault the lusty complainant. Yet she has been deprived of some of her more valuable leather—that is, the leather of her nose. My learned friend has said that there is on the side of his client a respectable witness—namely a pleader; and since this witness is independent, therefore he should be believed. But your honor, with your honor's vast experience, is pleased enough to observe that truthfulness is not so plentiful as blackberries in this country

and I am sorry to say—though this witness is a man of my own feathers—that there are in my profession black sheep of every complexion, and some of them do not always speak gospel truth. Until the witness explains what has become of my client's nose-leather he cannot be believed. He cannot be allowed to raise a castle in the air by beating upon a bush. So, trusting in that administration of British justice on which the sun never sets, I close my case."

## AVAST THURRE, GEORGE.

If you can make the office, George,  
 You have the right of every man  
 To be the nation's President—  
 Provided he's American,  
 But somehow, when we think of it,  
 We're bound in sorrow to avast  
 We wish that you had held your peace  
 And left things stand just as they were

At your age politics, dear George,  
 Cannot be taken up with glee,  
 Particularly by a man  
 Who all his life has roamed the sea  
 The job you seem to hold a cinch  
 Is fraught with trials and troubles sore,  
 You'd wish within a month that you'd  
 Been blown up at Corregidor.

Your slate is clean; the people have  
 Been proud to honor you, dear George,  
 We hold it a misfortune that  
 The office bee begins to buzz.  
 We feel the idea that you hold  
 Is really one that's demon sent;  
 We want you for our hero, George  
 And not, sir, for our President

Be warned in time—dismiss the thought  
 Your friends who wish you well to  
 That you jack up your courage and  
 Put this ambition out of reach  
 But if you mean to see it through—  
 If you won't see you're being trucked—  
 Then, meaning well to you, we say  
 Her's hoping, George, that you  
 Liked!

WILLIAM HOSTER

UNFINISHED STILL.

*Encore—Suitable to follow a humorous piece*

A BABY'S BOOT and a skein of wool  
Faded, and soiled and soft;  
Odd things, you say, and no doubt  
you're right,  
Round a seaman's neck this stormy night,  
Up in the yards aloft.

Most like it's folly; but, mate, look here  
When first I went to sea,  
A woman stood on the far off strand,  
With a wedding ring on the small, soft  
hand  
Which clung so close to me.

My wife—God bless her!—The day before,  
She sat beside my foot;  
And the sunlight kissed her yellow hair,  
And the dainty fingers, delf and fair,  
Knitted a baby's boot.

The voyage was over, I came ashore;  
What, think you, found I there?  
A grave the daisies had sprinkled white  
A cottage empty and dark as night,  
And this beside the chair.

The little boot, 'twas unfinished still;  
The tangled skein lay near;  
But the kitter had gone away to rest,  
With the babe asleep on her quiet breast,  
Down in the church-yard dreen.

SARAH K. BOLTON

AUNT JEMIMA'S COURTSHIP.

*Excellent selection to follow a serious recitation*

WELL, girls—if you must know—reckon  
I must tell ye. Waal, 't was in the  
winter time, and father and I were  
sitting alone in the kitchen. We wur sit-  
ting that sort o' quiet like, when father sez,  
sez he to me, "Jemima!" And I sez,  
sez I, "What, sir?" And he sez, sez he,  
"Wain't that a rap at the door?" and I sez,  
sez I, "No, sir." Bimby, fither sez to me  
again, sez he, "Are you sure?" And I sez,  
sez I, "No, sir." So I went to the door,  
and opened it, and sure enough there stood  
a man. Waal, he came in and sat down by  
father, and father and he talked about  
almost everything you could think of; they  
talked about the farm, they 'alked about

the crops, and they talked about politics, and  
they talked about all other ticks.

Bimby father sez to me, sez he,  
"Jemima!" And I sez, sez I, "What,  
sir?" And he sez, "Can't ye have some  
cider?" And I sez, sez I, "I suppose so."  
So I went down cellar and brought up a  
pitcher of cider, and I handed some cider to  
father, and then I handed some to the man;  
and father he drinks, and then the man he  
drinks, till they drink it all up. After a  
while father sez to me, sez he, "Jemima!"  
And I sez, sez I, "What, sir?" And he sez,  
sez he, "Ain't it most time for me to be  
thinking about going to bed?" And I sez,  
sez I, "Indeed, you are the best judge of  
that yourself, sir." "Waal," he sez, sez  
he, "Jemima, bring me my dressing-gown  
and slippers." And he put them on and  
arter a while he went to bed.

And there sat that man; and bimby he  
began a hitching his chair up toward mine  
—oh, my! I was all in a flutter. And then  
he sez, sez he, "Jemima?" And I sez, sez  
I, "What, sir?" And he sez, sez he,  
"Will you have me?" And I sez, sez I,  
"No, sir!" for I was 'most scared to death.  
Waal, there we sat, and arter a while, will  
you believe me, he began oneking his chair  
closer and closer to mine, and sez he,  
"Jemima?" And I sez, sez I, "What  
sir?" And he sez, sez he, "Will you have  
me?" And I sez, sez I, "No sir!" Waal,  
by this time he had his arm around my  
waist, and I hadn't the heart to take it  
away, 'cause the tears was a rollin' down  
his cheeks, and he sez, sez he, "Jemima?"  
And I sez, sez I, "What sir?" And he sez,  
sez he, "For the third and last time, I  
shain't ask ye again, will ye have me?"  
And I sez, sez I, "Yes, sir."—fir I didn't  
know what else to say.

SOLA WOOD RUSK.

MRS. LOFTY AND I.

MRS. LOFTY keeps a carriage,  
So do I;  
She has dapple grays to draw it,  
None have I  
She's no prouder with her coachman  
Than an I

With my blue eyed laughing baby  
 Trundling by;  
 I hide his face, lest she should see  
 The cherub boy, and envy me  
 Her fine husband has white fingers,  
 Mine has not;  
 He could give his bride a palace,  
 Mine a cot;  
 Her's comes beneath the star light,  
 Ne'er comes she  
 Mine comes in the purple twilight,  
 Kisses me,  
 And prays that He who turns life's sands  
 Will hold his loy'd ones in His hands  
 Mrs. Lotty has her jewels,  
 So have I,  
 She wears her's upon her bosom,  
 Inside I;  
 She will leave her's at death's portals,  
 By and by;  
 I shall bear the treasure with me,  
 When I die,  
 For I have love, and she has gold;  
 She counts her wealth, mine can't be told.  
 She has those that love her station,  
 None have I  
 But I've one true heart beside me,  
 Glad am I,  
 I'd not change it for a kingdom,  
 No, not I;  
 God will weigh it in His balance  
 By and by;  
 And then the difference He will define  
 'Twixt Mrs. Lotty's wealth and mine

## HE CAME.

**T**HERE was a Don up in a tree,  
 And a Yankee down below;  
 "Come down," said the Yankee to  
 the Don,  
 But the Don was rather slow,  
 "What terms," he asked, "will you make  
 with me  
 if I come down to you?  
 No terms? Oh, Mr. Yankee man,  
 That'll never, never do."  
 The Yankee took aim with his gun  
 At the Don up in the tree;

"I'll shoot," he said, "if you don't come  
 down  
 Before I've counted 'three.'"  
 Athwart the Don's dark visage spread  
 A terrifying frown  
 But the Yankee counted "one" and "two,"  
 And the little old Don came down.

## THE VILLAGE CHOIR.

*A Parody on The Charge of the Light Brigade.*

**H**ALT a bar, halt a bar,  
 Half a bar onward,  
 Into an awful ditch,  
 Choir and precentor hutch,  
 Into a mess of pitch,  
 They led the Old Hundred,  
 Trebles to right of them,  
 Tenors to left of them,  
 Basses in front of them,  
 Bellowed and thundered.  
 Oh, that precentor's look,  
 When the sopranos took  
 Their own time and hook  
 From the Old Hundred.

Screeched all the trebles here,  
 Boggled the tenors there,  
 Raising the parson's hair,  
 While his mind wandered;  
 Theirs not to reason why  
 This psalm was pitched too high;  
 Thens but to gasp and cry  
 Out the Old Hundred.  
 Trebles to right of them,  
 Tenors to left of them,  
 Basses in front of them,  
 Bellowed and thundered.  
 Stormed they with shout and yell,  
 Not wise they rang, nor well,  
 Drowning the sexton's bell,  
 While all the church wondered.

Dire the precentor's glare,  
 Flashed his pitchfork in air,  
 Sounding the fresh keys to bear  
 Out the Old Hundred,  
 Swiftly he turned his back,  
 Reached he his hat from rack,  
 Them from the screaming pack,  
 Himself he sundered,  
 Tenors to right of him,  
 Trebles to left of him,

Discords behind him  
 Bellowed and thundered.  
 Oh, the wild howls they wrought  
 Right to the end they fought!  
 Some time they sang, but not,  
 Not the Old Hundred.

"ANDRÉS JOURNAL."

BONAPARTE TO THE BOER.

In March, 1849, General Peer Cronje, commanding an army of 10,000 Boers, was surrounded by a force of British under General Buller, on the M. d'Ar River, south Africa, and, after a desperate fight, was forced to surrender. Cronje and his army were sent to St. Helena—the exile home and death-land of Napoleon Bonaparte—for safe keeping.

W<sup>H</sup>ERE St. Helena's surf-dashed crags  
 jut from Atlantic's waves,  
 And winds shriek on from dawn to  
 dawn,  
 O'er countless sailor graves,  
 We hear a shout—well nigh a wail—  
 "Hail, Afric's Lion! Hail, Cronje,  
 hail!"

A superhuman, piercing call,  
 Hurled eastward to the land,  
 Which, rent by war and stained with gore,  
 Shrinks from the conqueror's hand,  
 Comes from a wraith on that lone  
 shore—  
 Wraith of a conquered conqueror.

Short-statured, booted, cloaked he stands,  
 His grim gaze turned aside  
 From Europe's plight, to note the fight  
 That nigh broke England's pride.  
 Gloom-visaged ghost, he hails the Boer,  
 Who, beaten, yet showed Britain war.

"Come, unconth farmer, fighting man,  
 To my sea-jailored tomb.  
 Although for naught alike we fought,  
 Ours is a common doom.  
 You strove for freedom for your kin,  
 While I great empires sought to win.

"I boded bondage to the world—  
 My fall relieved all lands,  
 While justice groans and Freedom moans  
 O'er your defeated bands.  
 But each was crushed by Albion's  
 might;  
 Steer hither: anchor in my bight

"Dwell here upon this lonely isle,  
 Where armies never tread;  
 And, man and ghost, we'll drink a toast  
 To both the quick and dead—  
 A gloomy, ghoulish, long wassail  
 For blasted hopes. Hail, Cronje, hail!"

THE NEW "LEST WE FORGET."

W<sup>H</sup>EN we've finished praising Cronje;  
 Likewise sympathised with Paul;  
 When we think we've wiped Old  
 England off the map;  
 Let us stop for just a minute and listen, one  
 and all  
 To what occurred before our recent  
 "scrap."

We are absent-minded beggars,  
 If the truth we must be told;  
 Though we ought not want too much for to  
 remind us.

That when the whole of Europe tried our  
 hands to make us hold,  
 John Bull said, "No, you don't!" and  
 stood behind us.

Yes, we're absent-minded beggars,  
 Or we'd drop a hint to John  
 That we don't forget the friendly hand he  
 held us.

When the Germans, French and Russians,  
 with their warships hanging on,  
 Tried their utmost to uphold the falling  
 "Dagoes."

John can do without our help,  
 And if we wait awhile  
 We will find his arm is just as strong to-day  
 To beat down wrong and tyranny in his  
 old familiar style;  
 And see that right and liberty hold sway

J. L. C.

LITTLE ORPHANT ROBERTS.

*Announcement with Poetical Apologies to J. W. Lewis.*

When the Boers, in 1849, were driven from the Cape and into the interior of the South Africa, the British Government, in order to take care of the children of the Boers, sent them to the island of St. Helena, in the Atlantic Ocean, in anticipation of what would be the result of the war.

LITTLE Orphant Roberts goes to Africa,  
 they say,  
 To ride a horse, and take the land, and  
 shoo the Boers away.

To strategize an' terrorize an' show 'em  
what is what,  
To bring his Tommy Atkinses an' make the  
battles hot ;  
An' the papers say he'll do it, when he hits  
upon a plan,  
For he's cool an' ka'm an' reticent, a British  
soldier man ;  
But he's got to git up early fer to put the  
Boers to rout,  
And the Gobbelins ll get him  
if he don't  
watch out.

Little Orphant Methuen he went there once,  
you know,  
An' he swing d his sword an' cannons, an'  
he struck a mighty blow ;  
But he hit so hard an' spiteful that he some-  
how lost the hang,  
An' his bleedin', bloomin' effort was a  
hateful boom-rang ;  
For the Burgleas riz up powerful among  
the rocky hills  
An' they knocked 'em an' they socked 'em  
with their little Mauser pills,  
Till he had to up an' quit 'em with some  
cannon up the spout,  
For the Gobbelins they got 'im  
if he did  
watch out.

Little Orphant Gatacre he also tried it on ;  
He had a lot of soldiers, an' where have  
they all gone ?  
The Fusiliers an' Carbineers the Lancers  
an' the like,  
Oom Paul he went an' captured 'em, an'  
marched 'em down the pike,  
Oom Paul he's some on strategy, an' orful  
on the fight,  
Though of course to lick the English to the  
English don't seem right,  
But he lammed 'em, an' he slammued 'em',  
an' he rammud 'em round about,  
An' the Gobbelins got Gatacre  
if he did  
watch out.

Little Orphant Buller was the last the Brit-  
ish sent,  
An' with drums an' guns an' baggernets  
away the army went.

But in diggin' out the Dutchemen they didn't  
have the knack,  
An' a lot of Buller's soldiers an't a never-  
comin' back ;  
For them tarna! Boers they peppeted 'em,  
an' some of 'em they reeled  
An' a heap of 'em was scattered, dead an'  
dyin' on the field,  
An' the Dutch took 'leven cannon, an'  
they proved beyond a doubt  
That the Gobbelins got Buller  
if he did  
watch out.

So little Orphant Roberts wants to corrupt  
his brow ;  
He's up agounst it good an' hard agounst  
the real thing now ;  
He ain't a fightin' feathers an' topknot  
an' long spears  
They're as tough as rhino scenses, they  
stubborn old Mynheers ;  
They have bought a grist of rifles that'll  
run a man a mile,  
An' chawin' of 'em up is jus' like bitin' of  
a file,  
An' Roberts he ain't bullet proof, no matter  
how they shout  
An' the Gobbelins'll git HIM  
IF HE DON'T  
WATCH OUT  
PETER PINE

#### ONLY A BABY'S HAND

"BIG time to-night," the drummer  
said,  
As to supper they sat them down  
"To morrow's Sunday, and now's our  
chance  
To illuminate the town."  
"Good!" cries Bill Barnes, the jelliest  
The favorite of all ;  
"Yes ; let's forget our troubles now  
And hold high carnival."  
The supper done, the mail arrives,  
Each man his letters scanning,  
With fresh quotations—up or down—  
His busy brain is cramming.  
But Bill—"why, what's come over him-  
Why turn so quick about?"

He says—just as his pards start forth,  
 "I guess I won't go out."

His letter bore no written word,  
 No prayer from vice to flee;  
 Only a tracing of a hand  
 A baby's hand—of three.

What a picture comes before his mind—  
 What does his memory paint?  
 A baby at her mother's knee—  
 His little white-robed saint.

What cares a man for ridicule  
 Who wins a victory grand?  
 Bill slept in peace—his brow was smoothed  
 By a shadowy little hand.

Nought like the weak things of the world  
 The power of sin withstand;  
 No shield between man's soul and wrong  
 Like a little baby hand.

—CHICAGO JOURNAL.

**TROUBLE BORROWERS.**

THERE'S many a trouble  
 Would break like a bubble,  
 And into the waters of Lethé  
 depart.

Did we not rehearse it,  
 And tenderly nurse it,  
 And give it a permanent place in the heart

There's many a sorrow  
 Would vanish to-morrow,  
 Were we but willing to furnish the wings  
 So sadly intruding  
 And quietly brooding,  
 It hatches out all sorts of horrible things

How welcome the seeming  
 Of looks that are beaming,  
 Whether one's wealthy or whether one's  
 poor!

Eyes bright as a berry,  
 Cheeks red as a cherry,  
 The groan and the curse and the heartache  
 can cure.

Resolve to be merry,  
 All worry to ferry  
 Across the famed waters that bid us forget  
 And no longer fearful

But happy and cheerful,  
 We feel life has much that's worth living  
 for yet.

**THE OLD CANE POLE.**

OH, the old cane pole—how my heart  
 beat high  
 When I used to swing it in the days  
 gone by

Where the bending rushes and the long  
 lake grass  
 Furnished hiding place for the hungry  
 bass!

When a great big hunker that was tempting  
 me

Telegraphed a message that he had the bait,  
 'Twas a sweet sensation that I saw the  
 soul

Splatter in the rushes with an old cane pole

My whole anatomy with laughter thrill  
 To see a rod and reel and the other trills.  
 The lubalubum! artist brings into play  
 To snake out bass in a scientific way  
 He'll look around with a pitying smile  
 At the fellow fishing in the good old style  
 But in every case I will bet my roll  
 That he won't be in it with the old cane  
 pole.

Oh, the old cane pole—there's nothing so  
 fine

As to feel a bass tug on a good stout line,  
 For if you've got your nerve and you work  
 it right

You are sure to land him in a good square  
 fight;

And when you're going home you won't  
 have to guess

Where your fish are coming from—you'll  
 have a mess

So let the fancy fishermen cast the net  
 But I'll spit the rushes with an old cane  
 pole.

—CHICAGO RECORD.

**THE LOST PENNY.**

IN little Daisy's dimpled hand  
 Two bright new pennies shone;  
 One was for Robert school just then  
 The other Daisy's own



While waiting Rob's return she rolled  
Both treasures round the floor,  
When suddenly they disappeared  
And one was seen no more  
"Poor Daisy— Is your penny lost?"  
Was asked in accents kind  
"Why, no, *mine's* here!" she quickly  
said,  
"It's Rob's I cannot find."

#### DID YOU EVER SEE—?

Listen and gentleness while thinking  
I you for your courteous recall I really  
do not feel like intruding another  
selection upon you— Its better to chance  
the subject laughing with hand to chin—  
Let us think on sober things— Let us  
reflect— Did you ever think how little we  
have really seen of the common things in  
every day life around us? For instance,  
did any of you ever see (pause after each of  
the following questions, looking medita-  
tively at the audience—

A hatter cap the climax?  
The hammer for nailing a lie?  
Powder on the face of the waters?  
The lock that the key to the situation  
fits?  
A high forehead than the brow of the  
mountain?  
The hod that is used for carrying coals to  
Newcastle?  
The ladder that would reach to the top of  
the morning?  
A tailor who had the pattern to the cloak  
of friendship?  
The brush that a man uses when he paints  
the town red?  
The dentist who would undertake to treat  
the teeth of the storm?  
Leaving you to the calculation of such  
timely and important problems, I bid you  
good night

#### TOTAL ANNIHILATION.

In response to your kindly recall I'll recite  
a characteristic little poem entitled  
Total Annihilation.  
Oh, he was a Bowery bloodblack bold,  
And his years they numbered nine;  
Rough and unpolished was he, albeit  
He constantly aimed to shine.

As proud as a King on his box he sat,  
Munching an apple red,  
While the boys of his set looked wistfully  
on.

"And? Gave us a bite?" they said  
But the bloodblack smiled a loudy smile  
"No free bite here," he cried  
Then the boys they sadly walked away,  
I've *ever* who took at his side.

"Bill give in the coin?" he whispered low  
That bloodblack, indolent and slow  
And a mischievous dimple grew in his  
cheek  
There *are* some *to be* *seen*!"

#### A WIDEN'S IDEAL OF A HUSBAND

(S) HE MUST BE IN POSE,  
(C) ONDUCT and equipage,  
Noble by heritage,  
Generous and free,  
Brave, not romantic;  
Learned, not pedantic;  
Frolic, not frantic;  
This must he be

Honor maintaining,  
Meanness disclaiming,  
Still contenting,  
Engaging and new,  
Sincere, but not final;  
Sizable, but not cynical;  
Never very unkind,  
But ever true.

HENRY CARLY

#### AIN'T HE CUTE.

A REAVED in snow white pants and vest  
And other raiment fair to view,  
I stood before my sweetest Sue,  
The charming creature I love best  
"Tell me, and does my costume suit?"  
I asked that apple of my eye,  
And then the charmer made reply—  
"Oh, yes, you do look awfully cute!"  
Although I frequently had heard  
My sweetheart vent her pleasure so,  
I must confess I did not know  
The meaning of that favorite word

but presently at window side  
 We stood and watched the passing throng  
 And soon a donkey passed along  
 With ears big as sails extending wide  
 And grazing at the doleful brute  
 My sweetie int gave a merry cry,  
 I quote her language with a sigh  
 "Oh, Charlie, isn't he awful nice?"

## MARCHIN' WID DE BAN,

THE MARCHIN' WID DE BAN  
 BY PHILIP H. BROWN

(O), so mighty monstrous happy,  
 In de middle ob de day  
 When the sun an' shinin' brightly  
 An' de flags an' flyin' gay;  
 With a ban ob sixty pieces  
 Sixty pieces, mo' ob less  
 Plays sich lubly music  
 Dat it lull yo' soul to res'  
 Wid de drum march a struttin'  
 Lick a turkey, goblidgrin'  
 An' yo' sam danin' an' a prancin'  
 An' a marchin' wid de ban.

Keepin' step an' pis ez easy  
 When the ban begin' to play,  
 Jus' comes to us is usual  
 Ez a boss come to his lay.  
 Kas on de lights an' full ob gladness  
 When de drums begin to beat,  
 Wid dey thumpin' an' a berapan  
 While we keeps on wid our lib bet  
 De pleasin' an' de joyous  
 De fines an' de lay  
 When we an' argin' an' a prancin'  
 An' a marchin' wid de ban.

Et in caelis sicut tridubel  
 In any time or death,  
 Collectin' de cullud people,  
 Yavin' tuh em in ah  
 Get a ban ob sixty pieces,  
 All dressed in uniforms  
 Wid de n' g' d' things on dey shouldahs  
 An' red stripes 'round dey ahms,  
 De all de cullud people  
 De valley black an' tan  
 Wid gut dey situations  
 An' go marchin' wid de ban.

PHILIP H. BROWN

## DAD'S SWORE OFF.

He's fussin' now from morn till night,  
 An' t' nuthin' ever gom' right,  
 He thes looks mad enough to fight  
 Fer dad's swore off.

He kicks the dog an' throws the cat  
 Over the palm's high table that  
 An' t' nuthin' he can't stormer at  
 Fer dad's swore off.

He says that bread is all the same  
 On thes so hot it could be made  
 He'll eat down to de last crumb o' it  
 Fer dad's swore off.

Nothing on earth kin please him no more  
 Is mad as hoovers to de door  
 An' t' any hope he now can find  
 Fer dad's swore off.

WILLIAM W. WATSON

## FROM SUBTLE TO RIDICULOUS.

As a downy babe, a lone tagman  
 Drove his chariot sowg, dong and  
 Chanted his plaintive lay. The wind  
 Mimed through the chimney pot, the red  
 Sun looked kindly down through the smoke,  
 And the little babe stood on the roof of the  
 Cowshed and sang a song.

The little babe stood on the roof of the  
 Cowshed and sang a song. So the  
 Stray poll-creeper in the distance saw him  
 A horned from the east of a new day. He  
 And peeped at him with a grin. He was  
 Cuddling the babe. An' a crowd of bees  
 Still chided the little babe, and the rain  
 Water poured on the forehead.

The little babe stood on the roof of the  
 Cowshed and sang a song. Adown the  
 Gutter in the hen's street ran murky puddles  
 On their long long journey to the dis-  
 tant sea. Born on the wings of the slup-  
 gish breeze came a tar off murmur of  
 vagrant dogs in later contention, making  
 him follow me kery to some homeless cot.  
 And at last, all the little babe stood on the  
 cowshed and scratched its neck. And it  
 softly said: "I catch it because it it has."

## FAREWELL, OLD SHOE.

This selection is not effective if the speaker will hold an old shoe in his hand and address it in a familiar way, as if talking to an old friend.

ADIEU! adieu,  
My poor old shoe!  
What comfort I have had with you!  
My *sole* companion day by day,  
You've cheered and soothed my weary way!

A fond adieu,  
My dear old shoe!  
Most faithful friend I've found in you!  
Alike, midst fair or wintry weather  
We've shared life's pilgrimage together!

Now rent and torn,  
And sadly worn,  
Of every trace of beauty shorn  
Tis with an honest, heart-felt sigh  
I feel that I must throw you by!

A sad adieu,  
Poor worn-out shoe!  
What sorry plights you've borne me  
through!  
And, oh! it tears my tender heart  
To think that you and I must part.

Once more, adieu,  
My faithful shoe!  
I ne'er shall find the likes of you,  
And I will bless your memory  
For all the good you've been to me.

No other boot  
Can ever suit  
As you have done my crippled foot!  
No other shoe can ever be  
The tried, true friend you've been to me.

A last adieu,  
Dear cast-off shoe!  
Whatever may become of you,  
Accept, dear, easiest, best of shoes,  
This farewell offering of my muse.

## GRANDPAPA'S SPECTACLES.

GRANDPAPA'S spectacles cannot be found;  
He has searched all the rooms, high  
and low, 'round and 'round;  
Now he calls to the young ones and what  
does he say?  
"Ten cents for the child who will find them  
to-day."

Then Henry and Nelly and Edward all ran,  
And a most thorough hunt for the glasses  
began,  
And dear little Nell, in her generous way,  
Said: "I'll look for them, grandpa, without  
any pay."

All through the big Bible she searches with  
care  
That lies on the table by grandpapa's chair;  
They feel in his pockets, they peep in his  
hat.

They pull out the sofa, they shake out the  
mat.

Then down on all fours, like two good na-  
tured bears,

Go Harry and Ned under tables and chairs,  
Till, quite out of breath, Ned is heard to  
declare,

He believes that those glasses are *not any-  
where*.

But Nelly, who, leaning on grandpapa's knee  
Was thinking most earnestly where they  
*would be*,

Looked suddenly up in the kind, faded eyes,  
And her own shining brown ones grew big  
with surprise.

She slapped both her hands—all her dum-  
ples came out—

She turned to the boys with a bright, roguish  
shout:

"You may leave off your looking, both  
Harry and Ned,

For there are the glasses on grandpapa's  
head!"

## PART XI

# DIALOGUES, TABLEAUX AND PLAYS

ADAPTED to society, school and parlor entertainments. The varied character of the selections, comprising domestic, humorous, pathetic, historical, dramatic and classical numbers, makes the labor of preparing a varied program comparatively easy. Special selections for children will be found in Part ix. The Shakspearean Department, Part xii, is available for the best shorter scenes from the works of the great dramatist.

### A HOME SCENE IN THE CHAPLAIN'S FAMILY.

Dialogue from "Little Women." Arranged by Frances Fabian Pogue.

NEW YORK: J. B. LIPPINCOTT, Margaret or "Meg" (16 yrs.), Elizabeth or "Beth" (14 yrs.), Amy (about 11 yrs.), Mrs. March.

MEG.—She has just scattered some new sewing-table, and I've worked for half of these five hours, making chairs for the boys and the girls, and sitting at Beth's feet on the floor.

BETH.—I'm not doing anything.

AMY.—I'm not doing anything, and I'm looking at myself in a mirror.

MRS. MARCH.—I'm not doing anything.

CHRISTMAS won't be Christmas without any presents.

MEG.—It's so dreadful to be poor!

AMY.—I don't think it's fair for some girls to have plenty of pretty things, and other to have nothing at all.

BETH.—We've got father and mother and each other.

AMY.—We haven't got father, and shall not see him for a long time.

MEG.—You know the reason mother proposed not having my presents this Christmas was because it is going to be a hard winter for everyone; and she thinks we ought not to spend money for pleasure, when our men are suffering so in the army. We can't do much, but we can make our little offices, and ought to do it gladly. But I'm afraid I don't.

AMY.—But I don't think the little we should have and would do any good. We've each got a dollar, and the army wouldn't be much helped by our giving that. I agree not to

expect anything from mother or you, but I do want to buy Undine and Sintram for myself; I've wanted it so long.

BETH.—I planned to spend mine on music.

AMY.—I shall get a nice box of Faber's drawing-pencils; I really need them.

AMY.—Mother didn't say anything about our money, and she won't wish us to give up everything. Let's each buy what we want and have a little fun; I'm sure we work hard enough to earn it.

MEG.—I'm sure I do,—teaching those tiresome children nearly all day, when I'm longing to enjoy myself at home.

AMY.—You don't have half such a hard time as I do. How would you like to be shut up for hours with a nervous, fussy old lady, who keeps you trotting, is never satisfied, and worries you till you're ready to fly out of the window or cry?

BETH.—It's naughty to fret; but I do think washing dishes and keeping things tidy is the worst work in the world. It makes me cross, and my hands get so stiff I can't practice well at all.

AMY.—I don't believe any of you suffer as I do, for you don't have to go to school with impertinent girls, who plague you if you don't know your lessons, and laugh at your dresses, and label your father if he isn't rich, and insult you when your nose isn't nice.

AMY.—(Laughing) If you mean Beth! I'd say so, and not talk about Beth, as if papa was a pickle-bottle.

*Amy.* (Indignantly) I know what I mean, and you needn't be *statirical* about it. It's proper to use good words and improve your *vocabulary*.

*Meg.* Don't peck at one another, children. Don't you wish we had the money papa lost when we were little, Jo? Dear me! how happy and good we'd be, if we had no worries?

*Beth.* You said, the other day, you thought we were a deal happier than the King children, for they were fighting and fretting all the time, in spite of their money.

*Meg.* So I did, Beth. Well, I think we are; for, though we do have to work, we make fun for ourselves, and are a pretty jolly set, as Jo. would say.

*Amy.* Jo. does use such slang words! (Jo. immediately sits up, puts her hands in her pockets, and begins to whistle.) Don't, Jo.; it's so boyish!

*Jo.* That's why I do it.

*Amy.* I detest rude, unlady-like girls!

*Jo.* I hate affected, niminy-piminy chits!

*Beth.* (Singing comically) 'Birds in their little nests agree.

(Both look rather shame-faced as they subside.)

*Meg.* Really, girls, you are both to be blamed. You are old enough to leave off boyish tricks, and to behave yourself, Josephine. It didn't matter so much when you were a little girl; but now you are so tall, and turn up your hair, you should remember that you are a young lady.

*Jo.* (Pulling down her hair.) I'm not! and if turning up my hair makes me one, I'll wear it in two tails till I'm twenty. I hate to think I've got to grow up, and be Miss March, and wear long gowns, and look as prim as a China aster! It's bad enough to be a girl, anyway, when I like boys' games and work and manners! I can't get over my disappointment in not being a boy; and it's worse than ever now, for I'm dying to go and fight with papa, and I can only stay at home and knit, like a poke old woman! (Shaking the blue sock till the needles rattle.)

*Beth.* (Stroking Jo.'s head tenderly.) Poor Jo.! It's too bad, but it can't be helped; so you must try to be contented with making

your name boyish, and playing brother to us girls.

*Meg.* As for you, Amy, you are altogether too particular and prim. Your airs are funny now; but you'll grow up an affected little goose, if you don't take care. I like your nice manners and refined way of speaking, when you don't try to be elegant; but your absurd words are as bad as Jo.'s slang.

*Beth.* If Jo. is a tom-boy and Amy a goose, what am I, please?

*Meg.* (Warmly.) You're a dear, and nothing else.

(The clock strikes six. A bell may be tapped lightly six times behind scenes. Beth brings out a pair of old slippers, while Meg gets up and folds away her crocheting, and Amy draws forward an easy chair, and Jo. reaches out and takes up the slippers looking tenderly at them.)

*Jo.* They are quite worn out; Marmee must have a new pair.

*Beth.* I thought I'd get her some with my dollar.

*Amy.* No, I shall!

*Meg.* I'm the oldest.

*Jo.* I'm the man of the family now; papa is away, and I shall provide the slippers, for he told me to take special care of mother while he was gone.

*Beth.* I'll tell you what we'll do, let's each get her something for Christmas, and not get anything for ourselves.

*Jo.* That's like you dear. What will we get?

*Meg.* I shall give her a nice pair of gloves.

*Jo.* Army shoes, best to be had.

*Beth.* Some handkerchiefs, all hemmed.

*Amy.* I'll get a little bottle of cologne, she likes it, and it won't cost much, so I'll have some left to buy my pencils.

*Meg.* How will we give the things?

*Jo.* Put them on the table, and bring her in and see her open the bundles. Don't you remember how we used to do on our birthdays?

*Beth.* I used to be so frightened when it was my turn to sit in the big chair with the crown on, and see you all come marching round to give the presents, with a kiss. I liked the things and the kisses, but it was

dreadful to have you all sit looking at me while I opened the bundles.

*Jo.* (Marching up and down, with her hands behind her.) Let Marmee think we are getting things for ourselves, and then surprise her. We must go shopping to-morrow afternoon, Meg; there is so much to do about the play for Christmas night.

(Enter Mrs. March.)

*Mrs. M.* Well, dearies, how have you got on to day? There was so much to do, getting the boxes ready to go to-morrow (taking off gloves) that I didn't come home to dinner (throwing off cloak and bonnet). Has any one called, Beth? How is your cold, Meg? (Beth takes off her mother's shoes and puts on the warm slippers.) *Jo.*, you look tired to death. Come and kiss me, baby to Amy.

(The girls all cluster around their mother. *Jo.* leans on the back of the chair, Meg sits on one arm of chair, Beth cuddles at her feet, and Amy snuggles in her lap.)

*Mrs. M.* I've got a treat for you (holding up a letter).

*Jo.* A letter! a letter! Three cheers for father!

*Mrs. M.* Yes, a nice long letter. He is well, and thinks he shall get through the cold season better than we feared. He sends all sorts of loving wishes for Christmas, and an especial message to you girls.

*Meg.* I think it was so splendid in father to go as a chaplain when he was too old to be drafted, and not strong enough for a soldier.

*Jo.* Don't I wish I could go as a drummer or a nurse, so I could be near him and help him!

*Amy.* It must be disagreeable to sleep in a tent, and eat all sorts of bad tasting things, and drink out of a tin mug.

*Beth.* When will he come home, marmee?

*Mrs. M.* Not for many months, dear, unless he is sick. He will stay and do his work faithfully as long as he can, and we won't ask for him back a minute sooner than he can be spared. Now come upstairs and hear the letter.

(They all leave the room.)

LOUISA M. ALCOTT.

THE CREEDS OF THE BELLS.

Arranged by Ten Little Girls for their "Christmas Endeavor" Entertainment.

How sweet the chime of the Sabbath bells!

Each one its creed in music tells,  
In tones that float upon the air,  
As soft as song, as pure as prayer;  
And I will put in simple rhyme  
The language of the golden chime;  
My happy heart with rapture swells  
Responsive to the bells, sweet bells.

FIRST GIRL.

In deeds of love excel! excel!  
Chimed out from ivied towers a bell;  
"This is the church not built on sands,  
Emblem of one not built with hands;  
In forms and sacred rites revere,  
Come worship here! come worship here!  
In rituals and bath excel!"  
Chimed out the Episcopalian bell.

SECOND GIRL.

"Oh, heed the ancient landmarks well!"  
In solemn tones exclaimed a bell;  
"No progress made by mortal man  
Can change the just eternal plan;  
With God there can be nothing new;  
Ignore the false, embrace the true,  
While all is well! is well! is well!"  
Pealed out the good old Dutch church bell

THIRD GIRL.

"Ye purifying waters swell!"  
In mellow tones rang out a bell;  
Though faith alone in Christ can save,  
Man must be plunged beneath the wave,  
To show the world unflinching faith  
To what the sacred scripture saith:  
Oh swell! ye rising waters, swell!"  
Pealed out the clear toned Baptist bell.

FOURTH GIRL.

"Not faith alone, but works as well,  
Must test the soul!" said a soft bell;  
Come here and cast aside your load,  
And work your way along the road,  
With faith in God, and faith in man,  
And hope in Christ, where hope began;  
Do well! do well! do well! do well!"  
rang out the Unitarian bell.

## FIFTH GIRL.

"Farewell! farewell! base world, farewell!"  
 In touching tones exclaimed a bell;  
 "Life is a boon, to mortals given,  
 To fit the soul for bliss in heaven;  
 Do not invoke the avenging rod,  
 Come here and learn the way to God;  
 Say to the world farewell! farewell!"  
 Pealed forth the Presbyterian bell

## SIXTH GIRL.

"To all the truth we tell, we tell!"  
 Shouted in ecstasies a bell;  
 "Come all ye weary wanderers, see!  
 Our Lord has made salvation free!  
 Repent, believe, have faith, and then  
 Be saved and praise the Lord, Amen!  
 Salvation's free, we tell! we tell!"  
 Shouted the Methodist bell

## SEVENTH GIRL.

"In after life there is no hell!"  
 In rapture rang a cheerful bell;  
 "Look up to heaven this holy day,  
 Where angels wait to lead the way;  
 There are no fires, no fiends to blight  
 The future life; be just and right.  
 No hell! no hell! no hell! no hell!"  
 Rang out the Universalist bell

## EIGHTH GIRL.

"The Pilgrim Fathers heard well  
 My cheerful voice," pealed forth a bell;  
 "No fetters here to clog the soul;  
 No arbitrary creeds control  
 The free heart and progressive mind,  
 That leave the dusty past behind.  
 Speed well, speed well, speed well, speed  
 well!"  
 Pealed out the Independent bell

## NINTH GIRL.

"No Pope, no Pope, no doom to hell!"  
 The Protestant rang out a bell;  
 "Great Luther left his fiery zeal  
 Within the hearts that truly feel  
 That loyalty to God will be  
 The fealty that makes man free.  
 No images where incense fell!"  
 Rang out old Martin Luther's bell.

## TENTH GIRL.

"All hail, ye saints in heaven that dwell  
 Close by the cross!" exclaimed a bell;  
 "Lean o'er the elements of bliss,  
 And deign to bless the world like this;  
 Let mortals kneel before this shrine—  
 Adore the water and the wine!  
 All hail ye saints, the chorus swell!"  
 Chimed in the Roman Catholic bell

## IN CHORUS.

"Ye workers who have toiled so well,  
 To save the race!" said a sweet bell;  
 "With pledge, and badge, and banner,  
 Come,  
 Each brave heart beating like a drum;  
 Be royal men of noble deeds.  
 For love is holier than creeds;  
 Drink from the well, the well, the well!"  
 In rapture rang the Temperance bell.

GEORGE W. BUNGAY.

## THE POLISH BOY.

## CHARACTERS.

MOTHER.—Black hair, red dress, white apron, and a  
 red shawl.  
 POLISH BOY.—Black velvet suit, white collar and cuffs, light brown  
 boots, and a white sash.  
 ROUSSEAU.—Black coat and trousers.

## SCENE.

A room in a city where a schoolmaster is teaching a young  
 boy to read. The boy is sitting at a desk, and the schoolmaster is  
 standing by him. The boy is looking at a book, and the schoolmaster  
 is pointing to the text. The boy is reading the text aloud, and the  
 schoolmaster is listening. The boy is looking at the schoolmaster, and  
 the schoolmaster is looking at the boy. The boy is looking at the  
 schoolmaster, and the schoolmaster is looking at the boy. The boy is  
 looking at the schoolmaster, and the schoolmaster is looking at the boy.

**B**ACK! Ruffians, back! Nor dare to  
 tread

Too near the body of my dead!  
 Nor touch the living boy—I stand  
 Between him and your lawless band!  
 No traitor he! But listen! I  
 Have cursed your master's tyranny.  
 I cheered my lord to join the band  
 Of those who swore to free our land,  
 Or fighting die; and when he pressed  
 Me for the last time to his breast  
 I knew that soon his form would be  
 Less as it is, or Poland free.  
 But he is dead—the good—the brave—  
 And I, his wife, am worse—a slave!  
 Take me, and bind these arms, these hands

With Russia's heaviest iron bands,  
And drag me to Siberia's wilds to perish  
If it will save my child.

*First Ruffian.* Peace, woman, peace!  
Give us the boy!

(Grasping the boy, who struggles, and forces out.)

*Mother.* One moment! one!  
Will land or gold redeem my son?  
If so (*knocking*), I bend my Polish knee,  
And Russia, beg this boon of thee. (*hands  
outstretched*)

Take lands, take palaces, take all,  
But leave him free from Russia's thrall!  
Take these!

(The hands of rings and bracelets strike off Russia's and  
fall on the floor at the feet of the mother, who stoops and  
gathers them up. The boy in a low, hoarse whisper says,  
"My boy! Russia again takes him from her! We have  
lost the last of a race here! They break from ruffians and  
sell us and debauch us before them!")

*Boy.* Ye hold me not! No, no, nor  
can.

This hour has made the boy a man.  
The world shall witness that one soul  
Lies not to prove itself a Pole.  
I fight beside my slaughter'd sire,  
Not for one throb of vengeful ire,  
I rest upon his marble brow— (*with much  
feeling*)

Yes, wept, (*with sudden dignity*) I was a  
child; but now

Mother, kneel on her knee,  
Has done the work of years for me  
Although in this small tunic,  
My soul is cramped, unbowed, unbent;  
I still within me ample power  
To free myself this very hour.

(Drawing the dagger from his pocket.)  
This dagger in my breast, and then, (*taunt-  
ingly*)

When's your boasted power, base men?  
Over heads high in air; ruffians, feet Lark in

How start ye back? Fool! coward! knave!  
I seek ye my noble father's grave  
Would drink the life-blood of a slave?  
The pearls that on its handle flame,  
Would blush to rubies in their shame  
Of such ignoble rest!

Not thus!

(Striking breast with dagger.)

I rend the tyrant's chains,  
And fling him back a boy's disdain.

(Slowly turning to where the mother lies.)

Up! mother, up! I'm Free! I'm Free!  
(*soft music*)

I only wait for thy embrace.  
One last, last word! a blessing, one:  
To know thou approv'st what I have done.  
No look! no word! can'st thou not feel  
My warm blood o'er thy hear congeal?  
Speak! Mother, speak! lift up thy head!  
What, silent yet? Then art thou dead?  
Great God, I thank Thee! Mother, I (*soft  
music*)

Rejoice with thee I and—thus—to—die.  
(Falls slowly at the mother's side with head on her breast.)

FAILED.

This selection may be used as a recitation without the words  
in brackets, or as a play, if the parents, as is  
indicated, if a school or club should desire to perform for  
middle and high school people.

Hindard Ho King through, get away, it will

Y es, I'm a ruined man, Kate—everything  
gone at last;  
Nothing to show for the trouble and  
toil of the weary years that are  
past;

Houses and lands and money have taken  
wings and fled;  
This very morning I signed away the roof  
from over my head.

(Wife weeps silently in Edward's arms, her hand)

I shouldn't care for myself, Kate; I'm used  
to the world's rough ways;  
I've dug and delved and plodded along  
through all my manhood days;  
But I think of you and the children, and it  
almost breaks my heart;  
For I thought so surely to give my boys  
and girls a splendid start.

So many years on the ladder, I thought I  
was near the top—  
Only a few days longer, and then I expected  
to stop,  
And put the boys in my place, Kate, with  
an easier life ahead;  
But now I must give the prospect up; that  
comforting dream is dead.

(Wife quickly dries her tears and looks up with a smile,  
"You're worth more than money, my husband.")

"I am worth more than my gold, eh?"  
You're good to look at it so;



But a man isn't worth very much, Kate,  
when his hair is turning to snow.

*(Two girls clear a seat at opposite side of stage.)*

My poor little girls, with their soft white  
hands, and their innocent eyes of blue,  
Tinned adrift in the heartless world—what  
can and what will they do?

*(Taking both her hands and still nodding.)* "Yes, I do, but it  
was no *bona fide* sale."<sup>(1)</sup>

"An honest failure?" Indeed it was;  
dollar for dollar was paid;  
Never a creditor suffered, whatever people  
have said  
Better are rags and a conscience clear than  
a palace and flush of shame.

One thing I shall leave to my children,  
Kate: and that is an honest name.

*(The boys have spoken to me before, they strike right dead  
and lie by my side.)*

What's that? "The boys are not troubled,  
they are ready now to begin  
And gain us another fortune, and work  
through thick and thin?"

The noble fellows! already I feel I haven't  
so much to bear;  
Their courage has lightened my heavy load  
of misery and despair.

*"And the girls say they will sacrifice, too, they don't  
want to be rowed out."*

"And the girls are so glad it was honest;  
they'd rather not dress so fine,  
And think they did it with money that  
wasn't honestly mine?"

They're ready to show what they're made  
of—quick to earn and to save—  
My blessed, good noble daughters! so gener-  
ous and so brave!

*"Don't let 'em see I'm a fake—Hush—Hush—"*

And you think we needn't fret, Kate, while  
we have each other left,  
No matter of what possessions our lives  
may be bereft?

You are right—With a quiet conscience,  
and a wife so good and true,

I'll put my hand to the plough again; and  
I know that we'll pull through.

WALTER COLTON

#### THE RESOLVE OF REGULUS.

REGULUS, a Roman, was taken prisoner of war in battle, and taken to Carthage, where he was held for some time. He was then taken to Rome, and he was allowed to go home, but he was not allowed to take any of his property with him. He was then taken to Carthage, and he was held there for some time. He was then taken to Rome, and he was allowed to go home, but he was not allowed to take any of his property with him. He was then taken to Carthage, and he was held there for some time. He was then taken to Rome, and he was allowed to go home, but he was not allowed to take any of his property with him.

patre. To my lines on his construction, and then, having his point, recited the particulars of his bonds to the Roman, and returned to Carthage, where he was held for some time. Some writers say that he was then taken to Rome, and he was allowed to go home, but he was not allowed to take any of his property with him. The fact was, however, that he was held in Carthage to his friends in Rome his resolve not to return to Carthage.

*(Enter REGULUS, followed by SERTORIUS.)*

SERTORIUS. Stay, Roman, in pity  
not for thy life,

For the sake of thy country, thy children,  
thy wife,

Sent, not to urge war, but to lead Rome to  
peace,

Thy captors of Carthage vouchsafed thee  
release,

Thou return'st to encounter their anger,  
their rage;—

No mercy expect for thy fame or thy age,  
*Regulus.* To my captors one pledge I  
gave;—

To RETURN, though it were to walk by  
my grave!

No hope I extended, no promise I made,  
Rome's Senate and people from war  
dissuade.

If the vengeance of Carthage be stor'd  
on me now,

I have repaid no dishonor, have broken  
no vow.

*Sert.* They released thee, but dream not  
that thou wouldst fulfill

A part that would leave thee a prisoner  
still;

They hoped thy own danger would  
thrice to sway

The councils of Rome a far different way  
Would induce thee to urge the combat  
they crave.

If only thy freedom, thy life-blood was  
Thought shudders, the torment and  
depict

Thy merciless foes have the heart to  
Remain with us, *Regulus!* do not go  
No hope sheds its ray on thy death  
track!

Keep faith with the faithless? Thou  
will forgive

The halking of such. O, live, Rome  
live!

*Reg.* With the consciousness fix'd  
in the  
core of my heart,

That I had been playing the perjurer,  
With the stain ever glaring, the lights  
ever nigh,

That I owe the base breath I inhale to  
a lie?

O never! Let Carthage infract every oath,  
Be false to her word and humanity both,  
Yet never will I in her infamy share.

Do turn for a refuge to guilt from despair!  
O, think of the kindred and friends

Who await  
To fall on thy neck, and withhold thee  
From fate;

O think of the widow, the orphans to be,  
And let thy compassion plead softly  
With me.

O my friend, thou canst soften, but  
canst not subdue;

To the faith of my soul I must ever be true,  
I will honor I cheapen, my conscience dis-  
turb not.

And the graces of life to the dust are brought  
Down;

Adaptation to me is a chaos once more—  
None given to hope for, no God to adore!

But the love that I feel for wife, children  
And friend,

Has bet all its beauty, and thwarted its end.  
Let thy country determine.

My country? Her will,  
And I see to obey, would be paramount

Over my doom for my country alone;

My life's my country's; my honor, my own.

O Regulus! think of the pangs in  
I serve!

What meance should make me from  
nobility swerve?

Refinements of pain will these mis-  
erants find

To blunt and disable the loftiest mind.

And 'tis to a Roman thy fears are  
addressed!

Forgive me, I know thy un-  
der-  
neath breast,

Thou knowst me but human, as  
I seek to sustain

Myself, or another, the searchings of  
I find.

Thy flesh may recoil, and the anguish they  
I break

Can rob the strength from my knees, and the  
I lose from my cheek;

But the body alone they can vanquish  
I will;

The spirit immortal shall smile at them still.

Then let them make ready their engines of  
dread.

Their spike bristling cask, and their tortur-  
ing bed;

Still Regulus, heaving no recreant breath,  
Shall greet as a friend the deliverer Death!

Thou cunning in torture and taunt shall  
defy

And hold it a joy for his country to die.  
SARGENT.

A PAGEANT OF THE MONTHS.

THE PAGEANT OF THE MONTHS,  
AS PERFORMED BY THE SOCIETY OF NEWBORN AND  
CHILDREN OF THE CITY OF LONDON,  
IN THE YEAR OF OUR LORD ONE THOUSAND  
EIGHT HUNDRED AND SEVENTY-NINE.

THE PAGEANT OF THE MONTHS,  
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EIGHT HUNDRED AND SEVENTY-NINE.

JANUARY.

Cold the day and cold the drifted snow,  
Dim the day until the cold dark night.

[Stirs the fire.]

Crackle, sparkle, ragot; embers, glow;  
Some one may be plodding through the  
snow.

Longing for a light,  
For the light that you and I can show.

If no one else should come,  
Here Robin Redbreast's welcome to a crumb,

And never troublesome:  
Robin, why don't you come and fetch your  
crumb?

Here's butter for my bunch of bread,  
And sugar for your crumb;

Here's room upon the hearth rug,  
If you'll only come.

In your scarlet waistcoat,  
With your keen bright eye,

Where are you loiter'ng?  
Whings were made to fly!

Make haste to breakfast,  
Come and fetch your crumb,

For I'm as glad to see you  
As you are glad to come.

The King, kneeling, is busy tapping with their beak on the floor, which February greets with a flutter of hope about the floor. Lips pick up the crumbs and sugar thrown to them. They have scarcely finished their pick when a knock is heard at the door. January brings a garland of the tree, and opens to February, who appears with a bunch of snowdrops in her hand.

JANUARY.

Good-morrow, sister.

FEBRUARY.

Brother, joy to you!

I've brought some snowdrops: only just a few,

But quite enough to prove the world awake,  
Cheerful and hopeful in the frosty dew,  
And for the pale sun's sake

to hand, a box of snowdrops to January, who retires to the back. When February is gone, arranging the snowdrops in a row on the floor, the wind whistles in at the door. The snowdrops are the first to open the door, and the wind whistles in at the door. The snowdrops are the first to open the door, and the wind whistles in at the door.

FEBRUARY.

O you, you little wonder, come—come in,  
You wonderful, you woolly, soft, white  
lamb:

You panting mother ewe, come too,  
And lead that tottering twin  
Safe in:

Bring all your bleating kith and kin,  
Except the horny ram.

February enters with a flock of sheep, and the music of their bleating is heard. The wind whistles in at the door.

The lambkin tottering in its walk  
With just a fleece to wear:  
The snowdrop drooping on its stalk  
So slender.—

Snowdrop and lamb, a pretty pair,  
Braving the cold for our delight,  
Both white,  
Both tender.

CAESAR. I'll be a war-ox, though I go without a shag-belly and ho.

How the floors rattle and the branches sway!  
Here's brother March, comes whirling on  
his way.

With winds that eddy and sing.

She opens the handle of the door, which has to open, and the wind whistles in at the door. The wind whistles in at the door.

FEBRUARY.

Come, show me what you bring:  
For I have said my say, fulfilled my day,  
And must away.

MARCH.

(stopping short on the threshold.)

I blow and arouse,  
Through the world's wide house,  
To quicken the torpid earth:  
Grappling I fling  
Each feeble thing,  
But bring strong life to the birth  
I wrestle and frown,  
And topple down:  
I wrench, I rend, I uproot  
Yet the violet  
Is born where I set  
The sole of my flying foot.

Hand violets and announces the first of the year (the first of the year).

And in my wake  
Frail wind flowers quake,  
And the catkins promise fruit.

I drive ocean ashore  
With rush and roar,  
And he cannot say me nay:  
My harpstrings all  
Are the forests tall.

Making music when I play,  
And as others perforce,  
So I on my course

Run and needs must run,  
With sap on the mount,  
And buds past count,

And rivers and clouds and sun,  
With seasons and breath  
And time and death

And all that has yet begun.

Before March is gone, the sparrows, and the first of the year (the first of the year).

APRIL.

(inside.)

Pretty little three  
Sparrows in a tree,  
Light upon the wing:  
Though you cannot sing,  
You can chirp of Spring:  
Chirp of Spring to me,  
Sparrows, from your tree,  
Never mind the showers,  
Chirp about the flowers,  
While you build a nest:  
Straws from east and west,  
Feathers from your breast,  
Make the snugger bowers  
In a world of flowers.

You must dart away  
From the chosen spray,  
You intrusive third  
Extra little bird;  
Join the unwedded herd!  
These have done with play,  
And must work to day.

APRIL.

(Appearing at the open door.)

Good-morrow and good-bye; if others fly,  
Of all the flying months you're the most  
flying.

MARCH.

You're hope and sweetness, April

APRIL.

Birth means dying,  
As wings and wind mean flying;  
So you and I and all things fly or die;  
And sometimes I sit sighing to think of  
dying.  
But meanwhile I've a rainbow in my  
showers,  
And a lapful of flowers,  
And these dear nestlings, aged three hours;  
And here's their mother sitting,  
Then father merely sitting  
To find their breakfast somewhere in my  
bowers.

(As she speaks April shows March her apron full of flowers  
and full of birds. March wanders away into the garden  
without entering the cottage, flings over the fence her nest-  
lings, watching them.)

APRIL.

What beaks you have, you funny things,  
What voices, shrill and weak;  
Who'd think anything that sings  
Could sing with such a beak?  
Yet you'll be nightingales some day  
And charm the country-side,  
When I'm away and far away,  
And May is queen and bride.

(June arrives unperceived by April, and gives her a kiss  
on the cheek and looks round.)

APRIL.

Al! May, good-morrow, May, and so good-  
bye.

MAY.

That's just your way, sweet April, smile  
and sigh;  
Your sorrows half in fun

Begun and done  
And turned to joy while twenty seconds  
run.  
At every step a flower  
Fed by your last bright shower,—

(She has been in a cloud of all sorts of flowers with April, who  
stretches away through the garden.)

MAY.

And gathering flowers I listened to the song  
Of every bird in bower.

The world and I are far too full of bliss,  
To think or plan or toil or care;  
The sun is waxing strong,  
The days are waning long,  
And all that is,  
Is fair.

Here are May buds of hly and of rose  
And here's my namesake-blossom,  
May,  
And from a watery spot  
See here, forget me not,  
With all that blows  
To day.

Hark to my linnets from the hedges  
green,  
blackbird and lark and thrush and  
dove,  
And every nightingale  
And cuckoo tells its tale,  
And all they mean  
Is love.

(June appears at the far end of the garden and slowly  
towards May, who is then her eyes.)

MAY.

Surely you're come too early, sister  
June

JUNE.

Indeed I feel as if I came too soon  
To round your young May moon,  
And set the world a gasping at my noon,  
Yet must I come. So here are strawberries,  
Sun-flushed and sweet, as many as you  
please;

And there are full-blown roses by the score,  
More roses and yet more.

(May, eating strawberries, withdraws among the flower beds.)

JUNE.

The sun does all my long day's work for  
me

Raises and ripens everything,  
I need but sit beneath a leafy tree  
And watch and sing

Or if I'm lulled by note of bird and bee,  
Or lulled by noontide's silence deep,  
I need but nestle down beneath my tree  
And drop asleep.

*(The fallow begins to ripen, and the birds of the month of July  
are behind the trees.) (The end of the Dialogue.)*

JULY.

*(The end of the scene.)*

Blue flags, yellow flags, all fleckled,  
Which will you take? Yellow, blue,  
Speckled!

Take which you will, speckled, blue, yellow,  
Each in its way has not a fellow.

*(The birds are all gone, and the wind is blowing from the  
west, and the flags are all gone. He looks up to June  
and looks for the first time.)*

JUNE.

What, here already?

JULY.

Nay, my trust is kept,  
The longest day slipped by you while you  
slept  
I've brought you one curved pyramid of  
bloom,

*(The end of the scene.)*

Not flowers, but peaches, gathered where  
the bees.

As downy, bashful and boom  
In sunshine and in gloom of trees  
But get you in, a storm is at my heels;  
The whirlwind whistles and wails,  
Lightning flashes and thunder peals,  
Flung and following hand upon my heels.

*(The end of the scene.) (The end of the Dialogue.)*

JULY.

The roar of a storm sweeps up  
From the east to the lurid west,  
The darkening sky, like a cup,  
Is filled with rain to the brink;  
The sky is purple and fire,  
Blackness and noise and unrest;  
The earth, parched with desire,  
Opens her mouth to drink.

Send forth thy thunder and fire,  
Turn over thy brimming cup,  
O sky, appaise the desire  
Of earth in her parched unrest;  
Pour out drink to her thirst,  
Her famishing life lit up;  
Make thyself fair as at first,  
With a rainbow for thy crest.

Have done with thunder and fire,  
O sky, with the rainbow crest;  
O earth, have done with desire,  
Drink, and drink deep, and rest.

*(The end of the scene.) (The end of the Dialogue.)*

JULY.

Hail, brother August, flushed and warm,  
And scathless from my storm.  
Your hands are full of corn, I see,  
As full as hands can be;  
And earth and air both smell as sweet as  
balm.

In then recovered calm,  
And that they owe to me.

*(The end of the scene.)*

AUGUST.

Wheat sways heavy, oats are airy,  
Barley bows a graceful head,  
Short and small shoots up canary,  
Each of these is some one's bread;  
Bread for man or bread for beast,  
Or at very least  
A bird's savory feast.

Men are brethren of each other,  
One in flesh and one in food;  
And a sort of foster brother,  
Is the litter, or the brood  
Of that folk in fur and leather,  
Who, with men together,  
Breast the wind and weather.

*(The end of the scene.) (The end of the Dialogue.)*

AUGUST.

My harvest home is ended; and I spy  
September drawing nigh  
With the first thought of Autumn in her  
eye,  
And the first sigh  
Of Autumn wind among her locks that fly.

*(The end of the scene.) (The end of the Dialogue.)*

SEPTEMBER.

Unload me, brother. I have brought a few  
Plums and these pears for you,  
A dozen kinds of apples, one or two  
Melons, some figs all bursting through  
Their skins; and pearled with dew  
These damsons, violet blue.

(While September is speaking, August lifts the basket to the table, selects a plum, and, withdrawing slowly along the side-walk, crumples it just as he goes.)

SEPTEMBER.

My song is half a sigh  
Because my green leaves die;  
Sweet are my fruits, but all my leaves are  
dying;  
And well may Autumn sigh,  
And well may I  
Who watch the sere leaves flying.

My leaves that fade and fall,  
I note you one and all—  
I call you, and the autumn wind is calling,  
Lamenting for your fall,  
And for the pall  
You spread on earth in falling,

And here's a song of flowers to suit such  
hours:

A song of the last lilies, the last flowers,  
Amid my withering bowers.

In the sunny garden bed  
Lilies look so pale,  
Lilies droop the head  
In the shady, grassy vale;  
If all alike they pine  
In shade and in shine,  
If everywhere they grieve,  
Where will lilies live?

(The speaker, looking sadly, sings this twice, with a different melody, and, after the first and last line, has a low wailing cry in utterance, like that of a Titlark stuck in his thorn-hole.)

OCTOBER

Nay, cheer up, sister. Life is not quite  
over,  
Even if the year has done with corn and  
clover,  
With flowers and leaves; besides, in fact,  
it's true,  
Some leaves remain, and some flowers, too,  
For me and you  
Now see my crops.

(Offering his produce to September.)

I've brought you nuts and hops;  
And when the leaf drops, why the walnut  
drops.

(October wreathes the hop-vines about September's neck, and gives her the nut-takes. They enter the cottage together, but, without shutting the door, she steps into the background, her advances to the hearth, removes the grate, and, upon the smouldering fire, and arranges several chestnuts to roast.)

OCTOBER.

Crack your first nut, light your first fire,  
Roast your chestnuts, crisp on the bar,  
Make the logs sparkle, stir the blaze  
higher;  
Logs are as cheery as sun or as star,  
Logs we can find wherever we are.

Spring, one soft day, will open the leaves,  
Spring, one bright day, will lure back the  
flowers;  
Never fancy my whistling wind grieves,  
Never fancy I've tears in my showers;  
Dance, nights and days! and dance on,  
my hours.

(Sees November approaching.)

OCTOBER.

Here comes my youngest sister, looking dim  
An I grim,  
With dismal ways,  
What cheer, November?

NOVEMBER.

(Entering and shutting the door.)

Nought have I to bring,  
Tramping a chill and shivering,  
Except these pine cones for a blaze—  
Except a fog which follows,  
And stuffs up all the hollows.—  
Except a hoar frost here and there,—  
Except some shooting stars,  
Which dart their luminous cars,  
Trackless and noiseless through the keen  
night air.

(October, shrugging his shoulders, withdraws into the background, and, while November throws her pine cones on the fire and to do such business.)

NOVEMBER.

The earth lies fast asleep, grown tired  
Of all that's high or deep;  
There's naught desired and naught required  
Save a sleep.

I rock the cradle of the earth,  
I lull her with a sigh;

And how that she will wake to mirth  
By and by.

*Enter George Paxton, a young man, and  
Marse George, an old man.*

NO. 1. BELL.

*George Paxton, a young man.*

Ah, here's my youngest brother come at  
last!

Come in, Descender.

*George Paxton, a young man, and  
Marse George, an old man.*

Come in and shut your door,  
For now it's snowing to it;  
It snows, and will snow more and more,  
Don't let it drift in on the floor,  
But you you read an' glow—how can you be  
Rosey and warm and smiling in the cold.

NO. 2. BELL.

Now, no more doors for me  
But open doors and open hearts and do  
To welcome young and old.  
Dearest and brightest mouth am I;  
My short days end, my lengthening days  
begin.

What more is more or less, sun in the sky,  
When all's sun within?

NO. 3. BELL.

Ivy and privy dark as night  
I weave with hips and haws a cheerin'  
crown,  
A holly for a beauty and delight  
And milk and honey.

White and above them, all I set  
New wags and Christmas roses, pure and  
pale,  
Then a spring lily, snowdrop and her violet,  
May keep so sweet and frail.

May doves and merry singing bird,  
Or all her jumpy cards that singing  
bird,  
For I've a crown which some shepherds  
brought,  
Once in a winty neb.

*George Paxton, a young man, and  
Marse George, an old man.*

CHRISTINA G. ROSSITT.

UNCLE PETE.

CHARACTERS.

Uncle Pete, a young man.  
Marse George, an old man, looking the worse for wear.  
The wife, a young girl.  
The children, a young girl and a young boy.  
The neighbors, a young man and a young woman.  
The doctor, a young man.

UNCLE PETE *(Pausing as he enters, then  
going to the door and looking out)*  
*Yes, dar, Marse George Paxton* Yes, dar,  
is dar is Marse George, a sittin' on de  
porch a readin' his papah. Golly, dar,  
um at home! *(Looking out again)*  
Marse George, Marse George, I's come to  
see you once mo', once mo' beto' I'll be  
vot to obler. Marse George, I's gwine to  
de odder shoah; I's ru on de way to my  
long home, to dat home ober a road de  
ber when de wicked hab no mo' trowin,  
and where water millions upon all de year.  
Vains has all bin berry kind to me,  
Marse George, berry kind to de clean,  
but I's gwine away, nexst de dusk nite,  
I's gwine ober an' dar, on dat odder shoah,  
I'll stum an' pick on de golden heap, mine  
de angels, an' in de company of de best.  
Dar I'll hane my rest, dar I'll stum beto' de  
thine f' dder mo' a singin' an' a shoutin',  
susannis to de Lawd!

*George Paxton* Oh, no, Uncle Pete,  
you're all right, you're good to  
another twenty years.

*Uncle Pete* Boy, fine o' you to say so,  
Marse George, berry kind, but it's no use,  
It almos' breaks my hawt to leab you,  
to leab de missus an' de chillun' Marse  
George, but I's got my call—I's all  
inside.

*George Paxton* Don't talk so, Uncle Pete,  
you are still quite a hale old man.

*Uncle Pete* No use talkin', Marse George,  
I's gwine to hebbin berry soon. "Pete"  
I can heah the singin' on de odder shoah,  
"Pears, like I can heah de voice ob de  
"Liza" an' de odders dat's gone be.  
You'se bin berry kind, Marse George,  
missus an' de chillun's bin berry good,  
seems like all de people's bin berry good,  
poor ole Pete—poor cetur like me.

\* R signifies right, L left, and C, centre of stage.

*George P.* Nonsense. Uncle Pete *koud's and no ragging h* nonsense, you are good for many a us yet. You'll see the sod placed in the graves of many younger men than you before they dig the hole for you. What you want just now, Uncle Pete, is a good square meal. Go into the kitchen and help yourself. All up inside. There is no one at home, but I think you know the road. Plenty of cold victuals of all kinds in there.

*Uncle P.* *(Smile, blushing at his face.)* Bleege'd t'ye, Marse George, bleege'd t'ye, ah I'll go! For de little time I has got to stay, I'll not go agin natin'; but it's no use. I'm all gone inside. I's got my call. I'm one o' dem dat s on de way to de golden shod.

*Exit Uncle Pete through door, his limp well noticeable. His manner showing his grief.*

*George P.* Poor old Uncle Pete, he seems to be the victim of religious enthusiasm. I suppose he has been to camp meeting, but he is a cunning old fox, and it must have taken a regulin hard-shell sermon to convert the old sinner. He was raised on this plantation, and I have often heard my father say he hadn't a better negro on the place. Ever since the war, he has been working a little and loafing a good deal, and I have no doubt he sometimes sighs to be a slave again, at work on the old plantation. *(Starts and listens.)*

*Uncle P.* *(Singing inside.)*

*(Sings in a low, wailing voice.)*  
I've been a slave on de plantation,  
He worked me hard, but I am  
killed me, and an' spe' de shan  
A little more, I'll be a free man.

*George P.* *(Starting up.)* Lounds! if that old thief hasn't found my bitters hot yet. Pete! Pete, you rascal!

*Uncle P.* *(Continues singing.)*

*(Sings in a low, wailing voice.)*  
I've been a slave on de plantation,  
He worked me hard, but I am  
killed me, and an' spe' de shan  
A little more, I'll be a free man.

*George P.* Pete! you rascal, come out of that!

*Uncle P.* *(Who does not hear the plant.)* *(Sings, and dances a gentle old waltz.)* *(Sings.)*

*(Sings in a low, wailing voice.)*  
I've been a slave on de plantation,  
He worked me hard, but I am  
killed me, and an' spe' de shan  
A little more, I'll be a free man.

*George P.* *(Lament.)* Pete, you infernal nigger, come out of that! I say.

*Uncle P.* *(Still singing and dancing.)*

*(Sings in a low, wailing voice.)*  
I've been a slave on de plantation,  
He worked me hard, but I am  
killed me, and an' spe' de shan  
A little more, I'll be a free man.

*George P.* *(Throws roughly across the room down his paper.)* You, Pete, blast the nigger!

*Uncle P.* *(Continues singing.)*

*(Sings in a low, wailing voice.)*  
I've been a slave on de plantation,  
He worked me hard, but I am  
killed me, and an' spe' de shan  
A little more, I'll be a free man.

*George P.* *(Kicks in the cabin, interrupts the singing, and drags Pete out by the ear.)* Pete! Pete, you infernal old rascal, is that the way you are crossing the river? Are those the songs they sing on the golden shore? Is this the way for a man to act when he has got his call, when he is all gone inside?

*Uncle P.* *(Looking as if he had been caught in a hen-coop.)* Marse George, I's got de call, sah, an' I's gwine acrost de dark ribbler soon, but I's now braced up a little on de inside an' de 'scursion am postponed - you see, de 'scursion am postponed, sah!

*George P.* *(Folding his arms, looking at Pete, as if in admiration of his impudence.)* The excursion is postponed, is it? Well, this excursion is not postponed, you old scoundrel. *(Seizes Pete by the coat collar and runs him off stage.)* I. [CURTAIN.]

PAT'S EXCUSE.

*George P.* *(Nods.)* *(Sings.)*  
PAT MURPHY'S EXCUSE.

*(Sings in a low, wailing voice.)*

*Nora.* Och, it's deceivin' that all men are! Now I belaved Pat myer would for sake me, and nete he's trated me like an ould glove, and I'll *ah* forgive him. How prides make your eyes water. *(Wipes tears away.)* Almost as bad as onions. Not that I'm cryin'; oh, no. Pat Murphy can't see me cry. *(Knock without.)* There is Pat now, the rascal. I'll lock the door. *(Hastens to lock the door.)*

*Pat without.* Arrah, Nora, and here I am.

*Nora.* And there ye'll stay, ye spalpeen. *(Pat without.)* Ah, come now, Nora, ain't it opening the door you are after? Sure I'm dyin' of cold.



*Nora.* Faith, you are too hard a sinner to die aisy—so you can take your time about it.

*Pat.* Open the door, cushla: the police will be takin' me up.

*Nora.* He won't kape you long, alama!

*Pat.* Nora, if you let me in, I'll tell you how I came to lave you at the fair last night.

*Nora (relenting).* Will you, for true?

*Pat.* Indade I will.

*(Nora unlocks door. Enter Pat gayly. He snatches a kiss from her.)*

*Nora.* Be off wid ye! Now tell me how you happened to be wid Mary O'Dwight last night?

*Pat (sitting down).* Well, you see it happened this way; ye know Mike O'Dwight is her brother, and he and me is blatherin' good friends, ye know; and as we was going to Caltry the ither day, Mike says to me, says he: "Pat, what'll you take fur that dog?" and I says, says I—

*Nora (who has been listening earnestly).* Bother von, Pat, but you are foolin' me again.

*Pat (coaxingly takes her hand).* No—no—Nora—I'll tell ye the truth this time, sure. Well, as I was sayin', Mike and me is good friends; and Mike says, says he: "Pat, that's a good dog." "Yis," says I: "it is." And he says, says he: "Pat, it is a blatherin' good dog." "Yis," says I; and then—and then—*(Scratches his head as if to aid his imagination.)*

*Nora (angrily snatching away hand).* There! I'll not listen to another word!

*She sings.*—*Tune.* *Rory O'Moore.*

Oh, I'm a Murphy, but it wud you, Pat,  
I have waded your plank, it is my day  
You're a good man, I've got to say,  
And I'll be glad to see you, Pat,  
Oh, I'm a Murphy, but it wud you, Pat,  
When you waded so far with Mary O'Dwight,  
You kissed her, you say, and I did her your own,  
And let me wade it with the dark line alone.

*Pat (taking up song).*

Oh, Nora, I'm a Murphy, but it wud you, Pat,  
I have waded your plank, it is my day  
You're a good man, I've got to say,  
And I'll be glad to see you, Pat,  
Oh, I'm a Murphy, but it wud you, Pat,  
When you waded so far with Mary O'Dwight,  
You kissed her, you say, and I did her your own,  
And let me wade it with the dark line alone.

*Nora*

Be off wid your consoling a word in your ear,  
Listen, my Pat, to be sure that you hear.

Last night when Mike Duffy came here to woo,  
We sat in the dark, and made believe it was you—  
And when the kiss came, now just look at me,—  
I shut my eyes tight, just th's way, didn't you see?  
And when our lips met, what did I do,  
But keep my eyes shut, and make believe it was you!

*(Nora, laughing; Pat, disconcerted.)*

[QUICK CURTAIN.]

### MARY STUART, QUEEN OF SCOTLAND.

*(Adapted from Schiller, Scene II., Act III. Arranged for two ladies and two gentlemen.)*

#### CHARACTERS:

MARY, Queen of Scotland.

ELIZABETH, Queen of England.

ROBERT, Earl of Leicester.

TALBOT, a friend of Mary.

COSTUMES.—Elizabethan age of England and Scotland.

ENTER MARY and TALBOT.

MARY. Talbot, Elizabeth will soon be here. I cannot see her. Preserve me from this hateful interview.

Talbot. Reflect a while. Recall thy courage. The moment is come upon which everything depends. Incline thyself; submit to the necessity of the moment. She is the stronger. Thou must bend before her.

Mary. Before her? I cannot!

Talbot. Thou must do so. Speak to her humbly; invoke the greatness of her generous heart; dwell not too much upon thy rights. But see first how she bears herself towards thee. I myself did witness her emotion on reading thy letter. The tears stood in her eyes. Her heart, 'tis sure, is not a stranger to compassion; therefore place more confidence in her, and prepare thyself for her reception.

Mary. *(Taking his hand.)* Thou wert ever my faithful friend. Oh, that I had always remained beneath thy kind guardianship, Talbot! Their care of me has indeed been harsh. Who attends her?

Talbot. Leicester. You need not fear him; the earl doth not seek thy fall. Behold the queen approaches. *(Retires.)*

ENTER ELIZABETH and LEICESTER.

Mary. *(Aside.)* O Heavens! Protect me! her features say she has no heart!

Elizabeth. *(To LEICESTER.)* Who is this woman? *(Feigning surprise.)* Robert who has dared to

*Lea.* Be not angry, queen, and since Heaven has hither directed thee, suffer pity to triumph in thy noble heart.

*Tal.* (*Advancing.*) Deign, royal lady to cast a look of compassion on the unhappy woman who prostrates herself at thy feet.

[*M. Ry.* having attempted to approach *Lea* *sees* *her* stop short, over-ruled by repugnance, her gestures indicating internal struggle.]

*Eliz.* (*Haughtily.*) Sirs, which of you spoke of humility and submission? I see nothing but a proud lady, whom misfortune has not succeeded in subduing.

*Mary.* (*Aside.*) I will undergo even this last degree of ignominy. My soul discards its noble but, alas! impotent pride. I will seek to forget who I am, what I have suffered, and will humble myself before her who has caused my disgrace. (*Turns to ELIZABETH.*) Heaven, O sister, has declared itself on thy side, and has graced thy happy head with the crown of victory. (*Kneeling.*) I worship the Deity who hath rendered thee so powerful. Show thyself noble in thy triumph, and leave me not overwhelmed by shame! Open thy arms, extend in mercy to me thy royal hand, and raise me from my fearful fall.

*Eliz.* (*Drawing back.*) Thy place, Stuart, is there, and I shall ever raise my hands in gratitude to Heaven that it has not willed that I should kneel at thy feet, as thou now croucheest in the dust at mine.

*Mary.* (*With great emotion.*) Think of the vicissitudes of all things human! There is a Deity above who punisheth pride. Respect the Providence who now doth prostrate me at thy feet. Do not show thyself insensible and pitiless as the rock, to which the drowning man, with failing breath and outstretched arms, doth cling. My life, my entire destiny, depend upon my words and the power of my tears. Inspire my heart, teach me to move, to touch thine own. Thou turnest such icy looks upon me, that my soul doth sink within me, my grief parches my lips, and a cold shudder renders my entreaties mute. (*Rises.*)

*Eliz.* (*Coldly.*) What wouldst thou say to me? thou didst seek converse with me, forgetting that I am an outraged sovereign, I honor thee with my royal presence. 'Tis in obedience to a generous impulse that I in-

cur the reproach of having sacrificed my dignity.

*Mary.* How can I express myself? how shall I so choose every word that it may penetrate, without irritating, thy heart? God of mercy! aid my lips, and banish from them whatever may offend my sister! I cannot relate to thee my woes without appearing to accuse thee, and this is not my wish. Towards me thou has been neither merciful nor just. I am thine equal, and yet thou hast made me a prisoner, a suppliant, and a fugitive. I turned to thee for aid, and thou, of trampling on the rights of nations and of hospitality, hast immured me in a living tomb! Thou has abandoned me to the most shameful need, and finally exposed me to the ignominy of a trial! But, no more of the past; we are now face to face. Display the goodness of thy heart! tell me the crimes of which I am accused! Wherefore didst thou not grant me this friendly audience when I so eagerly desired it? Years of misery would have been spared me, and this painful interview would not have occurred in this abode of gloom and horror.

*Eliz.* Accuse not fate, but thine own wayward soul and the unreasonable ambition of thy house. There was no quarrel between us until thy most worthy ally inspired thee with the mad and rash desire to claim for thyself the royal titles and my throne! Not satisfied with this, he then urged thee to make war against me, to threaten my crown and my life. Amidst the peace which reigned in my dominions, he fraudulently excited my subjects to revolt. But Heaven doth protect me, and the attempt was abandoned in despair. The blow was aimed at my head, but 'tis on thine that it will fall.

*Mary.* I am in the hand of my God, but thou wilt not exceed thy power by committing a deed so atrocious?

*Eliz.* What could prevent me? Thy kinsman has shown monarchs how to make peace with their enemies! Who would be surety for thee if, imprudently, I were to release thee? How can I rely on thy pledged faith? Nought but my power renders me secure. No! there can be no friendship with a race of vipers.

*Mary.* Are these thy dark suspicions? To thine eyes, then, I have ever seemed a stranger and an enemy. If thou hadst but recognized me as heiress to thy throne—as is my lawful right—love, friendship, would have made me thy friend—thy sister.

*Ed.* What affection hast thou that is not feigned? I declare thee heiress to my throne! Insidious treachery! In order, too soon, to overturn the state, and—wily Annida that thou art—entrap within thy snares all the youthful spirits of my kingdom, so that during my own lifetime all eyes would turn towards thee—the new constellation!

*Mary.* Reign on in peace! I renounce all right to thy sceptre. The wings of my ambition have long drooped, and greatness has no longer charms for me. 'Tis thou who hast it all; I am now only the shade of Mary Stuart! My pristine ardor has been subdued by the ignominy of my chains. Thou hast nipped my existence in the bud. But pronounce those magnanimous words for which thou can'st hither; for I will not believe that thou art come to enjoy the base delight of insulting thy victim! Pronounce the words so longed for, and say, "Mary, thou art free! Till now thou hast known only my power; now know my greatness." Woe to thee, shouldst thou not depart from me propitious, beneficent, like an invoked Deity. O sister! not for all England, not for all the lands the vast ocean embraces, would I present myself to thee with the inexorable aspect with which thou now regardest me!

*Ed.* At length thou confessest thyself vanquished! Hast thou emptied thy quiver of the artifices it contained? Hast thou no more assassins? Does there not remain to thee one single hero to undertake in thy defence the duties of knight errant? Gone, Mary, gone forever are those days. Thou canst no longer seduce a follower of mine; other causes now inflame men's hearts. In vain didst thou seek a fourth husband among my English subjects; they knew too well that thou murderest thy husbands—as thou dost the lovers.

*Mary.* (*Shuddering.*) O Heavens! sister! Grant me resignation.

*Ed.* (*To LEICESTER, with contempt*)

Earl, are these the boasted features, on which no mortal eye could gaze with safety? Is this the beauty to which no other woman's could be compared? In sooth, the reputation appears to have been easily won. To be thus celebrated as the reigning beauty of the universe seems merely to infer that she has been universal in the distribution of her favors.

*Mary.* Ah, 'tis too much.

*Ed.* (*With a smile of satisfaction*) Now thou showest thyself in thine own form. Till now thou hast worn a mask.

*Mary.* (*With dignified pride*) They were mere human errors that overcame my youth. My grandeur dazzled me. I have sought to conceal, nor deny my faults; my pride has ever disdained the base artifices of vile intriguers. The worst I ever did is known, and I may boast myself far better than my reputation. But woe to thee, thou malignant hypocrite, if thou ever lettest fall the mantle beneath which thou concealest thy shameless amours! Thou, the daughter of Anne Boleyn, has not inherited virtue! The causes that brought thy sinful mother to the block are known to all.

*Tal.* (*Stepping between them*) Is this, O Mary, thine endurance? Is this thy humility?

*Mary.* Endurance? I have endured all that a mortal heart can bear. Hence, abject humility! Insulted patience, get ye from my heart! And thou, my long pent-up indignation, break thy bonds, and burst forth from thy lair! Oh, thou gavest to the angry serpent his deadly glance; arm my tongue with poisonous stings.

*Tal.* (*To ELIZABETH.*) Forgive the angry transports which thou hast thyself provoked.

*Ed.* (*Inducing ELIZABETH to withdraw.*) Hear not the ravings of a distracted woman. Leave this ill—

*Mary.* The throne of England is profaned by a base-born—the British nation is degraded by a vile pretender! If right did prevail thou wouldst be grovelling at my feet. 'Tis I who am thy sovereign. (*ELIZABETH retires.*) LEICESTER and TALBOT follow. She departs, burning with rage, and with bitterness of death at heart. Now have I am! I have degraded her in Leicester's

presence. At last! At last! After long years of insult and contumely, I have at least enjoyed a season of triumph. *(Sinks upon the floor.)*

[CURTAIN.] SCHILLER.

TABLEAU.

*(Curtain rises. Mary reclines upon the floor, dishevelled hair, face turned to hand, clasping with her own. ELIZABETH stands, glaring at her, fixed, as if with an eternal curse. LIGHTS RESTRAINED TO THE INTERIOR OF THE COTTAGE. JULIUS, ALBERTI, MONTALDI, STEFANO, LUDOVICO, AMBRASE, VINCENTI, GARDOL, &c.)*

FROM THE PEASANT BOY.

Characters: Alberti, Julian, Montaldi, Stefano, Ludovico, Ambrase, Vincenti, Gardol, &c.

*(Later scenes, introducing Julian—all the characters follow. Light, and a crowd of peasantry—Alberti advances to the judgment-seat.)*

ALBERTI My people!—the cause of your present assemblage too well is known to you. You come to witness the dispensations of an awful but impartial justice;—either to rejoice in the acquittal of innocence wrongfully accused, or to approve the conviction of guilt, arrested its foul career. Personal feelings forbid me to assume this seat myself; yet fear not but that it will be filled by nobleness and honor; to Montaldi only, I resign it.

Julian. He my judge! then I am lost indeed. *(Aside.)*

lib. Ascend the seat, my friend, and decide from it as your own virtuous conscience shall direct; this only will I say; should the scales of accusation and defense poise doubtfully, let mercy touch them with her downy hand, and turn the balance on the gentler side.

Montaldi. *(Ascending the seat.)* Your will and honor are my only governors! *(Bows.)* Julian! stand forth! you are charged with a most foul and horrible attempt upon the life of my noble kinsman—the implements of murder have been found in your possession, and many powerful circumstances combine to fix the guilt upon you. What have you to urge in villication.

Jul. First, I swear by that Power, whom vice dreads and virtue reverences, that no syllable but strictest truth shall pass my

lips. On the evening of yesterday, I crossed the mountain to the monastery of St. Bertrand; my errand thither finished, I returned directly to the valley. Rosalie saw me enter the cottage—soon afterward a strange outcry recalled me to the door; a mantle spread before the threshold caught my eye; I raised it, and discovered a mask within it. The mantle was newly stained with blood! Consternation seized upon my soul—the next minute I was surrounded by guards, and accused of murder. They produced a weapon I had lost in defending myself against a ferocious animal. Confounded by terror and surprise, I had not power to explain the truth, and loaded with chains and reproaches, I was dragged to the dungeons of the castle. Here my knowledge of the day's transaction ends, and I have only this to add—I may become the victim of circumstances, but I never have been the slave of crime!

Mon. *(Smiling ironically.)* Plausibly urged; have you no more to offer?

Jul. Truth needs but few words—I have spoken!

Mon. Yet bethink yourself—dare you abide by this wild tale, and brave a sentence on no stronger plea?

Jul. Alas! I have none else to offer!

Mon. You say on the evening of yesterday you visited the monastery of St. Bertrand. What was your business there?

Jul. With father Nicolo—to engage him to marry Rosalie and myself on the following morning.

Mon. A marriage, too! Well!—at what time did you quit the monastery?

Jul. The bell for vesper service had just ceased to toll.

Mon. By what path did you return to the valley?

Jul. Across the mountain.

Mon. Did you not pass through the wood of olives, where the dark deed was attempted?

Jul. *(Recollecting.)* The wood of olives.

Mon. Ha! mark! he hesitates—speak!

Jul. No! my soul scorns to tell a falsehood. I did pass through the wood of olives.

Mon. Av! and pursuit was close behind Stefano, you seized the prisoner?

*Stefano.* I did. The bloody weapon bore his name; the mask and mantle were in his hands, confusion in his countenance, and every limb shaking with alarm.

*Mon.* Enough! Heavens! that villany so monstrous should inhabit with such tender youth! I fain would doubt, and in despite of reason, hesitate to give my sentence; but conviction glares from every point, and incredulity would now be madness. Not to descend on the absurdity of your defense, a tale too wild for romance itself to sanction, I find from your admission a damning chain of circumstance that confirms your criminality. The time at which you passed the wood, and the hour of the duke's attack, precisely correspond. Your attachment to Rosalie presents the motive of your offense; burning with impatient love, knowing vanity to sway the soul of woman, and trusting to win its influence by the bribes of luxury, you sought to rush on fortune by the readiest path, and snatch from the unwary traveler that sudden wealth which honest labor could only by slow degrees obtain. Defeated in the dark attempt, you fled—pursuit was instant—your steps were traced—and at the very door of your cottage, you were seized before the evidences of your guilt could be secreted. Oh! wretched youth, I warn you to confess. Sincerity can be your only claim to mercy.

*Jul.* My heart will burst—But I have spoken truth; yes—Heaven knows that I have spoken truth!

*Mon.* Then I must exercise my duty. Death is my sentence.

*Jul.* Hold!—pronounce it not as yet!

*Mon.* If you have any further evidence, produce it.

*Jul.* (With despairing energy.) I call on Ludovico.

(*Ludovico steps forward with alacrity—Montaldi recoils with visible trepidation.*)

*Ludovico.* I am here!

*Mon.* And what can he unfold? only repeat that which we already know. I will not hear him—the evidence is perfect—

*Alb.* (Rising with warmth.) Hold! Montaldi, Ludovico must be heard; to the ear of justice, the lightest syllable of proof is precious.

*Mon.* (Confused.) I stand rebuked. Well, Ludovico, depose your evidence.

*Lud.* Mine was the fortunate arm appointed by Heaven to rescue the duke. I fought with the assassin, and drove him beyond the trees into the open lawn. I there distinctly marked his figure, and from the difference in the height alone, I solemnly aver Julian cannot be the person.

*Mon.* This is no proof—the eye might easily be deceived. I cannot withhold my sentence longer.

*Lud.* I have further matter to advance. Just before the ruffian fled, he received a wound across his right hand; the moonlight directed my blow, and showed me that the cut was deep and dangerous. Julian's fingers bear no such mark.

*Mon.* (Feigning great emotion and involuntarily drawing his glove closer over his hand.) A wound—mere fable—

*Lud.* Nay, more—the same blow struck from off one of the assassin's fingers, a jewel; it glittered as it fell; I snatched it from the grass—I thrust it within my bosom, and have ever since preserved it next my heart; I now produce it—'tis here—a ring—an amethyst set with brilliants!

*Alb.* (Rising hastily.) What say you? an amethyst set with brilliants! even such I gave to Montaldi. Let me view it!

(*As Ludovico advances to present the ring to the duke, Montaldi rushes with frantic impetuosity between, and attempts to seize it.*)

*Mon.* Slave! resign the ring!

*Lud.* I will yield my life sooner!

*Mon.* Wretch! I will rend thy frame to atoms! (They struggle with violence, Montaldi snatches at the ring, Ludovico catches his hand and tears off the glove—the wound appears.)

*Lud.* Oh! God! murder is unmasked—the bloody mark is here! Montaldi is the assassin. (All rush forward in astonishment—Julian drops upon his knees in a thanksgiving.)

*Mon.* Shame! madness!

*Alb.* Eternal Providence! Montaldi a murderer!

*Mon.* Ay! accuse, and curse! idiots, dupes! I heed you not. I can but die! Triumph not, Alberti—I trample on thee still! (Draws a poignard and attempts to

destroy himself—the weapon is wrested from his hand by the guards.)

*Alb.* Fiend! thy power to sin is past.

*Mon.* (Delirious with passion.) Ha! ha! ha! my brain scorches, and my veins run with fire! disgraced, dishonored! oh! madness! I cannot bear it—save me—oh!  
(Falls insensible into the arms of attendants.)

*Alb.* Wretched man! bear him to his chamber—his punishment be hereafter.  
(Montaldi is carried off.)

*Jul.* Oh! my joy is too full for words!

*Ambrose.* My noble boy!

*Vincent.* Rosalie shall reward him.

*Alb.* Yes, they are children of virtue! Their happiness shall be my future care. Let this day, through each returning year, become a festival on my domain. Heaven, with peculiar favor, has marked it for its own, and taught us, by the simple moral of this hour, that howsoever in darkness guilt may veil its malefactions from the eye of man, an omniscient Judge will penetrate each hidden sin, and still, with never-failing justice, confound the vicious and protect the good!

*Jul.* The peasant boy, redeemed from fate,  
Must here for mercy sue,  
He dares not trust the trees of state,  
Till ratified by you.

*Alb.* Then gentles! prayer grant our prayer,  
Nor cloud the drawing-day,  
"Not guilty!" by your hands declare,  
And save the peasant boy!

FROM GUSTAVUS VASA.

Character: Gustavus, Anderson, Arnouldus, Officers, Ladies, etc.

**D**ALECARLIANS. Let us all see him!

*Gustavus.* Amazement, I perceive,  
With grief hath filled your hearts,  
And joy for that your lost Gustavus 'scaped  
Through wounds, imprisonments, and  
chains and deaths,  
Thus sudden, thus unlooked for, stands  
before ye,  
As one escaped from cruel hands I come,  
From hearts that ne'er knew pity, dark and  
vengeful;  
Who quaff the tears of orphans, bathe in  
blood,  
And know no music but the groans of  
Sweden.

Yet, not because my sister's early innocence—

My mother's age now grind beneath captivity;

Nor that one bloody, one remorseless hour  
Swept my great sire and kindred from my  
side;

For them, Gustavus weeps not.

But, O great parent, when I think on thee!  
Thy numberless, thy nameless, shameful  
infirmities.

My widowed country! Sweden! when I  
think

Upon thy desolation, spite of rage—  
And vengeance that would choke them—  
tears will flow.

*Anderson.* Oh, they are villains, every  
Daue of them.

Practiced to stab and smile; to stab the  
babe,

That smiles upon them.

*Arnouldus.* What accursed hours  
Roll o'er those wretches, who, to fiends like  
these

In their dear liberty have bartered more  
Than worlds will rate for?

*Gust.* Oh, liberty, Heaven's choice pre-  
rogative!

True bond of law, thou social soul of pro-  
perty,

Thou breath of reason, life of life itself?  
For thee the valiant bleed. Oh, sacred  
liberty?

Winged from the summer's snare, from  
flattering ruin,

Like the bold stork you seek the wiry  
shore,

Leave courts, and pomps and palaces to  
slaves,

Cleave to the cold and rest upon the storm,  
Upborne by thee, my soul disdained the  
terms

Of empire offered at the hand of tyrants.

With thee I sought this favorite soil; with  
thee

These favorite sons I sought; thy sons, O  
Liberty!

For even amid the wilds of life you lead  
them,

Lift their low raftered cottage to the clouds,  
Smile o'er their heaths, and from their  
mountain tops

Beam glory to the nations.

*All.* Liberty! Liberty!

*Gust.* Are ye not marked, ye men of  
Dalecarlia,

Are ye not marked by all the circling world  
As the great stake, the last effort for liberty?  
Sav' is it not your wealth, the thirst, the  
food,

The scope and bright ambition of your  
souls?

Why else have you, and your renowned  
forefathers,

From the proud summit of their glittering  
thrones,

Cast down the mightiest of your lawful  
kings,

That dared the bold intrusment? What  
but liberty,

Through the famed course of thirteen hun-  
dred years,

Aloof hath held invasion from your hills,  
And sanctified their shade? And will ye,  
will ye

Shrink from the hopes of the expecting  
world;

But your high honors stoop to foreign  
insult,

And in one hour give up to infamy  
The harvest of a thousand years of glory?

*First Dale.* No!

*Second Dale.* Never, never!

*Third Dale.* Perish all first!

*Fourth Dale.* Die all!

*Gust.* Yes, die by physical.

Leave not a limb, ye'er, which a Dane may  
triumph.

Now from my soul I joy, I joy, my friends,  
To see ye feared; to see, that even your  
foes

Do justice to your valor. There they be,  
The powers of kingdoms, summoned in  
yonder host,

Yet kept aloof, yet trembling to assault you,  
And oh, when I look round, and see you  
here,

Of number short, but prevalent in virtue,  
My heart swells high, and furs for the  
encounter

True courage but from opposition grows,  
And what are fifty, what a thousand slaves,  
Matched to the sinew of a single arm

That strikes for liberty, that strikes to save  
His fields from fire, his infants from the  
sword,

And his large honors from eternal infamy?  
What doubt we then?

Shall we, shall we stand here,  
Till motives that might warm an ague's  
frost,

And nerve the coward's arm, shall poorly  
serve

To wake us to resistance? Let us on.

Oh, yes, I read your lovely here impu-  
tence;

You shall not be withheld, we will rush on  
them

This is indeed to triumph, where we hold,  
Three kingdoms in our toil! is it not glo-  
rious,

This to appail the bold, meet force with  
fury,

And push you torrent back, till every wave  
flie to its fountain?

*All.* Oh, lead us on, Gustavus, on—  
word more

Is but delay of conquest

*Gust.* Take your wish.

He who wants arms, may grapple with the  
foe,

And so be furnished. You, most noble  
Anderson,

Divide our powers, and with the noble  
Olans

Take the left route. You, Fine, great  
arms!

With the renowned Neberbi, hold the right,  
And skait the forest down; then wheel  
once,

Confessed to view, and close upon  
vale;

Myself, and my most valiant cousin let  
The invincible Arvida, gallant Sivard

Arnoldus, and these hundred hardy  
etans,

Will pour directly forth, and lead  
us on.

Joy, joy, I see confessed from every eye,  
Your limbs tread vigorous, and your hearts  
beat high!

Thin though our ranks, though scant  
our bands,

Bold are our hearts, and nervous are our  
hands,

With us, truth, justice, fame, and freedom  
close,

Each singly equal to a host of foes.

*(Exit: Gustavus.)*

LOCHIEL'S WARNING.

This piece is frequently recited by one person, but is much more effective in dialogue. Lochiel, a Highland chieftain, while on his march to join the Pretender, is met by one of the Highland seers, or prophets, who warns him to return, and not incur the certain ruin and disaster which await the unfortunate prince and his followers on the field of Culloden. When used as a dialogue, a blast of trumpet is heard. The curtain being drawn, Lochiel enters, attired in the Highland fighting costume, and following him should appear in the doorway of the stage two or three armed Scotch soldiers to give the idea of a large number behind them. The Seer meets him from the other direction, dressed in flowing robes, and with long white hair and beard, and, raising his hands in the attitude of warning, speaks imploringly as follows.

SEER

LOCHIEL, Lochiel, beware of the day  
 When the lowlands shall meet thee in  
 battle array!  
 For a field of the dead rushes red on my  
 sight,  
 And the clans of Culloden are scattered in  
 flight;  
 They rally, they bleed, for their country  
 and crown,  
 Woe, woe to the riders that trample them  
 down!  
 Proud Cumberland prances insulting the  
 slain,  
 And their hoof-beaten bosoms are trod the  
 plain.  
 But, hark! through the fast-flashing light-  
 ning of war,  
 What steed to the desert flies frantic and  
 far?  
 'Tis thine, O Glenmlin! whose bride shall  
 await,  
 Like a love lighted watch-fire, all night at  
 the gate.  
 A steed comes at morning: no rider is  
 there;  
 But its bridle is red with the sign of  
 despair!  
 Weep, Albin! to death and captivity led!  
 O! weep! but thy tears cannot number the  
 dead!  
 For a merciless sword on Culloden shall  
 wave—  
 Culloden, that reeks with the blood of the  
 brave!

LOCHIEL.

Go preach to the coward, thou death-telling  
 seer!  
 Or if gory Culloden so dreadful appear  
 Draw, dotard, around thy old wavering  
 sight,  
 This mantle, to cover the phantoms of  
 fright!

SEER

Ha! laughst thou, Lochiel, my vision to  
 scorn?  
 Proud bird of the mountain, thy plume  
 shall be torn!  
 Say, rushed the bold eagle exultingly forth,  
 From his home in the dark rolling clouds of  
 the North?  
 Lo! the death shot of foemen out speeding,  
 he rode  
 Companionless, bearing destruction abroad:  
 But down let him stoop from his havoc on  
 high!  
 Ah! home let him speed, for the spoiler is  
 nigh.  
 Why flames the far summit? Why shoot  
 to the blast  
 Those embers, like stars from the firmament  
 cast?  
 'Tis the fire shower of ruin, all dreadfully  
 driven  
 From his eyry, that beacons the darkness of  
 Heaven.  
 O, crested Lochiel! the peerless in might,  
 Whose banners arise on the battlements'  
 height,  
 Heaven's fire is around thee to blast and  
 to burn;  
 Return to thy dwelling! all lonely return!  
 For the blackness of ashes shall mark where  
 it stood,  
 And a wild mother scream o'er her famish-  
 ing brood!

LOCHIEL.

False Wizard, avaunt! I have marshalled  
 my clan:  
 Their swords are a thousand—their bosoms  
 are one;  
 They are true to the last of their blood—and  
 their breath,  
 And like reapers, descend to the harvest of  
 death.  
 Then welcome be Cumberland's steed to  
 the shock!  
 Let him dash his proud foam like a wave on  
 the rock!  
 But woe to his kindred—and woe to his  
 cause.  
 When Albin her claymore indignantly  
 draws;  
 When her bonneted chieftains in victory  
 crowd,



Claironald the dauntless, and Moray the  
proud;  
All plaided, and plumed in their tartan  
array—

SEER

Lochiel, Lochiel, beware of the day!  
For, dark and despairing my sight I may  
see!

Yet man cannot cover what God would  
reveal;

'Tis the sunset of life gives me mystical lore,  
And coming events cast their shadows  
before.

I tell thee, Culloden's dread echoes shall  
ring

With the bloodhounds that bark for thy  
fugitive king.

Lo! anointed by Heaven with vials of  
wrat

Behold where he lies on his desolate path!  
Now in darkness, and billows, he sweeps  
from my sight:

Rise! Rise! ye wild tempests, and cover  
his flight!

'Tis finished.—Their thunders are hushed  
on the moors;

Culloden is lost, and my country deplores.  
But where is the iron-bound prisoner!  
Where?

For the red eye of battle is slumt in despair  
Say, mounts he the ocean-wave, banished,  
forlorn,

Like a limb from his country, cast bleeding,  
and torn?

Ah! no; for a darker departure is near;  
The war-drum is muffled, and black is the  
bier;

His death-bell is tolling; oh! mercy, dis-  
pel

Yon sight, that it freezes my spirit to tell!  
Life flutters, convulsed in his quivering  
limbs.

And his blood-streaming nostril in agony  
swims.

Accursed be the fagots that blaze at his feet,  
Where his heart shall be thrown ere it ceases  
to beat,

With the smoke of its ashes to poison the  
gale—

LOCHIEL.

Down, soothless insulter! I trust not the  
tale;

For never shall Albin a destiny meet  
So black with dishonor—so foul with re-  
treat.

'Tho' his perishing ranks should be strowed  
in their gore,

Like ocean-weeds heaped on the surf-beaten  
shore,

Lochiel, maimed by flight, or by chains,  
While the kindling of life in his bosom re-  
mains,

Shall victor exult, or in death be laid low,  
With his back to the field and his feet to the  
fee!

And leaving in battle no blot on his name,  
Looks proudly to Heaven from the death-  
bed of fame.

#### CÆSAR'S MESSAGE TO CATO.

(*Dialogue between Decius and Cato.*)

DECIVS. Caesar sends health to Cato.  
Cato. Could he send it

To Cato's slaughtered friends, it  
would be welcome.

Are not your orders to address the Senate?  
Dec. My business is with Cato, Caesar  
sees

The straits to which you're driven; and, as  
he knows

Cato's high worth, is anxious for your life.  
Cato. My life is grafted on the fate of  
Rome.

Would he save Cato? Bid him spare his  
country.

Tell your dictator this: and tell him, Cato  
Disdains a life which he has power to offer.

Dec. Rome and her senators submit to  
Caesar;

Her generals and her consuls are no more,  
Who checked his conquests and denied his  
triumphs.

Why will not Cato be this Caesar's friend?  
Cato. Those very reasons thou hast urged  
forbid it

Dec. Cato, I've orders to expostulate  
And reason with you, as from friend to  
friend.

Think on the storm that gathers o'er your  
head,

And threatens every hour to burst upon it:  
Still may you stand high in your country's  
honors;



Sung by the morning star of song, who  
made  
His music heard below.

Dan Chaucer, the first warbler, whose sweet  
breath  
Preluded those melodious bursts that fill  
The spacious times of great Elizabeth  
With sounds that echo still

And, for awhile, the knowledge of his art  
Held me above the subject, as strong  
gales  
Hold swollen clouds from raining, tho' my  
heart  
Brimfull of those wild tales,

Charged both mine eyes with tears, in  
every land  
I saw, wherever light illumeth,  
Beauty and anguish walking hand in hand,  
The downward slope to death.

Those far renowned brides of ancient song  
Peopled the hollow dark, like burning  
stars,  
And I heard sounds of insult, shame, and  
wrong,  
And trumpets blown for wars :

And clattering flints battered with clanging  
hoofs ;  
And I saw crowds in columned sanctua-  
ries ;  
And forms that pass at windows and on  
roofs  
Of marble palaces ;

Corpses across the threshold ; heroes tall,  
Dislodging pinnacle and parapet  
Upon the tortoise creeping to the wall,  
Lances in ambush set ;

And high shrine-doors burst thro' with  
heated blasts  
That run before the dithering tongues of  
fire,  
White surf wind scattered over sails and  
masts,  
And ever climbing higher,

Squadrons and squares of men in brazen  
plates,  
Scaffolds, still sheets of water, divers  
woes,

Ranges of glimmering vaults with iron  
grates,  
And lushed seraglios.

So shape chased shape as swift as when to  
land  
Bluster the winds and tides the self-same  
way ;  
Crisp foam flakes scud along the level sand  
Torn from the fringe of spray.

I started once, or seemed to start, in pain,  
Resolved on noble things, and strove to  
speak,  
As when a great thought strikes along the  
brain  
And flushes all the cheek.

And once my arm was lifted to hew down  
A cavalier from off his saddle bow  
That bore a lady from a leagured town ;  
And then, I know not how,

All those sharp fancies, by down-lapsing  
thought  
streamed downward, lost their edges  
and did creep,

Rolled on each other, rounded, smoothed  
and brought  
into the gulfs of sleep.

At last methought that I had wandered  
(part of withered wood, using woodland scene)  
Far in an old wood, fresh-washed in cool-  
est dew,  
The maiden splendors of the morning star  
shook  
In the steadfast blue.

Enormous elm-tree boles did stoop and lean  
Upon the dusky brushwood underneath,  
Their broad curved branches, fledged with  
clearest green,  
New from its silken sheath.

The dim red moon had died, her journey  
done,  
And with dead lips smiled at the twilight  
plain,  
Half fill'n across the threshold of the sun,  
Never to rise again.

There was no motion in the dumb, dumb  
air,  
Not any song of bird or sound of rill ;

Gross darkness of the inner sepulchre  
Is not so deadly still

As that wide forest. Growths of jasmine  
turned  
Their hurried arms, festooning tree to tree  
And at the root thro' lush green grasses  
burned  
The red anemone

I knew the flowers, I knew the leaves, I  
knew  
The tearful glimmer of the languid dawn  
On those long, rank, dark wood-walks  
drenched dew,  
Leading from lawn to lawn

The smell of violets hidden in the green  
Poured back into the empty soul and  
frame  
The times when I remembered to have been  
joyful and free from blame.

And from within a clear undertone  
Thrilled thro' mine ears in that unbliss-  
ful clime,

CLEOPATRA (*within.*)

"Pass freely thro', the wood is all thine  
own;  
Until the end of time."

READER.

At length I saw (*Helen of Troy enters back  
entrance: advance slowly to middle of stage;  
stand in statuesque attitude*) a lady within  
call

Still than chiselled marble, standing  
there;

A daughter of the gods, divinely tall  
And most divinely fair.  
Her loveliness with shame and with surprise  
Froze my swift speech; she turning on  
my face  
The starlight sorrows of immortal eyes  
Spoke slowly in her place.

HELEN OF TROY—(*turning and speaking  
slowly*)

I had great beauty; ask thou not my name;  
No one can be more wise than destiny.  
Many drew swords and died. Where'er I  
came

I brought calamity

READER.

No marvel, sovereign lady; in fair field  
Myself for such a race had boldly died.

(*Enter from left entrance Iphigenia as she advances to front  
Helen retires to back of stage.*)

And turning I appeared to one who stood  
beside.  
But she with sick and scornful looks averse  
To her full height her stately stature  
draws:

IPHIGENIA (*with bitterness.*)

My youth was blasted with a crime;

(*Pointing to Helen.*)

This woman was the cause.

I was cut off from hope in that sad place,  
Which yet to name my spirit loathes and  
fears;

My father held his hand upon his face;  
I, blinded by my tears.

Still strove to speak; my voice was thick  
with sighs

As in a dream, dimly I would descry  
The stern black-bearded kings with wolfish  
eyes,

Waiting to see me die.

The high masts flickered as they lay afloat;  
The crowds, the temples, wavered, and  
the shore;

The bright death quivered at the victim's  
throat;

Touched—and I knew no more.

HELEN OF TROY (*sully, with bowed head,  
leaving stage off right.*)

I would the white, cold, heavy plunging  
foam,

Whirled by the wind, had rolled me deep  
below,

Then when I left my home. (*Exit H.,  
Iphigenia following.*)

READER.

Her slow full words sank on the silence  
drear

As thunder drops fall on a sleeping sea  
Sudden I heard a voice

(Scene curtain withdraws, discovering Cleopatra lying on crimson couch under tower of green.)

## CLEOPATRA

"Ha, ha! come here that I may look on thee.

(Rising on arm and looking at reader—again reclines.)

Ha! ha! ha! / govern men by change  
And so I swayed all words. (Sighing.)

'Tis long since I have seen a man.  
Once, like the moon, I made

The ever-shifting currents of the blood  
According to my humor ebb and flow.  
I have no men to govern in this mood:  
That makes my only woe.

Nay, yet it chafes me that I could not bend  
One will; nor tame and tutor with mine  
eye

That dull, cold-blooded Caesar. Pr'ythee,  
friend, (Raising on elbow.)  
Where is Mark Antony?

The man, my lover, with whom I rode  
sublime  
On Fortune's neck: we sat as God by  
God:

The Nilus would have risen before this time  
And flooded at our nod.

We drank the Libyan sun to sleep, and lit  
Lamps that outburned Canopus. O my  
life

In Egypt! O the dalliance and the wit,  
The flattery and the strife,

And the wild kiss, when fresh from war's  
alarms

My Hercules, my Roman Antony,  
My mailed Bacchus leapt into my arms,  
Content there to die!

And there he died: and when I heard my  
name

Sighed forth with life I would not brook  
my fear  
Of the other: with a worm I barked his  
fame,

What else was left?

I died a Queen. The Roman soldier found

Me lying dead, my crown about my  
brows,—

A name forever—lying bed and crowned,—  
Worthy a Roman spouse.

(Sinks back on couch, and small curtain is drawn, hiding her from view.)

## READER

Her warbling voice, a lyre of widest range  
Struck by all passion, did fall down and  
glance

From tone to tone among and thro' all  
change  
Of liveliest utterance

When she made pause I knew not for de-  
light,

Because with sudden motion from the  
ground

She raised her piercing orbs, and filled with  
light

The interval of sound.

Slowly my sense undazzled. Then I heard  
(Soft music.)

A noise of some one coming thro' the  
lawn,

And singing clearer than the crested bird,  
That claps his wings at dawn.

(Soft music continues growing softer.)

As one that misseth where broad sunshine  
laves

The lawn by some cathedral, thro' the  
door

Hearing the holy organ rolling waves  
Of sound on roof and floor within,

And anthem sung, is charmed and tied  
To where he stands—so stood I, when that  
flow

Of music left the lips (Enter *Jephthah's  
Daughter*, walking slowly with up-  
lifted face—) of her that died

To save her father's vow:

The daughter of the warrior Gileadite,

A maiden pure, as when she went along  
From Mizpah's towered gates with welcome  
light

With timbrel and with song.

My words leapt forth: "Heaven heads the  
count of crimes

With that wild oath."

JERUTHAI'S DAUGHTER

"Not so—nor once alone, in  
Thousand times I would be born and die  
My God, my land, my father—these did  
move me  
From my bliss of life which nature gave,  
Lowered sadly by a three-fold cord of love  
Down to a silent grave

The light white clouds swam over us  
Anon we heard the lion roaring in his  
den,  
We saw the large white stars rise one by  
one  
Or, from the dark'ned glen,

Saw God divide the night with flying flame  
And thunder on the everlasting hills.  
I heard Him, for His spake, and grief be-  
came  
A solemn scorn of ills

When the next moon was rolled into the  
sky,  
Strength came to me that equaled my de-  
sire,  
How beautiful a thing it was to die for God  
and  
For my sire

It comforts me in this one thought to dwell,  
That I subdued me to my father's will:  
Because the kiss he gave me, ere I fell  
Sweetens the spirit still."

(Exit, singing "Glory to God," repeating several times)

READER.

How her face glowed!  
Losing her carol, I stood, pensively,  
As one that from a casement leans his  
head  
When midnight bells cease ringing sud-  
denly,  
And the old year—is dead.

(Enter Rosamond from back during reading of last sentence)

ROSAMOND.

Alas! Alas!  
Turn and look on me, I am  
That Rosamond, whom men call fair,  
If what I was I be.  
Would I had been some maiden, coarse and  
poor.

O me! that I should ever see the light!

(Enter Queen Eleanor, to retire with sign of passion on her face, and the girls the other half of which she uttered her words with a look of scorn.)

(Exiting from Front)

Those dragon eyes of angered Eleanor  
Do hurt me day and night.

(She exits, and withdraws disclosing Cleopatra.)

CLEOPATRA TO ROSAMOND.

O! you *truly* died!  
You should have clung to Fulvia's waist  
And thrust the dagger thro' her side.

(She exits, and enters Rosamond, who looks at the dagger with a look of scorn.)

READER.

With that sharp sound the white dawn's  
creeping beams  
Stol'n to my brain, dissolved the mystery  
Of folded sleep. The captain of my dreams  
Ruled in the eastern sky.  
Moon broadened on the borders of the dark  
Ere I saw *Curtains drawn disclosing Sir  
Thomas Moore's daughter holding up  
dove, as if to catch the fallen head—  
face expressing deep anguish* her  
who clasped in her last trance,  
Her murdered father's head, or *(enter  
Joan of Arc from back as she enters,  
dresses sword, raises shield, and remains  
fixed thus)* Joan of Arc, the light  
Of ancient France.

On her *(inner curtain withdrawn, disclosing  
Queen Eleanor kneeling beside Edward)*  
who knew that Love can vanquish  
Death,

Who kneeling with one arm about her  
king,  
Drew forth the poison with her balmy  
breath,  
Sweet as new buds in spring.

(Curtain closed.)

READER.

No memory labors longer from the deep  
Gold mines of thought to lift the hidden  
ore  
That glimmers, moving up, thru I from sleep  
To gather and tell o'er.

Each little sight and sound, with what dull  
pain  
Compass'd, how eagerly I sought to  
strike

Into that wondrous track of dreams again.  
But no two dreams are like.

As when a soul laments, which hath been  
blest,

Desiring what is mingled with past years  
in yearnings that can never be expressed,  
In sighs or groans or tears.

Because all words, tho' culled with choicest  
art,

Failing to give the bitter of the sweet,  
Wither beneath the palate, and the heart  
Faints, faded by its heat.

*Tableaux.* All the characters in appropriate attitude.)

**NOTE.**--All movements should be *gliding*  
and *noiseless*.

### COURTSHIP UNDER DIFFICULTIES.

*For two Males and one Female.*

(This may be made almost equally suitable as a reading.)

ENTER SNOBBLETON.

**S**NOBBLETON. (*Looking in the direction  
whence he has just come.*) Yes, here is  
that fellow Jones, again. I declare, the  
man is ubiquitous. Wherever I go with my  
cousin Prudence we stumble across him, or  
he follows her like a shadow. Do we take  
a boating? So does Jones. Do we wander  
on the beach? So does Jones. Go where  
we will, that fellow follows or moves be-  
fore. Now, that was a cruel practical joke  
which Jones once played upon me at col-  
lege. I have never forgiven him. But I  
would gladly make a pretense of doing so,  
if I could have my revenge. Let me see.  
Can't I manage it? He is head over ears in  
love with Prudence, but too bashful to  
speak. I shall believe she is not indifferent  
to him, though altogether unacquainted. It  
may prove a match, if I can not spoil it.  
Let me think. Ha! I have it! A brilliant  
idea! Jones, beware! But here he comes.

ENTER JONES

*Jones.* (*Not seeing Snobbleton and de-  
lightedly contemplating a flower, which he  
holds in his hand.*) Oh, rapture! what a  
prize! It was in her hair—I saw it fall from  
her queenly head. (*Turns to every side and  
looks.*) How warm are its tender leaves from

having touched her neck! How doubly  
sweet is its perfume—fresh from the fra-  
grance of her glorious locks! How beauti-  
ful! how—Bless me! here is Snobbleton.  
We are enemies!

*Snobbleton.* (*Advancing with an air of  
rankness.*) Good morning, Jones—that is,  
if you will shake hands.

*Jones.* What!—you forgive? You  
really—

*Snobbleton.* Yes, yes, old fellow! All is  
forgotten. You played me a rough trick;  
but let bygones be bygones. Will you not  
bury the hatchet!

*Jones.* With all my heart, my dear fel-  
low. (*They shake hands.*)

*Snobbleton.* What is the matter with you,  
Jones? You look quite grumpy—not by  
any means the same cheerful, dashing, top-  
licking fellow you were.

*Jones.* Grumpy—what is that? How do  
I look, Snobbleton?

*Snobbleton.* Oh, not much out of the way.  
Only a little shaky in the shanks, blue lips,  
red nose, cadaverous jaws, bloodshot eyes,  
yellow—

*Jones.* (*Aghast.*) Bless me, you don't  
say so. (*Aside.*) Confound the man! Here  
have I been endeavoring to appear romantic  
for the last month—and now to be called  
shaky-shanked, cadaverous—it is unbear-  
able!

*Snobbleton.* But never mind. Cheer up,  
old fellow! I see it all. Egad! I know  
what it is to be in—

*Jones.* Ah! You can then sympathize  
with me! You know what it is to be in—

*Snobbleton.* Of course I do! Heaven pre-  
serve me from the toils! What days of in-  
fernum!

*Jones.* What nights of bliss!

*Snobbleton.* (*Shuddering.*) And then  
the letters—the interminable letters.

*Jones.* (*With rapture.*) Oh, yes, the let-  
ters! The bills! don't!

*Snobbleton.* And the bills—the endless  
bills!

*Jones.* (*In surprise.*) The bills!

*Snobbleton.* Yes; and the bailiffs,  
lawyers, the judge, and the jury.

*Jones.* Why, man, what are you talking  
about? I thought you said you knew what  
it was to be in—

*Snobbleton.* In debt. *To be sure* I did.

*Jones.* Bless me! I'm not in debt—never borrowed a dollar in my life. Ah, me! (*sighs*) it's worse than *that*.

*Snobbleton.* Worse than that! Come, now, Jones, there is only one thing worse. You're surely not in love?

*Jones.* Yes, I am. (*With sudden feeling.*) Oh, Snobby, help me, help me! Let me confide in you.

*Snobbleton.* (*With mock emotion.*) Confide in me! Certainly, my dear fellow! See! I do not shrink—I stand firm. (*Folds his arms in a determined posture.*) Blaze away!

*Jones.* Snobby, I—I love her!

*Snobbleton.* Whom?

*Jones.* Your cousin, Prudence.

*Snobbleton.* Ha! Prudence Angelina Winterbottom?

*Jones.* Now, don't be angry, Snobby! I don't mean any harm, you know. I—I—you know how it is.

*Snobbleton.* Harm! my dear fellow. Not a bit of it. Angry! Not at all. You have my consent, old fellow. Take her. She is *ars*. Heaven bless you both!

*Jones.* You are very kind, Snobby, but I haven't got *her* consent yet.

*Snobbleton.* Well, that *is* something, to be sure. But, leave it all to me. She may be a little coy, you know; but, considering your generous overlooking of her unfortunate defect—

*Jones.* Defect! You surprise me.

*Snobbleton.* What! and you did not know of it?

*Jones.* Not at all. I am astonished! Nothing serious, I hope.

*Snobbleton.* Oh, no, only a little—(*He taps his ear with his finger, knowingly.*) I see you understand it.

*Jones.* Merciful Heaven! can it be? But, really is it serious?

*Snobbleton.* I should think it was.

*Jones.* What! But is she ever dangerous?

*Snobbleton.* Dangerous! Why should she be?

*Jones.* (*Considerably relieved*) Oh, I perceive! A mere airiness of brain—a gentle aberration—scorning the dull world—a mild—

*Snobbleton.* Zounds, man, she's not crazy!

*Jones.* My dear Snobby, you relieve me. What then?

*Snobbleton.* Slightly deaf. That's all.

*Jones.* Deaf!

*Snobbleton.* As a lamp-post. That is, you must elevate your voice to a considerable pitch in speaking to her.

*Jones.* Is it possible! However, I think I can manage. As, for instance, if it was my intention to make her a floral offering, and I should say (*elevating his voice considerably*), "Miss, will you make me happy by accepting these flowers?" I suppose she could hear me, eh? How would that do?

*Snobbleton.* Pshaw! Do you call that elevated?

*Jones.* Well, how would this do? (*Speaks very loudly.*) "Miss, will you make me happy—"

*Snobbleton.* Louder, shriller, man!

*Jones.* "Miss, will you—"

*Snobbleton.* Louder, louder, or she will only see your lips move.

*Jones.* (*Almost screaming*) "Miss, will you oblige me by accepting these flowers?"

*Snobbleton.* There, that *may* do. Still you want practice. I perceive the lady herself is approaching. Suppose you retire for a short time, and I will prepare her for the introduction.

*Jones.* Very good. Meantime, I will go down to the beach and endeavor to acquire the proper pitch. Let me see: "Miss, will you oblige me—" (*Exit Jones, still speaking.*)

(Enter PRUDENCE, from other side.)

*Prudence.* Good morning, cousin. Who was that, speaking so loudly?

*Snobbleton.* Only Jones. Poor fellow, he is so deaf that I suppose he fancies his own voice to be a mere whisper.

*Prudence.* Why, I was not aware of this. Is he *very* deaf?

*Snobbleton.* Deaf as a stone fence. To be sure, he does not use an ear-trumpet any more, but, one must speak excessively high. Unfortunate, too, for I believe he *is* in love.

*Prudence.* (*With some emotion*) In love! with whom?

*Snobbleton.* Can't you guess?



*Prudence.* Oh, no; I haven't the slightest idea.

*Snobbleton.* With yourself! He has been begging me to obtain him an introduction.

*Prudence.* Well, I have always thought him a nice-looking young man. I suppose he would hear me if I should say (*speaks loudly*), "Good-morning, Mr. Jones!"

*Snobbleton.* (*Compassionately*) Do you think he would hear that?

*Prudence.* Well, then, how would (*speaks very loudly*) "Good morning, Mr. Jones!" How would that do?

*Snobbleton.* Tush! he would think you were speaking under your breath.

*Prudence.* (*Almost screaming*) "Good-morning!"

*Snobbleton.* A mere whisper, my dear cousin. But here he comes. Now, do try and make yourself audible.

#### ENTER JONES

*Snobbleton.* (*Speaking in a high voice.*) Mr. Jones, cousin, Miss Winterbottom, Jones. You will please excuse me for a short time. (*He retires, but remains in view.*)

*Jones.* (*Speaking shrill and loud, and offering some flowers.*) Miss, will you accept these flowers? I plucked them from their slumber on the hill.

*Prudence.* (*In an equally high voice.*) Really, sir, I—I—

*Jones.* (*Aside.*) She hesitates. It must be that she does not hear me. (*Increasing his tone.*) Miss, will you accept these flowers—FLOWERS? I plucked them sleeping on the hill—HILL.

*Prudence.* (*Also increasing her tone.*) Certainly, Mr. Jones. They are beautiful—BEAUTIFUL.

*Jones.* (*Aside.*) How she screams in my ear. (*Loud.*) Yes, I plucked them from their slumber—SLUMBER, on the hill—HILL.

*Prudence.* (*Aside.*) Poor man, what an effort it seems to him to speak. (*Loud.*) I perceive you are poetical. Are you fond of poetry? (*Aside.*) He hesitates. I must speak louder. (*In a scream.*) Poetry—POETRY—POETRY!

*Jones.* (*Aside.*) Bless me, the woman would wake the dead! (*Loud.*) Yes, Miss, I ad-o-r-e it.

*Snobbleton.* (*Solus from behind, rubbing his hands.*) Glorious! glorious! I wonder how loud they can scream. Oh, vengeance, thou art sweet!

*Prudence.* Can you repeat some poetry—POETRY?

*Jones.* I only know one poem. It is this:

*You'd scarce expect on of my age—A. G.,  
To speak in public on the stage—S. V. G.*

*Prudence.* (*Putting her lips to his ear and shouting.*) Bravo—bravo!

*Jones.* (*In the same way.*) Thank you! THANK—

*Prudence.* (*Putting her hands over her ears.*) Mercy on us! Do you think I'm DEAF, sir?

*Jones.* (*Also stopping his ears.*) And do you fancy me deaf, Miss?

*They now speak in their own tones.*

*Prudence.* Are you not, sir? You surprise me!

*Jones.* No, Miss. I was led to believe that you were deaf. Snobbleton told me so.

*Prudence.* Snobbleton! Why he told me that you were deaf!

*Jones.* Confound the fellow! he has been making game of us. Here he is. (*Perceiving Snobbleton.*) You shall answer for this, sir!

*Prudence.* Yes, sir, you shall answer for this, sir!

*Snobbleton.* (*Advancing.*) Ha! ha! ha! And to whom must I answer?

*Jones.* (*They turn to the audience.*) To these, our friends, whose ears are split.

*Snobbleton.* Well then, the answer must be brief.

*Prudence.* (*To Jones.*) But they, our friends, are making it

*Jones.* I hear them, Miss. I am not deaf.

CURTAIN FALLS.

#### GOIN' SOMEWHERE.

#### CHARACTERS AND COSTUMES.

OLD WOMAN—Dark dress, old-fashioned bonnet or shawl, large collar, and hand-bag, with a few

OLD MAN—Old-fashioned frock coat, large collar, black cravat, white tall hat, carpet slippers, extra wrap for his overcoat, and a bundle.

SCENE—Interior of railway car. Two or three seats occupied by passengers.



MR. GILLETTE AND KATHERINE FLORENCE IN "SHERLOCK HOLMES"



A GROUP FROM THE PLAY "SHENANDOAH"  
Examples of Ease and Grace in Acting



**READY TO FIGHT, A DRAMATIC POSE**  
By Duncan B. Harris in "The New Boy"

**ADORATION, A DRAMATIC POSE**  
By Claudia Carlstedt in "The Idol's Eye"

ENTER OLD MAN, FOLLOWED BY OLD WOMAN.

OLD MAN. Come along, Mary; why anybody'd think I'd never been nowhere. Haint I spoke in town meetin' twict? an' been a hundred miles on a steamboat, an' got a brother 'at made the overland trip to Californy?

Old Woman, (taking seat in front.) An' haint I been to funerals an' quiltin's 'n sich? but la suz. Philetus! they haint nothin' to goin' from Posey Keomty to Chicago on the covered cars; tho' I know a woman that thinks nothin' o' settin' out on a railroad journey where she has to wait fifteen minutes at a junction an' change cars at a dapot. But, Philetus (looking around anxiously), I b'lieve we've went an' taken the wrong train.

Old M. (startled.) It can't be, nohow. Didn't I ask the conductor, an' he said we's all right?

Old W. Yes, he did; but look out of the winder an' make sure; he might 'a been a lyin' to us.

Old M. (looks out as if at window.) I guess we're all right, Mary.

Old W. (whispering.) Ask somebody—ask that man there.

Old M. (to gentleman reading paper behind.) This hyr's the train for Chicago, ain't it?

Gent. This is the train, sir.

Old M. There! didn't I tell you?

[Chuckling.]

Old W. (folding hands.) It may be—it may be! but if we're carried wrong, it won't be my fault. I say that we're wrong; and when we've been led into some pirates' cave and butchered for our money, ye'll wish ye had heeded my words.

ENTER CONDUCTOR.

Conductor. "Tickets, please!"

Old M. (searching every pocket, emptying all sorts of things from one pocket.) Mary, what do you s'pose has become of them tickets?

Old W. (searching carpet-sack.) Well, if it don't beat all—the way you forgot things.

Old M. (finding tickets finally in his hat wrapped up in a huge red bandana.) O!

here they are. I put 'em in my hat so I'd know right where they was. (Conductor disappears with tickets after having collected from all other passengers.) Looks like rain over thar in the west. I hope the boys'll git them oats in.

Old W. That reminds me of the umberel. (Searching among the luggage for it and not finding it.) It's gone.

Old M. (startled.) W-what?

Old W. That umbereller!

Old M. No!

Old W. Gone—hide and hair! That sky-blue umberel that I've had ever since Marthy died?

Old M. (searching.) Wall, that's queer.

Old W. Queer! not a bit. I've talked to you and talked to you, but it does no good: you come from a heedless family; you'd forgit to put your boots on if I didn't tell ye to.

Old M. (in cutting tone.) None of the Harrisons was ever in the poorhouse.

Old W. Philetus! Philetus H. Harrison! (laying hand on his arm) don't you dare twit me of that again! I've lived with you nigh onto forty year, and waited on you when you had the biles, and the toothache and the colic, and when you fell and broke your leg; but don't you push me up to the wall! (After a pause.) My! but I'm dretful thirsty. I'm glad I fetched that bottle of cold tea (searching among the luggage not finding it straightens up and whispers), and that's gone, too!

Old M. What now?

Old W. It's been stole! (Looking round at other passengers gasping.) First the umbereller—then the bottle!

Old M. I couldn't hev left it, could I?

Old W. For land sake! don't ask me! That bottle has been in our family twenty years—ever since mother died—and now it's gone! Land only knows what I'll do for a campfire bottle when we get home—if we ever do.

Old M. I'll buy you one.

Old W. Yes, I know ye are always ready to buy; an' if it wasn't for me to restrain you, the money'd fly like feathers in the wind.

Old M. Wall, I didn't have to mortgage my farm. (With a knowing look.)

*Old W.* Twitting agin? It isn't enough that you've lost a good umbrella and a cam-fire bottle; but you must twit me of this and that. (*Weeps.*)

*Old M.* (*looks sorry—after a pause—to man across the aisle.*) What's the sile around here?

*Old W.* Philetus! Philetus H. Harrison! stop your noise! (*Poking him with her elbow.*)

*Old M.* I just asked a question.

*Old W.* What'd your brother Joab tell ye, the last thing afore we left him? Didn't he say somebody'd swindle ye on the string game, or the confidence game, or some other kind of game? Didn't he warn ye agin rascals?

*Old M.* I haint seen no rascals.

*Old W.* Of course ye hain't, cause yer blind! I know that that man's a villin; an' if they don't arrest him for murder before we leave this train I'll miss my guess. I can read human natur' like a book. (*Pause—sigh.*) I wish I *know* that this was the train for Chicago.

*Old M.* Course it is.

*Old W.* How do you know?

*Old M.* 'Cause it is.

*Old W.* Well, I know it hain't; but if you are content to rush along to destruction, I shan't say a word. Only when your throat is bein' cut, don't call out that I didn't warn you!

ENTER "PEANUT BOY."

*Peanut Boy.*—Nice fresh peanuts! peanuts! peanuts!

*Old M.* (*Seeing O. M. reach in pocket for a bill.*) Philetus, you shan't squander that money after peanuts!

(*Washes the boy on with one hand, and holding O. M.'s arm with other.*)

*Old M.* Didn't I earn it?

*Old W.* Gumph! you sold two cows to come on this visit, and the money's half gone now; no telling how we git home! (*Sighing deep.*) I wish't I hadn't a-come. (*Old M. looks at ceiling, then out at window, and tries to produce a smile.*) I know very well what you want to say, but it's a blessed good thing for you that I did come. If you had come alone, you'd have been murdered and gashed and scalped, and sunk into the river afore now!

*Old M.* Pooh!

*Old W.* Yes, pooh! if you want too; but I know!

(*He leans back, she settles her-self with a sigh, and his arm rests on the back of the seat. He nods, and she nods, and leans her head on his shoulder. She breathes heavily, he snores audibly. The curtain falls.*)

## LOVE IN THE KITCHEN.

CHARACTERS AND COSTUMES.

*KITTY.* Short dress, small white apron with pockets, and handkerchief.

*TEDDY.* Gray knickerbockers, low shoes, short coat, green tie.

**K**ITTY. Now, Mr. Malone, when yer spakin' like that,

It is aisy to see—

(*He attempts to put his arm around her.*)

Arrah, git out o' that!

Whin discoursin' wid ladies, politeness should tache,

That you'r not to use hands, sir, instid ov yer spache.

Should the missus come down, sir, how would I appear

Wid me hair all bewildhered?

*Teddy* (*looks at Kitty ruefully*). Oh Kitty, me dear,

Yer pardon I ax, but yer mouth is so sweet It's a betther acquaintance I'm seekin' wid it;

An' I love you so fondly—begorra, it's throe!

That I'm always unaisy unless I'm wid you, An' thin I'm unaisy as bad as before,

An' there's nothing'll aise me at all any more,

Until yer betrothal I've got, and bedad,

(*Takes hold her hand with one hand, and puts the other about her waist.*)

I'll *not* let ye go till yer promise I've had. *Kitty* (*breaking away*). It's jist like yer impudence, Mr. Malone!

*Teddy.* Ye can't call it impudence, Kitty ohone,

In a man to be lovin' the likes of verself. An' ye might marry worse, if I say it mys'lf.

For me heart is yer own, and me wages is good,

An' I know a brick cabin all built out ov wood,

To be had for the axin' of Dinnis McCue;

Fur he's goin' to have it, and thin it will do.  
 Wud some fixin' and mendin' to keep out the air,  
 An' a bit ov a board to patch up here and there;  
 An' a thrille ov mind to discourage the cracks—  
 An' we'll make up in lovin' whatever it lacks.  
 An' its built on a rock with a mighty fine view  
 Ov the country surroundin' that some avinew;  
 An' to be quite ginteel an' extenson we'll rig  
 Couvant for keepin' an' illogant pig;  
 An' thin we'll both prosper as mate as ves plaze.  
 An' ye'll see me an' alderman some o' these days;  
 So, Kitty, mayourneen, turn round yer dear face,  
 An' give us one kiss the betrothal to own.  
*Kitty.* The divil a bit of it, Teddy Malone.  
 D've think I'd be havin' a house ov brown stone  
 Fur the tumble-down shanty yer talkin' about,  
 While I live like a lady, wid two evenin's out,  
 An' a wardrobe I flatter myself is complete?  
 Sure ye couldn't tell missus from me on the street,  
 An' at home its the same, fur she's fond of her aise,  
 An' ye couldn't tell which ov us bosses the plaze;  
 An' its like yer assurance to ask me to have,  
 An', be the same token—

(He catches her hand and kisses it.)

Now will ye behave?  
 Let go of me hand, sir!

*Teddy.* —But Kitty, me dear,  
 Ye can't be intendin' to always live here  
 Wud niver a husband, but mopin' alone.

*Kitty.* Whist, Mr. Malone—Yer very mamammerly!

*Teddy.* Divil a man!  
 Its only the truth that I'm sayin', include  
 That yer niver intendin' to die an' *oh! maid!*

*Kitty (coquettishly.)* Its right ye are,  
 Teddy, how could ye know this!

*Teddy (cageoly.)* Well, thin, will it plaze  
 ye to give me the kiss

*Kitty.* Git out wid yer blarney! (*Tossing her head.*)

Shure how can I tell,  
 There might be another I like just as well.

*Teddy.* Arrah, Kitty, me darlin', *don't*  
 say that agin,

If ye wouldn't be killin' the thruest of  
 ma;

But if there's another—like more than me  
 Then it's faithless ves are an' its gone I'll

be—(*With motion.*)

An' I'll be broken hearted fur the lack av  
 the joy

I thought to be gainin'.

*Kitty.* Why, Teddy, me boy,  
 Is it dym' yer talkin' av—What would I

do—  
 An' unmarried widda in mournin' fur you?

(*Shily.*)  
 An' ye wanted a kiss, sir? (*Putting up  
 lips to be kissed.*)

(*Clapping her hands.*)

Well, then, if ye must  
 Oh, murder, the man is divoulin' me just!

Is it aim' me up ye'd be after belike?

Well, if any one's askin' about ye, I'll own  
 That a broth of a boy is me Teddy Malone

**WOMAN'S RIGHTS.** (*Tableau.*)

**A** DOMESTIC scene, in which the duties  
 of the sexes are reversed. One man  
 should be at the wash-tub; another  
 poring potatoes and rocking the cradle  
 with his foot. A woman should be reading  
 the newspaper leisurely; another, with pen  
 over her ear, should be poring over some  
 accounts.

**GIPSY CAMP.** (*Tableau.*)

**A** HALF-DOZEN characters of different  
 ages. Kettle suspended from forked  
 sticks over a fire. A Gipsy woman  
 telling the fortune of a young maiden, read-  
 ing the secrets from her upon palm. The  
 Gipsy man weaving baskets or mats.

**SIGNING THE PLEDGE.** (*Tableau*)

**SCENE**, a drunkard's home. Stool in centre of stage. Drunkard, kneeling upon one knee, face toward audience. Pen in hand, he signs paper lying upon stool. His eldest daughter is looking timidly over his right shoulder, her left hand resting upon him. On right stands a temperance advocate, inkhorn in hand. Smiling, he looks down upon the paper before the signer. On left center, wife kneels down. In one arm she holds her babe, her face upturned toward heaven. The boy has hold of his mother's skirt, looking at her with wondering eyes.

**SAM WELLER'S VALENTINE.** (*Tableau*)

**SAM**, a rude, reckless sort of fellow, is discovered by his father in the act of writing a valentine or love-letter to his Mary. A short extract from "Pickwick Papers" descriptive of the scene should precede the performance.

**FARMER'S KITCHEN BEFORE THANKSGIVING.** (*Tableau*)

**A** woman kneading bread, another paring apples, another churning butter, a little girl rocking the cradle, grandmother knitting, grandfather pointing with his cane to a nail upon which a large boy is trying to hang up the turkey, a boy with a basket of nuts.

**SCRIPTURE TABLEAUX.**

**I**n the following Scripture tableaux, read the Bible text, and if possible secure the aid of a reliable illustrated dictionary or Biblical encyclopedia:

- Esther before King Ahasuerus
- The Ten Virgins
- The Prodigal Son
- Paul before Agrippa
- Departure of Hagar

**HALLOWED BE THY NAME.**

*For Sunday School Entertainment*

**T**HIS beautiful tableau may be represented in seven ways:

A mother in dark dress, and child

in white, kneeling upon crimson cushion with hands folded in attitude of prayer.

Or, a young lady in white, hair unbound, in attitude of prayer.

**SCRIPTURE SCENES.**

**B**y careful attention to the matters of dress and light, very beautiful effects may be produced. Good ideas for these representations may often be obtained from Scriptural paintings, Bible Dictionaries, etc.

Jephthah's Daughter.

David with his Harp.

Selling of Joseph by his Brethren.

Solomon receiving the Queen of Sheba.

Jacob in the House of Laban.

**THE TWO FLOWER (FLOUR) GIRLS.**

*Which do you like best?* (*Tableau*)

**NO. 1.** A happy bright faced girl carrying a basket of flowers, herself gaily decked in them.

*Superintendent.* That flower girl was very beautiful, but let us see if the next does not appeal to us even more strongly.

**NO. 2.** *Enter a Cook*, sleeves rolled up with hands, face and dress daubed with flour.

**CHRISTMAS EVE.**

*A Pantomime.*

THESE TABLEAUX COSTUME—Santa Claus, large white beard and hair, red cap, green overcoat, and red stockings; Mrs. Claus, blue dress, white apron, and red stockings; Alice, white dress, white apron, and red stockings; Two little boys, one white, one dressed in red; Four girls in white, red, blue, and yellow; Little Santa Claus, white, blue, and red; Large boy and girl, red, white, and blue; Father and Mother—Large boy and girl, red, white, and blue; Santa Claus in Scene III.

**SCENE I.**

**T**HEIR children come bounding in, then how to the audience, glance at the clock, go to a small bureau, and, opening a drawer, extract three pairs of colored hose. They pin the tops together and mounting chairs, proceed to hang them carefully upon hooks prepared to receive them. Georgie points to the clock, expressing that it is nearly bed time. Nellie comes

her hands, and Fred jumps about and smiles his joy. Taking hold of hands, they bow and go out.

SCENE II.

The mother enters with the children, who are robed for sleep. She leads the two youngest, one by each hand. They pause, pointing to the stockings. The mother smiles, and toys with Fred's curls. She leads them to the couch, over which blankets are spread, and kneels in front of couch, the children follow her example, with clasped hands and bowed heads. They remain in this attitude a short time, then rising, the mother proceeds to assist the two boys into bed, kisses them good night, looks out of the window, then tucks the covering closer about them. She then leads Nellie to the crib, lifts her in, kisses her, arranges the chairs, closes the drawer that the children left open, takes one more look at the boys and goes out.

SCENE III.

Santa Claus comes creeping cautiously in, makes a profound bow to the audience, then peering at the occupants of couch and crib to be sure they are locked in the arms of Morpheus, he proceeds to fill the stockings. While he is thus engaged, the youngest boy (*who should have piercing eyes*) slowly raises his emery head from the pillow, and recognizing his father in the person of Santa Claus, places a finger significantly upon his nose, as much as to say, "You can't fool me!" Of course, his movements are unnoticed by Santa Claus, who fills the stockings to repletion, places sundry other large toys, such as a sled, wax doll, hobby, etc., under each respective stocking, and laying a finger upon his lips, bows and goes out.

SCENE IV.

The father and mother enter, and going up to the children, pantomime that they are asleep, and must not be disturbed. They sit. Children begin to show signs of waking. Fred leaps to the floor with a bound, rubbing his eyes, the others follow in rapid succession, and mounting chairs, wrench the stockings from the beds, and scatter their contents over the floor.—*They*

*should contain nothing that would injure by falling.*—Fred shakes his finger mischievously at his father, then rushes up and kisses him heartily. The children gather up the toys, which they drop again, and finally, with arms full, they all face the audience, bow and go out.

JENNIE JOY.

CASTLES IN THE AIR

Dialogue from "Little Women."

ACTED BY LEANIE BURNETT, PEARL

CHARLES

MELBA, MARY

JO.

LARRIE.

BETH.

AMY.

SCENE—Sitting-Room. All of the girls busy at something. Meg reading aloud, Amy drawing, Jo knitting, Beth sewing.

LARRIE. (*Peeping in at door.*) May I come in, please? or shall I be a bother?

JO. Of course, you may. We should have asked you before, only we thought you wouldn't care for such a girl's game as this.

LARRIE. I always like your games; but if Meg doesn't want me, I'll go away.

MEG. I've no objection, if you do something; it's against the rules to be idle here.

LARRIE. Much obliged; I'll do anything if you'll let me stop a bit, for it's as dull as the Desert of Sahara down there. Shall I sew, read, draw, or do all at once? Bring on your bears; I'm ready.

JO. Finish the story while I set my heel. (*Meg hands book to Larrie, and begins to darn stockings.*)

LARRIE. (*Smiling.*) Yes'm. (*Takes book and finishes some short story, while girls go on with work.*) Please ma'am, could I inquire if this highly instructive and charming institution is a new one?

MEG. Would you tell him?

JO. He'll laugh.

JO. Who cares?

BETH. I guess he'll like it.

LARRIE. Of course I shall! I'll give you my word, I won't laugh. Tell away, Jo, and don't be afraid.



*Jo.* The idea of being afraid of you! Well, you see we used to play "Pilgrim's Progress," and we have been going on with it in earnest, all winter and summer.

*Laurie.* Yes, I know.

*Jo.* Who told you?

*Laurie.* Spirits!

*Beth.* No, I did; I wanted to amuse him one night when you were all away, and he was rather dismal. He did like it, so don't scold, Jo.

*Jo.* You can't keep a secret. Never mind; it saves trouble now.

*Laurie.* Go on, please.

*Jo.* Oh, didn't she tell you about this new plan of ours? Well, we have tried not to waste our holiday, but each has had a task, and worked at it with a will. The vacation is nearly over, the stints are all done, and we are ever so glad that we didn't dawdle.

*Laurie.* Yes, I should think so.

*Jo.* We call this the "Delectable Mountain," for we can look far away and see the country where we hope to live some day.

*Laurie.* (Looking out of window.) How beautiful that is!

*Amy.* It's often so, and we like to watch it, for it is never the same but always splendid.

*Beth.* Jo talks about the country where we hope to live some day—the *real* country, she means, with pigs and chickens and hay-making. It would be nice, but I wish the beautiful country up there was real, and we could ever go to it.

*Meg.* There is a lovelier country even than that, where we *shall* go, by and by, when we are good enough.

*Beth.* (Musingly.) It seems so long to wait, so hard to do. I want to fly away at once, as those swallows fly, and go in at that splendid gate.

*Jo.* You'll get there, Beth, sooner or later; no fear of that. I'm the one that will have to fight and work, and climb and wait, and maybe never get it after all.

*Laurie.* You'll have me for company, if that's any comfort. I shall have to do a deal of traveling before I come in sight of your Celestial City. If I arrive late you'll say a good word for me, won't you, Beth?

*Beth.* (Heartily.) If people really want to go and really try all their lives, I think

they will get in; for I don't believe there are locks on that door, or any guards at the gate. I always imagine it is as it is in the picture, where the shining ones stretch out their hands to welcome poor Christian as he came up from the river.

*Jo.* Wouldn't it be fun if all the castles in the air which we make could come true, and we could live in them?

*Laurie.* I've made such quantities it would be hard to choose which I'd have.

*Meg.* You'd have to take your favorite one. What is it?

*Laurie.* If I tell mine, will you tell yours?

*Meg.* Yes, if the girls will, too.

*Altogether.* We will. Now, Laurie.

*Laurie.* After I'd seen as much of the world as I want to, I'd like to settle in Germany and have just as much music as I choose. I'm to be a famous musician myself, and all creation is to rush to hear me, and I'm never to be bothered about money or business, but just enjoy myself, and live for what I like. That's my favorite castle. What's yours, Meg?

*Meg.* I should like a lovely house, full of all sorts of luxurions things, nice food, pretty clothes, handsome furniture, pleasant people and heaps of money. I am to be mistress of it, and manage it as I like, with plenty of servants, so I never need work a bit. How I should enjoy it! for I wouldn't be idle, but do good and make every one love me dearly.

*Laurie.* Wouldn't you have a master for your castle in the air?

*Meg.* I said "pleasant people," you know.

*Jo.* Why don't you say you'd have a splendid, wise, good husband, and some angelic children? You know your castle wouldn't be perfect without. (Sighs.)

*Meg.* (Petulantly.) You'd have nothing but horses, inkstands and novels in yours.

*Jo.* Wouldn't I though? I'd have a stable full of Arabian steeds, rooms piled with books, and I'd write out of a magnificent inkstand, so that my works should be as famous as Laurie's music. I want to do something splendid before I go into my castle—something heroic or wonderful, that won't be forgotten after I'm dead. I don't

know what, but I'm on the watch for it, and mean to astonish you all, some day. I think I shall write books and get rich and famous; that would suit me, so that is my favorite dream.

*Beth.* (Contentedly.) Mine is to stay at home, safe with father and mother, and help take care of the family.

*Laurie.* Don't you wish for anything else?

*Beth.* Since I had my little piano I am perfectly satisfied. I only wish we could all keep well and be together; nothing else.

*Amy.* I have ever so many wishes, but my pet one is to be an artist, and go to Rome, and do fine pictures, and be the best artist in the whole world.

*Laurie.* We are an ambitious set, ain't we? Every one of us but Beth, wants to be rich and famous, and gorgeous in every respect. I do wonder if any of us will ever get our wishes?

*Jo.* I've got the key to my castle in the air; whether I can unlock the door remains to be seen.

*Laurie.* I've got the key to mine, but I'm not allowed to try it. Hang college!

*Amy.* Here's mine! (Holding her pencil.)

*Meg.* I haven't got any. (Lorribly.)

*Laurie.* Yes, you have.

*Meg.* Where?

*Laurie.* In your face.

*Meg.* Nonsense; that's of no use.

*Tea-bell rings. A table and chairs work. Laurie purses her head.*

*Laurie.* (To Meg.) Wait and see if it doesn't bring something worth having. (To all the girls.) May I come again?

*Meg.* Yes, if you are good. (Smiling.)

*Laurie.* I'll try.

*Jo.* (Holding her knitting.) Then you may come, and I'll teach you to knit as the Scotchmen do; there is a demand for socks just now.

All leave the room.

PART XII  
SHAKSPEAREAN DEPARTMENT

SHAKSPEARE with sympathies as wide as creation and sensibility as deep as old ocean and susceptible to all objects of universal nature becomes its painter and its dramatist and reveals the heart of man for all time to its fellows. As we turn over his pages we seem not to be conversing with an individual mind or to come in contact with an individual character. The works of a god seem to be before us, but they are so varied, and all so perfect that they seem to give us no trace of their parent. The creator of this rich and boundless world of literature is lost in his works; we cannot trace him—we cannot detect the personality of him who "holds the glass up to nature's face" and reveals her as she is. Mimi and painter of universal nature he paints all character with equal truth and seemingly with equal felicity.

OTHELLO'S APOLOGY.

**M**ost potent, grave and reverend signors,  
My very noble and approved good masters,  
That I have taken away this old man's daughter,  
It is most true; true, I have married her;  
The very head and front of my offending  
Hath this extent, no more.

Rude am I in speech,  
And little blessed with the soft phrase of peace;  
For since these arms of mine had seven  
years' pith,  
It will now some nine moons wasted, they  
have used  
Their dearest action in the tented field;  
And little of this great world can I speak,  
More than pertains to feats of broils and  
battle;  
And therefore, little shall I grace my cause,  
In speaking of myself.

Yet by your gracious patience,  
I will a round and unvarnished tale deliver  
Of my whole course of love; what drug,  
what charms,  
What conjuration, and what mighty magic—  
For such proceedings I am charged withal  
I won his daughter with.

Her father loved me; oft invited me;  
Still questioned me the story of my life,  
From year to year; the battles, sieges,  
fortunes,  
That I had past  
I ran it through, even from my boyish days  
To the very moment that he bade me tell it.  
Wherein I spake of most disastrous chances,  
Of moving accidents by flood and field,  
Of hairbreadth 'scapes, in the imminent  
deadly breach;  
Of being taken by the insolent foe,  
And sold to slavery; of my redemption  
thence,  
And with it all my travels' history.



**MERCUTIO, THE FRIEND OF ROMEO**  
Pose by Owen Johnson in "Romeo and Juliet"

(364)



FANNIE DAVENPORT  
As Cleopatra



RICHARD MANSFIELD

If these to hear,  
 Would Desdemona seriously incline;  
 But still the house affairs would draw her  
 thence,  
 Which ever as she could with haste des-  
 patch,  
 She'd come again, and with a greedy ear,  
 Devour up my discourse. Which, I observ-  
 ing,  
 Took once a pliant hour, and found good  
 means  
 To draw from her a prayer of earnest heart,  
 That I would all my pilgrimage dilate;  
 Whereof, by parcels, she had something  
 heard,  
 But not distinctly.

I did consent;  
 And often did beguile her of her tears,  
 When I did speak of some distressful  
 stroke,  
 That my youth suffered. My story being  
 done,  
 She gave me for my pains a world of  
 sighs,  
 She swore in faith, 'twas strange, 'twas  
 passing strange,  
 'Twas pitiful; 'twas wondrous pitiful;  
 she wished she had not heard it, yet she  
 wished  
 that Heaven had made her such a man.

She thanked me,  
 And bade me, if I had a friend that loved  
 her,  
 I should but teach him how to tell my  
 story,  
 And that would woo her. On this hint I  
 spake,  
 She loved me for the dangers I had passed,  
 And I loved her that she did pity them.  
 This is the only witchcraft which I've used

#### LOST REPUTATION—FROM OTHELLO.

*Character: Iago, Cassio.*

Iago. What! be you hurt, lieutenant?  
 Cass. Past all surgery.  
 Iago. Marry, Heaven forbid!  
 Cass. Reputation, reputation, reputation!  
 O! I have lost my reputation! I have lost  
 the immortal part of myself; and what re-

mains is bestial. My reputation, Iago, my  
 reputation—

Iago. As I am an honest man, I thought  
 you had received some bodily wound; there  
 is more offense in that, than in reputation.  
 Reputation is an idle and false imposition;  
 oft got without merit, and lost without most  
 deserving. What, man! There are ways  
 to recover the general again; sue to him,  
 and he is yours.

Cass. I will rather sue to be despised, than  
 to deceive so good a commander. Oh, thou  
 invisible spirit of wine! if thou hast no  
 name to be known by, let us call thee  
 Devil.

Iago. What was he that you followed  
 with your sword? what had he done to  
 you?

Cass. I know not.

Iago. Is it possible?

Cass. I remember a mass of things, but  
 nothing distinctly; a quarrel, but nothing  
 wherefore. Oh, that men should put an  
 enemy in their mouths to steal away their  
 brains! that we should with joy, pleasure,  
 revel, and applause transform ourselves into  
 beasts.

Iago. Why, but you are now well enough;  
 how came you thus recovered?

Cass. It has pleased the devil Drunken-  
 ness, to give place to the devil Wrath. One  
 imperfection shows me another, to make me  
 frankly despise myself.

Iago. Come, you are too severe a moraler.  
 As the time, the place, and the condition of  
 this country stands, I could heartily wish  
 this had not befallen; but since it is as it is,  
 mend it for your own good.

Cass. I will ask him for my place again;  
 he shall tell me I am a drunkard! Had I  
 as many mouths as Hydra, such an answer  
 would stop them all. To be now a sensible  
 man, by and by a fool, and presently a  
 beast! Every inordinate cup is unblessed,  
 and the ingredient is a devil.

Iago. Come, come; good wine is a good  
 faithful creature, if it be well used; ex-  
 claim no more against it, and, good lieu-  
 tenant, I think you think I love you?

Cass. I have well approved it, sir. I drunk!

Iago. You or any man living, may be  
 drunk some time, man? I tell you what

you shall do. Our general's wife is now the general; confess yourself freely to her; importune her help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition, she hobb's it a vice in her goodness, not to do more than she is requested. This broken joint between you and her husband entreat her to splinter; and my fortune against any lay worth naming, this crack of your love shall grow stronger than it was before.

*Clara.* You advise me well.  
*Iago.* I protest, in the sincerity of love and honest kindness.  
*Clara.* I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake it for me.  
*Iago.* You are in the right. Good night, lieutenant.  
*Clara.* Good night, honest Iago.

TRIAL SCENE.

*From Merchant of Venice.*

CHARACTERS.

ANTONIO, Merchant.  
 Bassanio, the husband of Desdemona.  
 Portia, the wife of Shylock.  
 Shylock, the Jew.  
 The Duke, the Governor of Venice.  
 The Clerks.

*Antonio.* I have been swindled for my friend Bassanio, and he has been swindled for me. I have lost my money, and he has lost his. I am a merchant, and he is a gentleman. I have been a merchant for many years, and he has been a gentleman for many years. I have been a merchant for many years, and he has been a gentleman for many years. I have been a merchant for many years, and he has been a gentleman for many years.

*Duke.* Give me your hand. Come, you shall sit in my chair.  
*Antonio.* I did my best.  
*Portia.* You are a merchant, and he is a gentleman.  
*Antonio.* I am acquainted with the difference.  
*Duke.* That holds the present question in the court?  
*Antonio.* I am a merchant, and he is a gentleman.  
*Duke.* What is it that you object here, and what is the Jew?  
*Antonio.* I am a merchant, and he is a gentleman.

*Portia.* Is your name Shylock?  
*Shylock.* Shylock is my name.  
*Portia.* Of a strange nature is the suit you follow;  
 Yet in such rule, that the Venetian law  
 Can not impugn you as you do proceed.  
 You stand within his danger, do you not?

*Antonio.* Ay, so he says.  
*Portia.* Do you confess the bond?  
*Shylock.* I do.  
*Portia.* Then must the Jew be merciful.  
*Shylock.* On what compulsion must I tell me that?  
*Portia.* The quality of mercy is not strained;

It droppeth as the gentle rain from heaven  
 Upon the place beneath; it is twice blessed;  
 It blesteth him that gives, and him that takes,  
 'Tis mightiest in the mightiest. It becomes  
 The throned monarch better than his crown;  
 His scepter shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this scepter'd sway,  
 It is enthroned in the hearts of kings,  
 It is an attribute to God himself;  
 And earthly power doth then show like God's,  
 When mercy seasons justice. Therefore,  
 Jew,

Though justice be thy plea, consider it,  
 That in the course of justice, none of us  
 Should see salvation; we do pray for mercy,  
 And that same prayer doth teach us all to pity.  
 The deeds of mercy I have spoken of  
 To mitigate the justice of thy plea,  
 Which if thou follow, this strict court of Venice  
 Must needs give sentence 'gainst the merchant there.  
*Shylock.* My deeds upon my head! I'll never  
 Forfeit of my bond

*Portia*. Is he not able to discharge the money?

*Bassanio*. Yes, here I tender it for him in the court;

Yes, *take* the sum, if that will not suffice, I will be bound to pay it ten times o'er, On forfeit of my hands, my head, my heart:

If this will not suffice, it must appear That justice beats down truth: And I beseech you,

Wrest once the law to your authority, To do a *great right*, do a *little wrong*, And curb this cruel devil of his will.

*Portia*. It must not be, there's no power in Venice

Can alter a decree established;

'Twill be recorded for a precedent, And many an error by the same example, Will rush upon the state: it cannot be.

*Antonio*. A Daniel come to judgment? Vex not Daniel!

O you young judges, how do I hate of thee!  
*Portia*. I pray you let me look upon the bond.

*Antonio*. He is my most reverend doctor, how is it?

*Portia*. See, look, there's three things which men offer thee.

*Antonio*. An oath, an oath, I have an oath in heaven

That I will pay it or my soul?

*Portia*. No, not for Venice.

*Antonio*. Why then, what shall I do?

*Portia*. A heavenlyly by this the Jew may claim A pound of flesh, to be by him cut off

Nearest the heart, but his heart's heart: Be merciful, Take out thy money, bid me cut the flesh.

*Antonio*. O Venice, hold me up to the law, To the law, to the law!

*Portia*. You must not think me a rough judge, I can know the law, and your portion

That you must take, sound I charge you by the law.

And you must never well forbearing pillow, Or bed, or couch, or mat, by my soul I swear, Nor ever to be the tongue of man

That speaks against him, till my *lord* say so.

*Antonio*. Most heartily do I beseech the court

To give the judgment.

*Portia*. Why, then, thus it is:

You must prepare your bosom for his knife.  
*Shylock*. O noble judge! O excellent young man!

*Portia*. For the intent and purpose of the law

Hath full relation to the penalty, Which here appeareth due upon the bond.

*Shylock*. 'Tis very true: O wise and upright judge!

How much more reason art thou than they say look!

*Portia*. They more, I have your bosom.

*Shylock*. Ay, his breast;

So says the bond, doth it not, noble judge?

Nay, first his heart: those are the very words.

*Antonio*. It is so. Are there balance here, to weigh?

*Portia*. Tush, tush!

*Shylock*. I have them ready.

*Portia*. Have by some surgeon, say lock, to stop his wounds, lest he do bleed to death.

*Shylock*. Is it so nominated in the bond?

*Portia*. It is not so expressed, but what of that?

*Antonio*. Twere good you should demand that of him.

*Shylock*. I cannot find it, 'tis not in the bond.

*Portia*. Come, merchant, give you any thing more?

*Antonio*. But little, I am arm'd, and well prepar'd.

Give me your hand, I beseech you, take your leave.

Give me not that I am fall'n to for you, For here my fortune shows herself more kind

Than is her custom, 'tis still my use, To let the world become my enemy, To see my gold, my silver, and my wrinkles

And my old eyes, and every part of me, To be against me.

And you must never well forbearing pillow, Or bed, or couch, or mat, by my soul I swear,

Nor ever to be the tongue of man That speaks against him, till my *lord* say so.

*Portia*. Most heartily do I beseech the court

To give the judgment.

*Portia*. Why, then, thus it is:

You must prepare your bosom for his knife.



And he repents not that he pays your debt,  
For if the Jew do out us so p' enough,  
I'll pay it instantly with all my heart.

*Portia*. A pound of that same merchant's  
Flesh is thine.

The court awards it, and the law doth  
Give it.

*Shylock*. Most righteous judge,

*Portia*. And you must cut this flesh from  
Off his breast.

The law allows it, and the court awards it.

*Shylock*. Most learned judge! A sentence  
I'll obey: but yet I pray you

*Portia*. Take a little more than something  
Else.

Thus bond, both give thee here no jot of  
Blood;

The words expressly in the bond are  
Flesh.

Thus then may bond, take thou a pound  
Of flesh.

But in the cutting of it thou dost shed  
One drop of Christian blood: thy law  
And mine

Doth give thee from the Jews no right  
To cut the flesh of Christian.

*Shylock*. O, if it please the court, I'll  
Cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

A pound of that light or heavy in the sub-  
stance.

Or take the sum of the twentieth part  
Of the principal sum: may it the scale do  
As it

As the sum of a hair—  
Four times and all thy goods are con-  
fiscate.

*Portia*. A second Daniel—a Daniel,  
Jew.

Now mark, I have mine on the hip.

*Portia*. Doth the law pause? take  
The signature.

*Shylock*. O, to be my principal, and let me  
go.

*Portia*. I have it on my hip for thee, here  
It is.

*Shylock*. He hath refused it in the op-  
inion of the law.

He will have none of justice, and  
I'll have none.

*Portia*. O, A Daniel stand by! a con-  
dition.

I'll be his lawyer: he shall teach me  
The law.

*Shylock*. Some of my have charred  
The law.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Shylock*. I'll cut my own flesh.

*Portia*. O, if it please the court, I'll  
Cut my own flesh.

*Crassus.* Beg that thou mayst have leave  
to hang thyself;

And yet, thy wealth being forfeit to the  
state,

Thou hast not left the value of a cord;

Therefore thou must be hanged at the state's  
charge.

*Duke.* That thou shalt see the difference  
of our spirit,

I pardon thee thy life before thou ask it.

For half thy wealth, it is Antonio's

The other half comes to the general state

MARK ANTONY TO THE PEOPLE, ON  
CÆSAR'S DEATH.

*From Julius Cæsar.*

**F**RRIENDS, Romans, countrymen, lend me  
your ears

I come to bury Cæsar, not to praise  
him

The good that men do lives after them;

The good is oft interred with their bones;

So let it be with Cæsar! Noble Brutus

Hath told you Cæsar was ambitious—

If it were so, it was a grievous fault;

And grievously hath Cæsar answered it!

Here, under leave of Brutus, and the rest

—Cæsar, a noble man!

So are they all; all honorable men;

Come I to speak in Cæsar's funeral

—He was my friend, faithful and just to  
me—

—But Brutus says he was ambitious;

And Brutus is an honorable man!

—He hath brought many captives home to  
Rome

Whose ransoms did the general coffers  
fill!

—Did this seem ambitious?

—When that the poor have cried, Cæsar hath  
swept all

—Away!—Did this seem ambitious?

—Would he had made his will, and so  
perish'd!

—But Brutus says he was ambitious;

And Brutus is an honorable man!

—Did you see that on the Lupercal,

I presented him a kingly crown,

And he did shake it off as scornful?

—But then he did  
triple turn to—

—And says he was ambitious;

And sure he is an honorable man!

I speak not to disprove what Brutus spoke;

But here I am to speak what I do know.

You all did love him once; not without  
cause!

What cause withholds you, then, to mourn  
for him?

O judgment! thou art fled to brutish  
beasts,

And men have lost their reason! Bear  
with me!

My heart is in the coffin there with Cæsar

And I must pause till it come back to  
me.—

But yesterday, the word of Cæsar might  
Have stood against the world;—now lies he  
there,

And none so poor to do him reverence!

O masters! if I were disposed to stir

Your hearts and minds to mutiny and  
rage,

I should do Brutus wrong, and Cassius  
wrong,

Who, you all know, are honorable men!—

I will not do them wrong: I rather choose

To wrong the dead, to wrong myself and  
you,

Than I will wrong such honorable men!—

But here's a parchment with the seal of  
Cæsar;—

I found it in his closet;—tis his will!

Let but the commons hear this testa-  
ment—

Which, pardon me, I do not mean to  
read,—

And they would go and kiss dead Cæsar's  
wounds

And dip their napkins in his sacred blood,

Yea, beg a hair of him for memory,

And dying mention it within their wills,

Bequeathing it as a rich legacy  
Unto their issue!

—If you have tears, prepare to shed them  
now

You all do know this mantle. I remember

The first time ever Cæsar put it on;

'Twas on a summer's evening, in his tent,

That day he overcame the Nervii—

Look! in this place, ran Cassius' dagger  
through!

See what a rent the envious Cæsar made!—

Through this,—the well-beloved Brutus  
stabbed

And, as he plucked his cursed steel away,  
Mark how the blood of Caesar followed it!  
As rushing out of doors, to be resolved  
If Brutus so unkindly knocked, or no!  
For Brutus, as you know, was Caesar's  
angel.

Judge, O ye gods, how dearly Caesar loved  
him!

This was the most unkindest cut of all!  
For when the noble Caesar saw him stab,  
Ingratitude, more strong than traitors'  
arms,

Quite vanquished him. Then burst his  
mighty heart

And, in his mantle muffling up his face,  
Even at the base of Pompey's statue,—  
Which all the while ran blood!— great  
Caesar fell!

O, what a fall was there, my countrymen!  
Then I, and you, and all of us, fell down;  
Whilst bloody treason flourished over us!  
O, now you weep; and I perceive you  
feel

The dint of pity; these are gracious drops!  
Kind souls! what ' weep you when you but  
behold

Our Caesar's vestime wounded?— look you  
here!

Here is himself, murr'd, as you see, by  
traitors!—

Good friends! sweet friends! let me not stir  
you up

To such a sudden flood of mutiny!  
They that have done this deed are honor-  
able!

Well, private griefs they have, alas! I know  
not

That would make them do it; they are wise and  
honorable

Men, no doubt, with reasons answer-  
ing

to the mad rage, which makes them  
lose their hearts;

But I am no orator, as Brutus is;

As you know me all, a plain, blunt man,  
That love my friend, and that they know  
it all well

That I gave me public leave to speak of  
him,—

For I have neither wit, nor words, nor  
worth,

Action, nor utterance, nor the power of  
speech;

To stir men's blood. I only speak right on;  
I tell you that which you yourselves do  
know;

Show you sweet Caesar's wounds,— poor  
poor, dumb mouths,

And bid them speak for me. But were I  
Brutus,

And Brutus Antony, there were an An-  
tony

Would ruffle up your spirits, and put  
tongue

In every wound of Caesar, that should  
move

The stones of Rome to rise and mutiny!

#### QUARREL OF BRUTUS AND CASSIUS.

*From Julius Caesar.*

*Cassius speaks to Brutus, Cassius*

*Enter Brutus*

CASSIUS.— That you have wronged me  
doth appear in this

You have condemned and note  
Lucius Pella

For taking bribes here of the Sardinians,  
Wherein my letter (praying on his side  
Because I know the man) was slighted of.

BRUTUS.— You wronged yourself, to write  
in such a case

CAS.— At such a time as this it is not  
meet

That every nice offense should bear  
comment

BRU.— Yet let me tell you, Cassius, of  
yourself

Are much condemned to have an itching  
palm;

To sell and part your offices for gold,  
To undeservers

CAS.— I am itching palm?

You know that you are Brutus that speak  
this

Or, by the gods, this speech were else  
not last

BRU.— The name of Cassius honors  
corruption

And chastisement doth therefore hide his  
head

CAS.— Chastisement

BRU.— Remember March, the ides of  
March remember!

Did not great Junius bleed for justice' sake?

Whet villain touched his body, that did stab,

And not for justice—What, shall one of us

That struck the foremost man of all this world

But for supporting robbers—shall we now  
Contaminate our fingers with base bribes,  
And sell the might of our large honours

For so much trash as may be grasped thus?

I had rather far, and for the moon,

Than such a Roman.

*Ca.* Brutus, lay not me

I'll not end me if you forget yourself.

To hedge me in; I am a soldier, I

Older in practice, abler than yourself,

To make conditions.

*Br.* Go to; you are not Cassius.

*Ca.* I am.

*Br.* I say you are not.

*Ca.* Upro me no more—I shall retract myself.

Herein stand upon your health; tempt me no further.

*Br.* Away, slight man!

*Ca.* Is it possible?

*Br.* If it be, for I will speak.

Must I give way and room to your rash choler?

Shall I be silent when you utter raucous

words?

*Ca.* Oh gods! Oh gods! must I mean

all this?

*Br.* All this, and more; but still

your pride will let you speak.

Go, tell your slaves how choleric you are,

And bid them set your food on trenchers;—Must I

touch?

Must I observe you? Must I stand and

crouch?

End you must stand humble?—Fie, you gods!

You shall die of the choleric part of your spleen.

Though it do split your nose, and take your

teeth.

I'll use you for my work, as I do men,

When you are wasteful.

*Ca.* I'll not say so.

*Br.* You shall not say so, till you die;—

Let it appear so;—do your shouting true.

And it shall please me well—For mine own part,

I shall be glad to learn of noble men.

*Ca.* You wrong me every way—you wrong me, Brutus.

I said an elder soldier, not a better;

Did I say better?

*Br.* If you did, I care not.

*Ca.* When Caesar lived, he durst not thus have moved me.

*Br.* Peace, peace! you durst not so have tempted him.

*Ca.* I durst not!

*Br.* No.

*Ca.* What! durst not tempt him?

*Br.* For your life you durst not.

*Ca.* Do not presume too much upon my love.

I may do that I shall be sorry for.

*Br.* You have done that you should be sorry for.

There is no terror in your threats;

For I am armed so strong in honesty,

That they pass by me as the idle wind,

Which I do not care for.

I did send to you

For certain sums of gold, which you denied me;

For I can raise no money by vile means;

By Heaven, I had rather com my heart,

And expose my blood for drachmas, than to wrap

from the hard earnings of peasants, the vile

to sh.

By any objection—I did send

To you for gold to pay my legions,

Which you denied me—was that done like a soldier?

*Ca.* I have answered Cassius so?

When Marcus Brutus grows so covetous,

To hold such rascal counters, from his

gold?

By Heaven, I will not yield your thunderbolt,

Delegated to you.

*Ca.* I'll not yield you not.

*Br.* What? not?

*Ca.* I'll not yield; he was but a fool.

That brought my answer back, Brutus, he raved my heart.

A friend should bear a friend's infirmities;

But Brutus makes mine greater than they are.

*Br.* I do not—Still you practice them on me.

*Cas.* You love me not

*Bru.* I do not like your faults.

*Cas.* A friendly eye could never see such faults.

*Bru.* A flatterer's would not, though they do appear

As huge as high Olympus.

*Cas.* Come, Antony, and young Octavius, come!

Revenge yourselves alone on Cassius,

For Cassius is a weary of the world,

Hated by one he loves, braved by his brother;

Checked like a bondman, all his faults observed

Set in a note-book, learned and counted by rote,

To cast into my teeth. Oh! I could weep My spirit from mine eyes! There is my dagger

And here my naked breast: within, a heart Dearer than Philus' mine, richer than gold!

If that thou be'st a Roman, take it both: I that denied thee gold, will give my heart: Strike as thou didst at Caesar: for I know

When thou didst hate him worst, thou loved'st him better Than ever thou loved'st Cassius.

*Bru.* Sheathe your dagger:

Be angry when you will, it shall have scope;

Do what you will, dishonor shall be humored. Oh, Cassius! you are yoked with a lamb

That carries anger, as the flint bears fire; Which, much enforced, shows a hasty spark.

And straight is cold again.

*Cas.* Hath Cassius lived

To be but mirth and laughter to his Brutus, When grief, and blood, all tempered, vexeth him?

*Bru.* When I poke that I was all tempered too.

*Cas.* Do you confess so much? Give me your hand.

*Bru.* And my heart too.

*Cas.* Come, Brutus.

*Bru.* What's your matter?

*Cas.* Have I not reason to be so angry, when that

As soon as I could reach my mother, Makes me forgetful?

*Bru.* Yes, Cassius; and from henceforth, When you are over earnest with your Buttus,

He'll think your mother chides and leave you so.

#### ANTONY AND VENIDIUS.

*From Antony and Cleopatra.*

*ACT IV. SCENE 1.*

**A**NTONY. They tell me 'tis my birth day, and I'll keep it

With double pomp and sadness

'Tis what the day deserves, which gave me breath

Why was I raised the meteor of the world,

Hung in the skies, and blazing as I traveled,

Till all my fires were spent, and then cast downward

To be trod out by Caesar?

*Leontius.* I must disturb him. I can hold no longer.

*Stands before him.*

*Ant.* Stating up. Art thou Ventidius?

*Leont.* Art you Antony?

I'm liker what I was, than you to him I left you list.

*Ant.* I'm angry.

*Leont.* So am I.

*Ant.* I would be private. Leave me.

*Leont.* Sir, I love you

And therefore will not leave you

*Ant.* Will not leave me!

Where have you learnt this answer? Who am I?

*Leont.* My emperor: the man I love next Heaven

*Ant.* Emperor? Why that's the style of victory

The conquering soldier, red with unclotted wounds,

Stains his general so: but never more

Shall that sound reach my ears.

*Leont.* I warrant you

*Ant.* Actium, Actium! Oh!

*Leont.* It sits too near you

*Ant.* Here, here, it lies! a lump of lead by day.

And in my short distracted nightly slumbers,

The bag that rides my dreams—

*Leot.* Out with it, give it vent

*Ant.* Urge not my shame—

I lost a battle.

*Leot.* So has Julius done.

*Ant.* Thou favorest me, and speakest not  
half thou thinkest;

For Julius fought it out, and lost it fairly;

But Antony—

*Leot.* Nay, step not.

*Ant.* Antony

(Well, thou wilt have it like a coward  
fled

fled while his soldiers fought! fled first,  
Ventidius.

Thou longest to curse me, I give thee  
leave

I know thou earnest prepared to rail

*Leot.* No

*Ant.* Why?

*Leot.* You are too sensible already  
Of what you've done; too conscious of  
your failings

And like a scorpion, whipped by other  
stings

To sting, sting yourself in mind to vengeance

I would bring balm and poultice in your  
wounds.

Cure your distempered mind, and heal your  
fortunes

*Ant.* I know thou wouldst

*Leot.* I will

*Ant.* Since thou dreamest, Ventidius.

*Leot.* No, 'tis you dream, you sleep away  
your hours

In desperate sloth, miscalled philosophy.

Up, up, for honor's sake—twelve legions  
wait on

And long to call you chief—By painful  
pains

I'll lead them, without both of heat and  
hunger

Down from the Puthian marches to the  
Nile

'Twill do you good, to see the sun burnt  
in

Your curdled cheeks, and choppy hairs,  
their's virtue in them

They'll sell those tangled locks at a com-  
pable rate

Thine own trim curls can buy,

*Ant.* Where's that, at them?

*Leot.* I said, at Lower Syria

*Ant.* Bring them hither;

There may be life in these.

*Leot.* They will not come.

*Ant.* Why did they refuse to march?

*Leot.* They said they would not fight for  
Cleopatra.

*Ant.* What was't they said?

*Leot.* They said they would not fight for  
Cleopatra.

Why should they fight, indeed, to make her  
conqueror,

And make you more a slave?

*Ant.* Ventidius, I allow your tongue free  
license

On all my other faults; but, on your life,

No word of Cleopatra—she deserves

More worlds than I can lose.

*Leot.* Behold, you powers,

To whom you have entrusted human kind!

See Europe—Asia, Africa, put in balance,

And all weighed down by one light, worth-  
less woman

*Ant.* You grow presumptuous.

*Leot.* I take the privilege of plain love to  
speak

*Ant.* Plain love—plain arrogance I plain  
do solemn!

Thy men are cowards; thou, an envious  
traitor

Who, under seeming honesty, has vented

The burden of the rank of crowing gall.

Oh, that thou wert my equal, great in  
arms

As the first Cassius was, that I might kill  
thee

Without a stain to honor!

*Leot.* You may kill me;

You have done more already; called me a  
traitor

*Ant.* Art thou not one?

*Leot.* For showing you yourself,

Which no one else durst have done—But  
had I been

That name, which I disdain to speak

I should not have sought your abject fer-  
tunes

Come to part the vein that doth divide you,  
Whit' hindered me to have led my conqueror

to the eagles

To sell Octavius' bonds?—I could have  
led

A traitor then, a glorious, happy traitor,

And not have been so called.

*Ant.* Forgive me, soldier;  
I've been too passionate.

*Vent.* You thought me false,  
Thought my old age betrayed you— Kill  
me, sir.

Pray kill me; yet you need not; your  
unkindness

Has left your sword no work.

*Ant.* I did not think so.  
I said it in my rage; pithier forgive me—  
Thou only lovest, the rest have ill-terred  
me.

*Vent.* Heaven's blessing on your heart  
for that kind word.

May I believe you love me? Speak again.

*Ant.* Indeed I do. Do with me what  
thou wilt.

Lead me to victory, thou knowest the way.

*Vent.* And will you leave this?

*Ant.* Pithier do not curse her.

And I will leave her; thou— Heaven  
knows I love

I would live, conquest complete, all but  
honor.

But I will leave her.

*Vent.* That's my royal master.

And shall we fight?

*Ant.* I am faint thee, old soldier.

Thou shalt behold me once again in arms,  
And at the head of our troops, that  
beat

The Partians, thy name, repetition of  
it.

*Vent.* Methinks you fear it.  
Another soul, your looks, at another  
time;

You speak of honor, and yet more than  
Mars.

*Ant.* Oh, thou hast tired me. My sword  
is up in arms!

And man's each part about me, comes  
again

That noble eagerness of fight, that  
me;

That eagerness with which I have come  
To Cassius' camp. In vain the gods have  
Opposed my way! In vain a god of  
Sung round my head, and plumed all my  
shield!

I won the trenches, while my foreward  
men

Lagged on the plain below.

*Vent.* Ye gods, ye gods!

For such another hour

*Ant.* Come on, my soldier.  
Our hearts and arms are still the same— I  
long

Once more to meet our foes, that thou  
and I,

Like Time and Death, marching before our  
troops

May take us to them— mow them out a  
passage

And entering where the utmost squadron  
is, do,

Begin the noble harvest of the field.

#### CORIOLANUS AND AULDIUS

**C**ORIOANUS— I proudly follow, by your  
looks perceive

You disapprove my conduct.

*Auldius.* I mean not to assail thee with  
the common

Of loud reproaches, and the way of words.

But, part apart, and all that can perceive

The light of steady reason, here to make

A candid fair proposal.

*Cor.* Speak, I hear thee.

*Aul.* I need not tell thee that I  
am

The utmost part of thee. Thou hast been  
a

Head of the people, and stand thou now

The common people's head? Thy  
is

Couldst be seated, and to crown thy  
time.

At the same time, thy name with Rome  
is stated.

Thou art a private Auldius, but to Rome  
thou art a public Coriolanus.

Still to people the name thou shouldst  
that I may see, and from our arms

Retire, I will take care thou mayst  
it by

*Cor.* With safety? Heavens! and time  
test thou Coriolanus.

Will stand to thee for safety? No, no  
safeguard

I am myself, a bosom void of fear.

Of this an act of cowardice and baseness  
To seize the very time my hands are fet-  
tered

By the strong chain of former obligation,  
The safe, sure moment to insult me. Gods!  
Were I now free, as on that day I was  
When at Corioli I tamed thy pride,  
This had not been

*Ant.* Thou speakest the truth: it had  
not.

Oh, for that time again! Propitious gods,  
If you will bless me, grant it! Now for that,  
For that dear purpose, I have now proposed  
Thou shouldst return: I pray thee, Marcins,  
do it

And we shall meet again on nobler terms

*Cor.* Till I have cleared my honor in  
your council,  
And proved before them all to thy confu-  
sion,

The falsehood of thy charge—as soon in  
battle

I would before thee fly—and howl for  
mercy.

As quit the station they've assigned me  
here

*Ant.* Thou canst not hope acquittal  
from the Volscians

*Cor.* I do. Nay, more: expect their  
approbation

Then thanks—I will obtain their such a  
peace

As thou dar'st never ask—a perfect union  
Of their whole nation with imperial Rome  
In all her privileges, all her rights

By the just gods, I will—What wouldst  
thou more?

*Ant.* What would I more, proud Roman?  
This I would.

Fire the cursed forest where these Roman  
wolves

Haunt and mate their nobler neighbors  
round them

Extirpate from the bosom of this land  
A false, pernicious people, who beneath

The mask of freedom are a combustion  
Against the liberty of human kind

The genuine seed of outlaws and of robbers

*Cor.* The seed of gods—'Tis not for  
thee, vain boaster

'Tis not for such as thou—so often spared

By her victorious sword—to speak of Rome,  
But with respect and awful veneration,  
Whate'er her blots, whate'er her giddy fac-  
tions,

There is more virtue in one single year  
Of Roman story, than your Volscian annals  
Can boast through all their creeping, dark  
duration,

*Ant.* I think thy rage—This full dis-  
plays the traitor.

*Cor.* Traitor?—How now?

*Ant.* Ay, traitor, Marcins.

*Cor.* Marcins!

*Ant.* Ay, Marcins, Camis Marcins. Dost  
thou think

I'll grace thee with that robbery, thy stolen  
name

Coriolanus, in Corioli?

You lords, and heads of the state, pernici-  
ously

He has betrayed your business, and given  
up,

For certain drops of salt your city Rome  
I say your city—to his wife and mother

Breaking his oath and resolution like  
A twist of rotten silk—never admitting

Counsel of the war; but at his news, as tears  
He whined and reeled away your victory

That pages blushed at him, and men of  
heart

Looked wondering at each other

*Cor.* Hearst thou, Mars?

*Ant.* Name not the gods; thou boy of  
tens

*Cor.* Measureless heart, thou hast made  
my heart

Too great for what contains it—Boy,  
Cut me to pieces, Volscians, men and lads,

Stain all your edges on me—Boy!

If you have writ your annals true, 'tis  
there

That, like an eagle in a dovecot, I  
Fluttered your Volscians in Corioli

Alone I bore it—Boy—But let us part  
Lest my rash humor should do a hasty deed

My cooler thoughts forbids

*Ant.* I court  
The worst thy sword can do—while thou  
from me

Hast nothing to expect but sore destruc-  
tion;

Quit then this hostile camp once more: I tell  
thee,





MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 21



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Thou art not here one single hour in safety.  
*(D.)* Oh, that I had thee in the field,  
 With six Aufidiuses, or more thy tribe,  
 To uses my lawful sword!—

## SEVEN AGES OF MAN.

**A** LI, the world's a stage,  
 And all the men and women merely  
 players;  
 They have their exits and their entrances;  
 And one man in his time plays many  
 parts.  
 His acts being seven ages. At first the  
 infant  
 Mewling and puking in the nurse's arms.  
 Then the whining school boy, with his  
 satchel,  
 And shining morning face, creeping like a  
 snail  
 Unwillingly to school. And then the lover,  
 Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then, a  
 soldier,

Full of strange oaths, and bearded like the  
 pard,  
 Jealous in honor, sadder and quick in  
 quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the  
 justice,  
 In fair round belly with good capon lined,  
 With eyes severe, and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part: the sixth age  
 shifts  
 Into the lean and slippered pantaloon,  
 With spectacles on nose, and pouch on  
 side;  
 His youthful hose, well saved, a world too  
 wide  
 For his shrunk shank; and his big manly  
 voice,  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene  
 of all,  
 That ends this strange eventful history  
 Is second childishness, and mere oblivion—  
 Sans teeth, sans eyes, sans taste, sans every-  
 thing.

# PART XIII

## MUSICAL DEPARTMENT

Prepared Originally and Expressly for this Volume

BY GEORGE M. VICKERS

Author of "Guard the Flag" etc.

### THE LITTLE FORESTERS.

*A Musical Sketch for Arbor Day.*

*Description*—A platform with wall on sides and rear decorated with evergreen, ivy, palms and rubber plants, and a long siles of platform. Benches or stools right and left of platform, leaving plenty of room in the centre for evolutions of the children.

#### CHARACTERS

Colonel V. von,	} Foresters
Major Hickory,	
Captain Juniper,	
Lieutenant Spruce,	
Sergeant Peach,	

Lily Hawthorn,	} School Girls
Daisy Primrose,	
Violet Cornflower,	
Pansy Pink,	
Lady Slipper,	

Also, ten boys and ten girls for choruses and evolutions

#### COSTUMES.

*Foresters*—Brown muslin blouses, with orange sashes worn over right shoulder, and tied in a bow at left hip. Each boy wears an evergreen wreath, and carries a staff with a white and blue ribbon tied near the top.

*School Girls*—Pink lawn dresses, with green sashes, wreaths of flowers to be worn on the head. Each girl to carry a bunch of flowers.

*Ten Boys*—Dark pants, white shirt-waists.

*Ten Girls*—White dresses, pink sashes. Each boy and girl to wear a red, white and blue sash on left breast, and also to carry a small bunch of evergreen.

*Directions*—The ten boys and ten girls enter in a line on the platform, singing the following words; the girl enters in the center, the boys from the left; they count march, and take up positions along the sides, the boys at right, the girls at left of platform.

#### SONG OF THE TREES

*Tune: "Comin' Thro' the Key"*

1

**H**ALL the day with cheers of gladness,  
Let your voices ring;  
Of the trees, their use and beauty,  
Merrily we sing:  
By the roadside, in the orchard  
Or the forest grand

All the trees, wher'er we find them,  
Grow to bless the land.

2.

Trees that shade the dusty wayside,  
These should have our care,  
For they shield the weary trav'ler  
From the sun's bright glare;  
'Neath their green and cooling branches,  
Ling'ring while we may,  
Oh, how restful, how refreshing  
In the heat of day!

3.

Apple blossoms, cherry blossoms,  
Fair are they to see,  
Full of promise of the fruitage  
Soon to deck the tree.  
Golden quince, and rosy apple,  
Ripe and luscious pear,  
Are among the orchard's treasures  
That we all may share

4.

Sturdy oak and stately poplar,  
Cedar, elm and pine,  
I would spare you, I would shield you,  
If the power were mine.  
Hail the day with cheers of gladness,  
Let your voices ring;  
Plant your trees that they for others  
Blessings sweet may bring.

*Directions*—The boys and girls should take positions at the right and left of platform while singing the last stanza. Immediately after the singing ceases the five Foresters enter and advance to front of platform.

*Colonel A. von.* Ladies and gentlemen, we have been attracted by your merry voices—may we join in your festivities?

*Boys and Girls.* Welcome! We too are  
tree-planters, and foresters are our friends.

*Foresters.* Thanks, many thanks.

*Colonel Acorn.*

"Who sows a field, or trains a dower,  
Or plants a tree, is more than all.  
For he who blesses most is blest;  
And God and man shall own his worth,  
Who toils to leave, as his bequest,  
An added beauty to the earth."

*Major Hickory.* The man or woman who  
plants a tree is a public benefactor, and the  
tree will need no epitaph upon it to pro-  
claim the virtue of the one who planted it.  
It will be a beautiful monument to a gener-  
ous soul.

*Captain Juniper.*

I'm Captain Juniper,  
Friends, as you see,  
Named for a popular  
Sort of a tree;  
Though valued by many,  
Some think it a sin,  
That juniper berries  
Get mixed up with gin.

*Boys and Girls.* It is not the tree, nor  
its berries; it is not the golden grain; it is  
simply the use, or abuse of berry and grain  
that makes them good or evil.

*Lieutenant Spruce.* Ladies and gentle-  
men, I am Lieutenant Spruce, and, while I  
admit that I spruce up once in a while, it  
must not be inferred that I am a dude.  
The spruce tree is very useful, it is a pretty  
ornament in a landscape; besides, you've  
all tasted spruce beer.

*Sergeant Peach.* (Bowing low) I'm a  
Peach, ladies and gentlemen, a descendant  
of the old and honorable Peach family—  
Like the tree and its luscious fruit—which  
bear our ancient name, everybody likes the  
Peaches.

*Captain Acorn.* Hark! I hear approach-  
ing footsteps.

*School girls enter, singing the following:*

JOY FOR THE STURDY TREES.

*Tune:* "My Country 'Tis of Thee."

I.

"Joy for the sturdy trees!  
Fanned by each fragrant breeze,  
Loveily they stand!

The song-birds o'er them thrill,  
They shade each tinkling rill,  
They crown each swelling hill,  
Lowly or grand.

*Direction.* At the beginning of the second stanza the For-  
esters march, followed by the school girls; the ten boys and ten  
girls following. All sing and count measure.

2.

"Plant them by stream and way,  
Plant where the children play  
And toilets rest;  
In every verdant vale,  
On every sunny swale,  
Whether to grow or fail—  
God knoweth best.

3.

"Select the strong, the fair,  
Plant them with earnest care—  
No toil is vain.  
Plant in a fitter place,  
Where, like a lovely face,  
Set in some sweeter grace,  
Change may prove gain.

4.

"God will His blessing send—  
All things on Him depend.  
His loving care  
Clings to each leaf and flower  
Like ivy to its tower  
His presence and His power  
Are everywhere."

*While singing the first stanza, all resume the original posi-  
tions. The ten boys and school girls to occupy the front centre  
of plot."*

*Captain Acorn.* Much has been said of  
the trees, and very justly; but from the  
flowers I see, I think they, too, deserve our  
praise, even if some of them are old fash-  
ioned.

*Lady Slipper.* Indeed I love old fash-  
ioned flowers, and these are my friends, Miss  
Hawthorn, Miss Primrose, Miss Pinks, and  
Miss Cornflower. I'm sure they are all  
sweet and charming.

*Lily H.* You love them, so suppose you  
sing us something about them.

*School girls.* Oh, please do!

*Lady Slipper sings the following song, all the children joining  
in the chorus.*

# OLD-FASHIONED FLOWERS.

Words and Music by GEO. M. VICKERS.

*Moderato.*

The first system of music features a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble clef staff shows the continuation of the melody, and the bass clef staff continues the accompaniment. The notation includes various note values and rests, maintaining the 3/4 time signature.

The third system shows the beginning of the vocal line in the treble clef. The notes are aligned with the lyrics below. The accompaniment in the bass clef continues to provide a steady harmonic background.

1. Down in a val - ley where sun - shine Falls all the long summer day, . . . .
2. Sweet johnny jump ups and dah - has, Four o'clocks sparkling with dew, . . . .

The fourth system contains the final musical notation on the page. It includes the concluding notes of the vocal line in the treble clef and the final accompaniment in the bass clef. The piece ends with a final chord in the bass clef.

OLD-FASHIONED FLOWERS.

Stands by the road-side a cot - - tage, But, oh, it is far, far a - way..... 'Tis  
 Oft have I bound them in gar - - lands, ♪ Old-fashioned flowers, 'tis true..... And

there that my home was in child - - hood, When mother's dear face I could see..... Yet  
 yet they were planted by moth - - er, Bright roses and mar-i-golds gay..... When

*p*

*cresc.* *Rit.*

now both the cot and the gar - - den Are on-ly fond mem'ries to me.....  
 happy we dwelt in the cot - - tage, The cottage so far, far a - way.....

*cresc.* *Rit.*

OLD-FASHIONED FLOWERS.

REFRAIN.

*Tempo di Valse.*

Old - fash - ioned flow - ers, Glist - 'ning with dew, . . .

Bring to me mem - 'ries Of hearts that were true, . . .

Moth - er dear, she loved them, Bright then seemed the sky, . . .

When the flow'rs were bloom - ing In the days gone by, . . .



## A CHRISTMAS SONG.

Words by GLO. M. VIERIES

Music by STANLEY ADAMS.

1. O hap - py, hap - py fes - tal day, O  
2. O joy - ons morn of peace and love, Sweet

*Allergretto.*

*p*

long a - wait - ed dawn, With joy and love we wel - come thee, O bless - ed Christ - mas  
day of prom - ise bright, Shed forth in ev - 'ry shad - owed life, Thy warmth and wondrous

morn - ing Let all the world its hom - age pay, Let joy - ful voices  
light - en Let ev - 'ry heart be thrilled with joy, Let care be cast a

Sing - ing For on this day in Beth - le - hem Was born a night - y King  
way - and For Christ is here to cheer and bless, And this is Christ - mas day!

By permission

# THE MUSICAL ASTERS

A PRETTY FEATURE WITH WHICH TO CONCLUDE AN ENTERTAINMENT

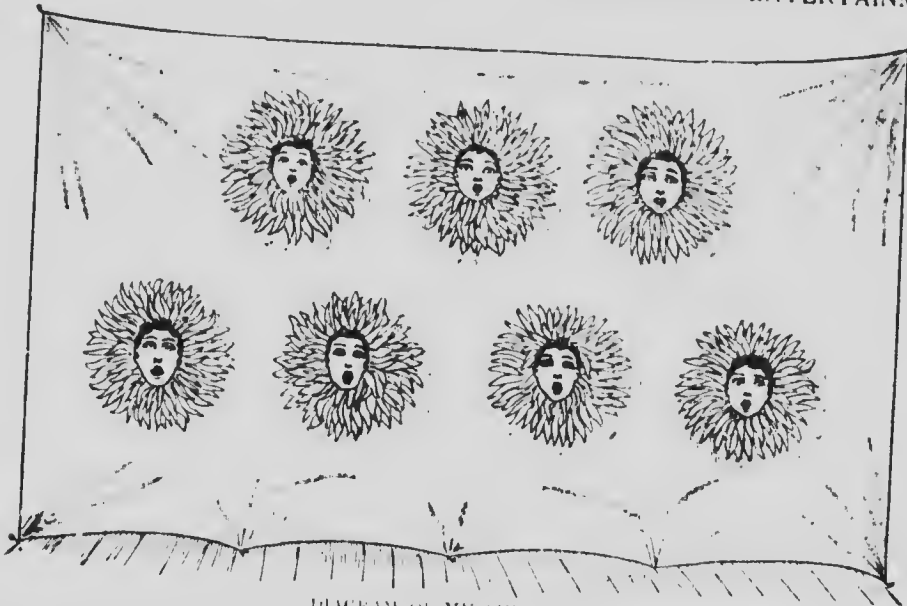


DIAGRAM OF MUSLIN SCREEN

**DIRECTIONS:** Seven good voices, either male or female, or both—Three young men for the top holes, and four young ladies for the lower ones, make the most effective combination. Get a piece of sheeting muslin, six feet wide, and long enough to reach across the platform. By getting plenty of length, the same muslin will do for various platforms. In the centre of the muslin, at the height of five feet from the bottom, cut three holes, the size of a human face. The holes must be three feet apart. Two feet below the three holes, cut four holes, three feet apart, as shown in the diagram. Around each hole paint the petals of the Aster flower. As these flowers are of almost every color, scarlet, orange, and blue can be used with good effect.

Fasten the lower edge of the muslin to the floor of the platform; the top can be attached to a rope or wire, the ends of which are secured to the side walls.

The singers take position behind the screen, and each one placing his or her face in the hole, those at the top ones standing, those at the lower ones kneeling. The seven singers are named after the seven notes in music, thus: A, B, C, D, E, F, and G. Following is the manner in which the song is sung.

## DEAR ANNIE LAURIE.

*Tune—"Annie Laurie."*

### VOICE A.

**M**AXWELTON braces are bonnie,  
Where Annie used to sigh,  
And for her, 'tis said a Scotchman  
Would lay him down and die

### ALL VOICES.

Would lay him down and die,  
The same as you and I  
For his own sweet Annie Laurie  
He would lay him down and die.

### VOICE B.

Her brow was like the snow-drift  
Yet warm her heart and true;  
Oh, she was as fair a sweetheart  
As e'er in Scotland grew.

### ALL VOICES.

As e'er in Scotland grew,  
Where early falls the dew;  
And she was as fair a lassie,  
As e'er in Scotland grew.

### VOICE C.

Her feet 'tis said were dainty,  
Yet no one ever knew;  
Either from a song or story,  
The number of her shoe

## ALL VOICES.

The number of her shoe,  
Nor do they give a clue;  
Yet still she loved a Scotchman,  
And for that she gets her due.

## VOICE D.

Her voice was low and dulcet,  
A charm that all folks prize;  
And her blue eyes in their splendor  
Outvied the azure skies.

## ALL VOICES.

Outvied the azure skies,  
With all that this implies;  
Yet we know gray, black, or brown ones  
Are sure to charm likewise.

## VOICE E.

Somewhere, an Annie Laurie,  
Somewhere, a Scotchman dwells;  
And for both, each heart in whispers,  
The same old story tells.

## ALL VOICES.

The same old story tells,  
That works its mystic spells;  
For we're all Scotch lads and lassies,  
Wherever true love dwells.

## VOICE F.

Let all praise Annie Laurie,  
And him who for her sighed;  
And we'll hope, though 'tis not mentioned,  
He won her for his bride.

## ALL VOICES.

He won her for his bride,  
For har I, indeed, he tried;  
And we'll hope, though oft disheartened,  
He laid not down and died.

## VOICE G.

Farewell to Annie Laurie,  
That maiden pure and true;  
All the world will love her ever,  
'Twill love the Scotchman, too.

## ALL VOICES.

'Twill love the Scotchman, too,  
For what he meant to do;  
But we'll all love Annie Laurie  
For her heart so warm and true.

## THE END.

NOTE.—Any song can be adapted to this form of entertainment, and all that is necessary is to apportion the words among the several singers.

# THE OLD OAKEN BUCKET.

*Soub.*

*mf*

*smile.*

1. How dear to this heart are the scenes of my child hood, When  
 2. The moss cov'ring back - et I hail as a treas - ure, For  
 3. How soon from the green moss y - outh to re - ceive it, As

fond rec - ol - lec - tion pre - sents them to view, The orch - ard, the mead - ow, the  
 oft - en at noon when re - turn'd from the field I found at the source of an  
 poise'd on the curb it re - chin'd to my lips, Not a full flowing gob - let could

deep tan - gled wildwood, And ev - 'ry lov'd spot which my in - fan - cy knew. The  
 ex - quis - ite pleasure, The pur - est and sweetest that na - ture can yield. Al -  
 tempt me to leave it, Tho' fill'd with the nec - tar that Ju - pi - ter sips. And

## THE OLD OAKEN BUCKET.

wide spreading stream the mill that stood near it. The bridge and the oak were the  
ar-dent I seized it with hands that were plowing. And quick to the white puddled  
now far removed from the loved sit-a-tion, The tear of re-gret will in

cat-a-rect fell. The cot of my fa-ther, the dai-ly house by it. And  
bot-tom it tol. Then soon with the em-blem of health o-ver flow-ing. An  
tru-sive-ly swell, As fan-cy re-verts to my fa-ther's plan-tation, An-

## CHORUS.

e'en the rude bucket that hung in the well.  
drip-ping with coolness it rose from the well.  
sighs for the buck-et that hung in the well. } The old oak en buck-et, the

i-ron bound buck-et, The moss-cover'd buck-et that hung in the well

*rit.*

# OUR ARMY AND NAVY.

Vocals and Music by GEO. M. VICKERS

Musical notation for the first system, featuring a treble and bass clef with notes and rests.

*Moderately with expression*

1 While the birds can sing In the home-stead at night, And the  
 2 Let us sing them some As the days pass a long For  
 3 Though our far-aways Among the trees and fields, By Though you  
 4 They have gone to the brave Who their country try to save, Are

Musical notation for the third system, featuring a treble and bass clef with notes and rests.

voice of love'd ones are pay Let us think of the brave, Who here  
 well their devotion they prove, Let them know though they roam There are  
 marching charal in every Here at home we are true And we  
 will sing to soldier and die And while God gives us might When we

Musical notation for the fifth system, featuring a treble and bass clef with notes and rests.

## OUR ARMY AND NAVY.

coun-try to save, Have gone from our land far a way,  
 warm hearts at home, Let us sing of their val - or and love  
 pray, boys that you May re - turn in "the sweet by and by,"  
 fight for the right, Our proud flag all the world may de - fy!

## REFRAIN.

'Tis our boys on the land And our boys on the sea Who in

*mf*

heart to their col - ors are true. 'Tis they who will stand, or they'll

*f* *p*

die a he - ro band In de - fence of the red, white and blue

# AMERICA.—“My Country, 'tis of Thee.”

May be sung as Solo or Chorus.

S. F. SMITH

HANDL.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
 2. Me - ta - tive coun - try, thee— Land of the no - ble free—  
 3. Our Fa - thers' God to thee, Au - thor of lib - er - ty,

Of thee I sing: Land where my fa - thers died, Land of the  
 Thy name I love: I love thy rocks and rills, Thy woods and  
 To thee we sing: Long may our land be bright With free - dom's

pil - grim's pride, From ev - 'ry mount - ain side Let free - dom ring!  
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove,  
 ho - ly light: Pro - tect us by Thy might, Great God, our King



# THE PUBLIC SCHOOL.

THIS SONG IS DEDICATED  
TO THE SUPERINTENDENTS, TEACHERS, AND PUPILS OF OUR PUBLIC SCHOOLS,  
AND TO THE  
FRIENDS OF LIBERAL EDUCATION EVERYWHERE.

Words and Music by GEO. M. VICKERS

*Allegretto moderato.*

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked *Allegretto moderato*.

*Voices in unison.*

The vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The lyrics are:

1. When Freedom fling her banner high In triumph over the Land, Twas  
2. The tyrant's power melts a-way When Truth and Right appear, No

The vocal line and piano accompaniment for the last two lines of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The lyrics are:

like a rainbow in the sky, A pledge by heroes planned; Far  
more will let no-rance obey The dictates of her fear. For

*a tempo.*

Wis - dom's form came then in view, With knowl - edge full and free, That  
knowl - edge el - e - vates man - kind, Makes clear the gold - en rule, And

all might learn in les - sons true The creed of Lib - er - ty.  
gives the bless - ings that we find With - in the Pub - lic School.

**CHORUS.** *With spirit.*

Hail, hail, hail to our for - tress strong! Hail, hail, hail to the foe of

wrong! Bright, bright, bright beam thy beacon light, God bless the Pub - lic School!

## 'TIS THE LAST ROSE OF SUMMER.

SOPRANO. FLUTOW

1. 'Tis the last rose of summer, Left bloom - ing a - lone; All her

ALTO

2. I'll not leave thee, thou lone one! To pine on the stem; Since the

TENOR.

3. So soon may I fol - low, When friendships de - cay, And from

BASS

*cres.*

lovely com - panions Are fa - ded and gone: No flow'r of her kindred, No

lovely are sleeping, Go, sleep thou with them: Thus kindly I scatter Thy

love's shi - ning cir - cle The gems drop a - way! When true hearts lie withered, And

*dim. riton.* *p* *tempo.* *dim.*

rosebud is nigh, To reflect back her blushes, Or give sigh for sigh,

*p*

leaves o'er the bed, Where thy mates of the garden Lie scentless and dead,

*p*

fond ones are flown, Oh! who would in - hab - it This bleak world a - lone,

# ANNIE LAWRIE.

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SCOTCH SONG.

1. Max-wel-ton's braes are bon-nie, Where ear-ly falls the  
 2. Her brow is like the snaw-drift, Her throat is like the  
 3. Like dew on the gowan ly-ing Is the fa' o' her fairy

dew, And 'twas there that An-nie Law-rie, Gave me her prom-ise  
 swan, Her face is as the fair-est, That e'er the sun shone  
 feet, And like winds in sum-mer sigh-ing, Her voice is low and

true, Gave me her prom-ise true, And ne'er for-gets will  
 on, That e'er the sun shone on, And dark blue is her  
 sweet, Her voice is low and sweet, And she's a' the world to

I, But for bonnie An-nie Law-rie, I'd lay me down and die,  
 ee, And for bonnie An-nie Law-rie, I'd lay me down and die,  
 me, And for bonnie An-nie Law-rie, I'd lay me down and die.

## HOME, SWEET HOME.

TREBLE *With expression.*

BISHOP

1. Mid pleasures and palaces though we may roam, Be it ever so  
 2. An palace from home, splendor dazzles in vain, Oh! give me my

home by the old fireplace, where I A gleam from the skies seems to lead us  
 home, where I do not care for the world's riches or gold, that came at my

home. Who can ask the world for its norm, it is there, where I home! home!  
 call, Give me the peace of mind dearer than all, Home! home!

*pp* sweet, sweet home! There's no place like home! There's no place like home! *cres.* *calando*

*mezzo* sweet, sweet home! There's no place like home! There's no place like home! *cres.* *ritando*

*cres.* *ritando*

WAITING, ONLY WAITING

A. L. C.

Solo. With feeling.

G. L. LINDS. By per

1. Wait-ing, on - ly wait-ing, till the shadows longer grow: Wait-ing, on - ly  
 2. Wait-ing, on - ly wait-ing, for our sor-row to be o'er; Wait-ing, on - ly  
 3. Wait-ing, on - ly wait-ing, life is on - ly one long wait; Wait-ing, on - ly

wait-ing, for the sun-shine to break thro'. Wait-ing, on - ly wait-ing, for God's  
 wait-ing, till we reach the golden shore. Wait-ing, on - ly wait-ing, for our  
 wait-ing, for our pleas-ure and our fat-ure. Wait-ing, dear Lord, waiting, oh, how

mes-sage from on high; Wait-ing, on - ly wait-ing, to be sum-mon'd to the sky,  
 triumphs to be through; Wait-ing, dear Lord, waiting, it is all that we can do,  
 much some have to wait! Wait-ing, oh, yes, wait-ing, till per-haps it is too late.

*pp* Chorus. *Cresc. and lib.*

Wait - ing, wait - ing, to be sum-mon'd to the sky— Wait - ing,  
 Wait - ing, wait - ing, it is all that we can do— Wait - ing,  
 Wait - ing, wait - ing, till per-haps it is too late— Wait - ing.

## BONNIE DOON.

BIRD.

*brist.*

MILLER

1. Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair! How  
2. O'erhae I rovd by bonnie Doon, To see the rose and woodbine twine; When

can ye charm, ye lit - tle birds, And I see wea - ry, fir' of care! Tho' it  
it - ka bird sang o' its love, And fond - ly sic did I o' mine, Wi'

break my heart, thou warbling bird, That wantons thro' the flow'ry thorn. Thou  
lightsome heart I pu'd a rose, Fu' sweet upon its thorn - y tree; But

midst me o' de - part - ed joys, De - part ed nev - er to re - turn,  
my fause lov - er stole my rose, And, ah! he left the thorn wi' me.

# COMIN' THRO' THE RYE.

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SCOTCH SONG.

1. Gin a body meet a body,  
2. Gin a body meet a body,  
3. A-mang the fraithere's a swain, I

*Moderato.*

comin' thro' the rye,  
comin' frae the town,  
dearly love my-sel,

Gin a body kiss a body, needa bo-dy  
Gin a body meet a body, needa bo-dy  
But what's his name or wher's his name I dinna choose to

ery?      H - ka las - sie las      her lad-die, name they say      ha'e  
frown?      H - ka las - sie las      her lad-die, name they say      ha'e  
tell.      H - ka las - sie las      her lad-die, name they say      ha'e

1. *p* Yet a' the lads they smile at me when comin' thro' the rye.  
1. Yet a' the lads they smile at me when comin' thro' the rye.  
1. Yet a' the lads they smile at me when comin' thro' the rye.



## THE BRAVE OLD OAK.

LODGER.

*With bellows and hammer*

1. A song for the Oak, the brave old Oak, Who hath ruled in the green wood long. Here's  
 2. In the days of old, when the spring with gold Was lighting his branches grey, Then the  
 3. Hies with the rate times, when the Christmas chimneys Were a merry sound to hear, And the

health and renown of his broad green crown, And his fifty arms so strong! There's  
 grass at his feet, creepers climb up to gather the dew of May; And  
 spines wide and tall, and the cuttings small, Were full of good English cheer; Now

tree in his town. When his arms are slow, And his top in the west falls out, And he  
 all that is left, to the north he goes, To frolic with his lovely swains, They are  
 gold-hatted swains, who will do him no harm, For with his king is he; But he

he is still the same, when the stormy night, When a storm thro' his branches shout,  
 come, they are dead in the cold and hail, but the tree, he still re-mains,  
 never shall he be torn, nor his old friend To be tossed on the stormy sea.

*ritard*

\*Play first five measures for introduction.

*a tempo.*

Then sing to the oak, the brave old oak, Who stands in fir-est predi-ction, And still flour-ishes ho-A

*a tempo.*  
8: pp

*cres.*

nal, green tree, When a hundred years are o-ver,

*mf*

WHEN SHALL WE MEET AGAIN.

*Andante* *mf*

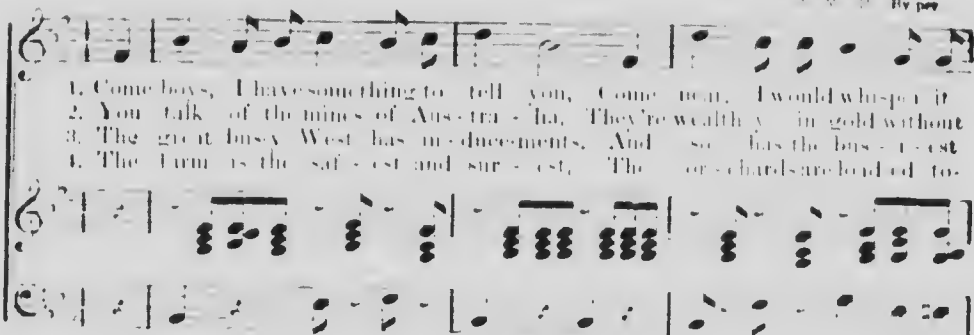
1. When shall we meet a-gain, Meet ne'er to see - or? When shall we  
2. When shall we meet a-gain, Pure as the pure - or? When shall we  
3. Soon shall we meet a-gain, Meet ne'er to see - or? When shall we

wreath-er'd in - Round us, friend-ship's bow - Our friendship's bow - Safe  
friend-ship's bow - Round us, friend-ship's bow - Our friendship's bow - Safe  
wreath-er'd in - Round us, friend-ship's bow - Our friendship's bow - Safe

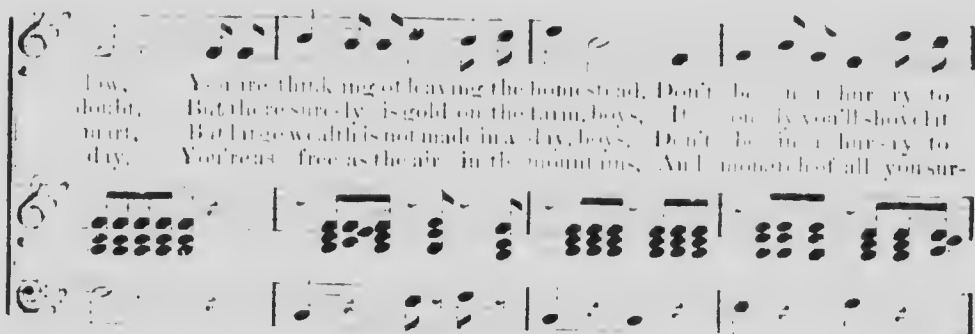
from each blast that blow - In this dark vale of woe - Never to be -  
Ere each be - shall ill - All care of pain - shall - Never to be -  
cure from worldly woe - Our songs of praise shall close - Never to be -

## DON'T LEAVE THE FARM, BOYS.

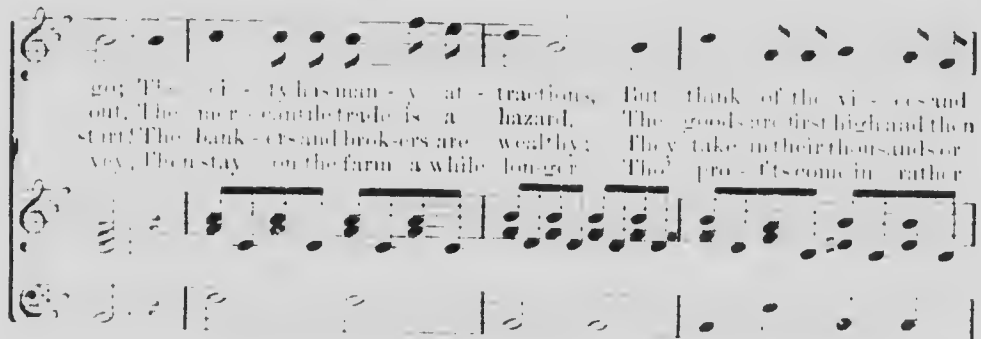
By pop



1. Come boys, I have something to tell you, Come near, I would whisper it  
 2. You talk of the mines of Aus-tra-lia, They're wealth-y in gold without  
 3. The great busy West has in-duce-ments, And so has the bus-i-est  
 4. The farm is the saf-est and sur-est, The or-chards are load-ed to-



low, You are think-ing of leav-ing the home-stead, Don't be in a hur-ry to  
 doubt, But there sure-ly is gold on the farm, boys, If only you'll show lit-  
 tle merit, But large wealth is not made in a day, boys, Don't be in a hur-ry to  
 day, You're as free as the air in the moun-tains, And monarch of all you sur-



vey, The cit-y has man-y at-trac-tions, But think of the vic-es and  
 out, The mer-cantile trade is a haz-ard, The goods are first high and then  
 start! The bank-ers and brok-ers are wealth-y; They take in their thou-sands or  
 vey, Then stay on the farm a while longer, The pro-fits come in rather



sins, When once in the vortex of fashion, How soon the course downward begins  
 low, 'Tis bet-ter to risk farm-ing longer, Don't be in a hur-ry to go,  
 so, And think of the frauds and decep-tions, Don't be in a hur-ry to go,  
 -low, Remember, you've nothing to risk, boys, Don't be in a hur-ry to go.

## SOPRANO

Now boys, don't you be in a hur - ry to go, Pause a

## ALTO

Now boys, don't you be in a hur - ry to go, Pause a

## TENOR

Now boys, don't you be in a hur - ry to go, Pause a

## PIANO

Now boys, don't you be in a hur - ry to go, Pause a

while on the beau - ti - ful farm, look once more; There's nothing so sure as it,

wealth to bestow, It has health, it has hap - pi - ness for you in store.

## THE SAND-MAN.

Words from Independent.  
Allegretto.

ADAM GEIBEL.

1. He peeps in at the key-hole,      And he bobs up at the pane,      When  
2. He whispers quaintest fan-cies;      With a ti-ny sil-ver thread      He  
3. I see two eyes the bright-est;      But I'll not tell whose they are      They

scar-let fire-light dan-ces      On wall and floor a-gain.      Hush!  
sews up silk-en eye-lids      That ought to be in bed.      Each  
shut up like a lil-y—      That sand-man can't be far.      Some-

here he comes the sand-man, With his dream cap he is crowned, **And**  
 wee head-nods acquaintance, He's known where-ev-er found; **All**  
 bo-dy grows so qui-et— Who comes with-out a sound? **He**

grains of sleep he scat-ters, Go-ing round, and round, and round—While the  
 stay-up-lates he catch-es— Go-ing round, and round, and round—With a  
 leads once more to dream-land, Go-ing round, and round, and round—And a

lit-tle ones are nod-ding, go-ing round. . . . .  
 pack of dreams for - ev - er go-ing round. . . . .  
 good-night to the sand-man go-ing round. . . . .

PART XIV

HELPFUL QUOTATIONS

FROM NOTED PHILOSOPHERS, ORATORS, STATESMEN AND AUTHORS

For Use in Home and School

**Y**OUNG people take a great interest, and receive much benefit, both at home and in school, from the practice of beginning the day with a quotation from some noted person.

In the home parents may require each one at the breakfast table to give a quotation from a well-known author or public man. The name of the author should be announced the day before and some facts concerning his life be told to add interest to the work of preparing the extracts. During breakfast the quotations, or talk about the author form a pleasant theme for conversation.

In school where the number of children is great, a few may be appointed to give quotations on the different school-days of the week.

The following selections will be found sufficient for several weeks practice and entertainment, after which favorite authors may be read and independent selections made.

**SOLON.**

*The great Spartan Lawgiver.*

Born about 640 Years B. C.

He who has learned to obey, will know how to command.

In everything that you do consider the end.

In all things let reason be your guide.

**CONFUCIUS.**

*The Founder of the Chinese Religion, and occupying to his followers a position similar in some respects to that of Jesus in the Christian world.*

Born 551 B. C. Died 479 B. C.

Eat at your own table as you would eat at the table of the king.

Learning without thought is labor lost.

**MOHAMMED.**

*The Prophet and Founder of the Mohammedan Religion.*

Born about 570, A. D. Died 623

The ink of the scholar is more sacred than the blood of the martyr.

**CICERO.**

*The Greatest of Roman Orators.*

Born 106 B. C. Died 43 B. C.

Usefulness and baseness cannot exist in the same thing.

An intemperate disorderly youth will bring to old age, a feeble, worn-out body.

The searching out and thorough investigation of truth ought to be the primary study of man.

**PLUTARCH.**

*The most noted of Ancient Biographers. But for his writings we should know little personally of the great men of ant. quality.*

*For. Hist. of V. D. Book 120.*

To be ignorant of the lives of the most celebrated men of antiquity is to continue in childhood all our days.

**DANTE.**

*Great Italian Poet. Author of the "Divine Comedy"*

*For. Hist. of V. D. Book 1121.*

He who knows most, grieves most for wasted time.

The wretch that would wish the poetry of life and feeling to be extinct, let him forever dwell in flame, in frost, in ever-during night.

**CERVANTES.**

*Noted Spanish Poet, Writer, and Playwright. Author of "Don Quixote"*

*For. Hist. of V. D. Book 1101.*

Blessings on him who invented sleep, the mantle that covers all human thoughts, the food that appeases hunger, the drink that quenches thirst, the fire that warms cold, the cold that moderates heat, and, lastly, the general coin that purchases all things, the balance and weight that equals the shepherd with the king, and the simple with the wise.

Irresolute people let their soup grow cold between the plate and the mouth.

It is courage that conquers in war and not good weapons.

Whoever is ignorant is vulgar.

Be slow of tongue and quick of eye.

**SIR WALTER RALEIGH.**

*For. Hist. of V. D. Book 1118.*

To live thy better, let thy worst thoughts lie.

Passions are likened best to floods and streams.

The shallow murmur, but the deep are dumb.

**LORD BACON.**

*One of the most illustrious Philosophers of the world.*

*For. Hist. of V. D. Book 1626.*

Some books are to be *listed*, others to be *scattered*, and some few to be *chewed and digested*.

A man's nature runs either to herbs or weeds; therefore, let him seasonably water the one, and destroy the other.

The less people speak of their greatness the more we think of it.

Boldness is bad in counsel, but good in execution.

Reading maketh a full man, conference a ready man, and writing an exact man.

**SHAKSPEARE.**

*The greatest Poet, Philosopher, and Author of the world.*

*For. Hist. of V. D. Book 1101.*

They well deserve to have,  
That know the strong'st and surest way to  
get.

A scar nobly got, or a noble scar, is a good livery of honor.

He that is giddy, thinks that the world turns round.

What is yours to bestow, is not yours to reserve.

Praising what is lost, makes the remembrance dear.

What is the city but the people?

Let them obey, that know not how to rule.

A friend in the court is better than a penny in purse.

The plants look up to heaven, from whence They have their nourishment.

Things in motion sooner catch the eye,  
Than what not stirs.



Light boats sail swift, though greater hulks draw deep.

A friend should bear his friend's infirmities.

Make not your thoughts your prisons.

There is no time so miserable but a man may be true.

Time is the nurse and breeder of all good.

Striving to better, oft we mar what's well.

Receive what cheer you may,  
The night is long, that never finds the day.

Wisely and slow—they stumble that run fast.

Nor ask advice of any other thought  
But faith, fullness, and courage.

Our doubts are traitors and make us lose  
The good we oft might win, by fearing to attempt.

How far that little candle throws its  
beams!  
So shines a good deed in this naughty  
world.

I can easier teach twenty what were good  
to be done than be one of twenty to follow  
mine own teachings.

The man that hath no music in himself,  
Nor is not moved with concord of sweet  
sounds,  
Is fit for treasons, stratagems and spoils.

He that wants money, means, and content,  
is without three good friends.

We must be gentle, if we are gentlemen.

It is but a base ignoble mind that mounts  
no higher than a bird can soar.

Dost thou ever hear  
That things ill got, and evil had, increase?

Suspicion always haunts the guilty mind;  
The thief doth fear each bush an officer.

'Tis better to be lowly born,  
And range with humble livers in content,  
Than to be pecked up in a glistening grief  
And wear a golden sorrow.

Press not a filling man too fat.

Cowards die many times before their deaths.

The valiant never taste of death but once.

Men at some time are masters of their fates.

The fault, dear Brutus, is not in our stars  
But in ourselves, that we are underlings.

Obe thy parents; keep thy word justly;  
swear not.

Have more than thou showest  
Speak less than thou knowest  
Lend less than thou owest  
Learn more than thou showest.

#### WILLIAM PENN.

*Speech of William Penn, and an illustrious  
assembly of the Quakers, to the  
British Parliament, 1681.*

A man, like a peach, is to be valued for  
his manner of going.

He that does good for good's sake, seeks  
neither praise nor reward, though sure of  
both at last.

#### JOSEPH ADDISON.

*Speech of Joseph Addison, to the  
British Parliament, 1719.*

Good manners and civility supply the ab-  
sence of beauty, but civility cannot supply  
the absence of good nature.

What so distance to a rock of marble  
beatitude is to a human being.

What a pity is it

That we can die but once to save our  
country.

#### BEN JONSON.

*Speech of Ben Jonson, to the  
British Parliament, 1616.*

Shakespeare was not of an age but for all  
time.

Fear to do good, or worthy things is valor;  
if they be done to us, to suffer them is  
valor too.

**THOMAS FULLER.**

Born 1608. Died 1661.

Thou may'st as well expect to grow stronger by always eating, as wiser by always reading. It is thought and digestion which make books serviceable and give health and vigor to the mind.

He lives long that lives well; and time misspent is not lived but lost.

**MILTON.**

*Great English Poet, Author of "Paradise Lost."*

Born 1608. Died 1671.

Love not thy life nor hate; but what thou liv'st,  
Live well, how long or short permit to Heaven,

Good, the more  
Communicated, more abundant grows.

As good almost kill a man, as kill a good book.

They also serve who only stand and wait.

**ALEXANDER POPE.**

*Popular English Poet and Critic. Noted for the smoothness of his verse and the sting of his satires.*

Born 1686. Died 1744.

Vice is a monster of such frightful mien,  
As, to be hated, needs but to be seen;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace.

Honor and shame from no conditions rise;  
Act well your part, there all the honor lies.

Know thyself: this truth (enough for man to know)

"Virtue alone is happiness below."

'Tis with our judgments as our watches;  
none

Go just alike, yet each believes his own

**VOLTAIRE.**

*"The most remarkable name in the history of French Literature."*

Born 1694. Died 1778.

Ideas are like beards; men do not have them until they grow up.

It is the danger least expected, that soonest comes to us.

We cannot always oblige, but we can always speak obligingly.

Providence has given us hope and sleep as a compensation for the many cares of life.

I pity the man overwhelmed with the weight of his own leisure.

**BENJAMIN FRANKLIN.**

*Eminent American Philosopher and Statesman.*

Born 1706. Died 1790.

Energy and persistence conquer all things.

Don't thou love life, then do not squander time, for that is the stuff life is made of.

What maintains one vice will bring up two children.

Better is little, provided it is your own, than an abundance of borrowed capital.

If you know how to spend less than you get, you have the philosophers stone.

If you would not be forgotten as soon as you are dead, either write things worth reading, or read things worth writing.

If a man empties his purse into his head, no man can take it away from him.

An investment in knowledge always pays the best interest.

In my opinion there never was a good war or a bad peace.

**DR. SAMUEL JOHNSON.**

*One of the greatest Scholars and most eminent Writers of the Eighteenth Century.*

Born 1709. Died 1794.

Words are daughters of earth, but ideas are sons of heaven.

The desires of man increase with his acquisitions.

Don't tell me of deception. A lie is a lie whether it be a lie to the eye or a lie to the ear.

Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire.

**OLIVER GOLDSMITH.***English Poet. Author of the "Year of Wakefield."*

Born 1728. Died 1774.

People seldom improve when they have  
no other model but themselves to copy after.

Our greatest glory consists, not in never  
falling, but in rising every time we fall.

**WILLIAM COWPER.**

Born 1731. Died 1800.

Stillest streams

Off water greenest meadows; and the bird  
That flutters least is longest on the wing.

Words learned by rote a parrot may rehearse;  
But talking is not always to converse.

Absence of occupation is not rest;  
A mind quite vacant is a mind distressed.

**ROBERT BURNS.**

Born 1733. Died 1796.

The best laid schemes o' mice and men  
Gang aft a glee;  
And leave us naught but grief and pain  
For promised joy.

It's no' in books, it's no' in lear,  
To make men truly blest;  
If happiness has not her seat  
And centre in the breast,  
We may be wise, or rich, or great,  
But never can be blest.

**GEORGE WASHINGTON.***First President of the United States. "Father of his Country."*

Born 1732. Died 1799.

To be prepared for war is one of the most  
effectual means of preserving peace.

Without virtue and without integrity the  
finest talents and the most brilliant accom-  
plishments can never gain the respect and  
conciliate the esteem of the truly valuable  
part of mankind.

**THOMAS JEFFERSON.***Author of Declaration of Independence. Third President of the United States.*

Born 1743. Died 1826.

We mutually pledge to each other our  
lives, our fortunes, and our sacred hono-

The God who gave us life gave us liberty  
at the same time.

We hold these truths to be self evident;  
that all men are created equal; that they  
are endowed by their Creator with certain  
inalienable rights; that among these are  
life, liberty, and the pursuit of happiness.

**DANIEL WEBSTER.***America's greatest Political Orator. The Defender of the Constitution.*

Born 1782. Died 1852.

One country, one constitution, one des-  
tiny.

I was born an American; I live an Ameri-  
can; I shall die an American.

Let our object be our country, our whole  
country and nothing but our country. And,  
by the blessings of God, may that country  
itself become a vast and splendid monu-  
ment, not of oppression and terror, but of  
wisdom, of peace, and of liberty, upon  
which the world may gaze with admiration  
forever.

**ANDREW JACKSON.***(Old Hickory) 7th President of the United States. Noted for his patriotism, honesty and courage.*

Born 1767. Died 1845.

Our Federal Union, it must and shall be  
preserved.

Every good citizen makes his country's  
honor his own, and cherishes it not only as  
precious but as sacred. He is willing to  
risk his life in its defense and is conscious  
that he *gives* protection while he gives it.

**NAPOLEON BONAPARTE.***The world's greatest military genius. First Emperor of the French.*

Born 1769. Died 1821.

Public instruction should be the first  
object of government.

Circumstances! I *make* circumstances.

Victory belongs to the most persevering.

Brave deeds are monuments of brave  
men.

I have only one counsel for you—*Be master.*

Providence is always on the side of the strongest battalions.

To a father who loves his children, victory has no charms—When the heart speaks, glory itself is an illusion.

**DIKE OF WELLINGTON.**

*The General who conquered Napoleon.*  
 Born 1772. Died 1845.

The next dreadful thing to a battle lost is a battle won.

Troops would never be deficient in courage if they could only know how deficient their enemies were.

**WILLIAM WORDSWORTH.**

*English Poet*  
 Born 1770. Died 1850.

The charities that sooth and heal and bless,  
 Lie scattered at the feet of men like flowers.

Poetry is the outcome of emotions recollected in tranquillity.

Minds that have nothing to confer,  
 Find little to perceive.

**JAMES MONTGOMERY.**

*English Poet*  
 Born 1771. Died 1834.

Here in the body pent  
 Absent from Heaven I roam;  
 Yet nightly pitch my moving tent  
 A days march nearer home.

**SIR WALTER SCOTT.**

*Scottish Poet, Historian and Novelist.*  
 Born 1771. Died 1832.

The paths of virtue, though seldom those of worldly greatness are always those of pleasantness and peace.

Without courage there cannot be truth, and without truth there can be no other virtue.

Oh, what a tangled web we weave,  
 When first we practice to deceive!

Oh, many a shaft at random sent  
 Finds mark the archer little meant!  
 And many a word at random spoken,  
 May soothe or wound a heart that's broken.

**THOMAS CAMPBELL.**

*English Poet*  
 Born 1777. Died 1844.

To live in hearts we leave behind  
 Is not to die.

Tis distance lends enchantment to the view

And robes the mountain in its azure hue.

A day to childhood seems a year  
 And years like passing ages

Coming events cast their shadows before.

**LORD BYRON.**

*English Poet*  
 Born 1788. Died 1824.

Here's a sigh for those who love me,  
 And a smile for those who hate;  
 And whatever sky's above me,  
 Here's a heart for every fate.

They never fail who die in a great cause.

Words are but things, and a small drop of ink,

Falling like dew upon a thought, produces  
 That which makes thousands, perhaps  
 millions think.

**WILLIAM CULLEN BRYANT.**

*Mr. Bryant is a Unitarian, an American Poet.*  
 Born 1796. Died 1863.

The only way to shine, even in this false world, is to be modest and unassuming. Falschood may be a thick crust; but, in the course of time, truth will find a place to break through.

So live that when thy summons comes, to join

The innumerable caravan, which moves  
 To the pale realm where each shall take  
 His chamber in the silent halls of death,  
 Thou go not, like the quarry-slave at night,  
 Scourged to his dungeon; but sustained  
 and soothed.

By an unfaltering trust, approach thy grave  
 Like one who wraps the drapery of his couch

About him, and lies down to pleasant  
 dreams.

**JOHN KEATS.**

*English Poet*  
 Born 1795. Died 1821.

A thing of beauty is a joy forever.

The poetry of earth is never dead.

## JOHN HOWARD PAYNE.

*1838-1899*

Mid pleasures and palaces though we may  
 roam,  
 Be it ever so genial, there's no place like  
 home.

## THOMAS CARLYLE.

*1795-1881*

All true work is sored, in all true work,  
 were it but true hand labor, there is some  
 thing of earnestness. Labor, wide as the  
 earth has it, is sored in heaven.

Men do less than they ought unless they  
 do it for duty.

To be true is to be chivalrous, Chris-  
 tian, intellectual, generous, cowardly, devilish.

History is a tragedy drama, enacted upon  
 the theatre of times, with suns for lamps  
 and eternity for the background.

The finest gospel in this world is, know  
 thy work and do it.

## HORACE MANN.

*1796-1859*

It is well to *do* well. It is divine to  
*do* well.

Ten men have failed from defect in  
 morals, one only has failed from defect in  
 intellect.

## THOMAS HOOD.

*1800-1845*

Hill and dale, the cone from pulling  
 his ears and away, he is a tongue.

A manless heart is like a hollow shell,  
 That sighs over its own emptiness.

## VICTOR HUGO.

*1802-1881, France and America*

Do not be so sawed by the mad, am-  
 piled material.

Forty years is the college of youth, while  
 life is the school of manhood.

Let us proclaim it firmly: this age is the  
 grandest of all ages. Because it is the  
 most benignant. It proclaims the sover-  
 eignty of the citizen and the inviolability  
 of life; it crowns the people and conse-  
 crates man.

## RALPH WALDO EMERSON.

*Great American Poet, Philosopher and Essayist**1803-1882*

Character is higher than intellect. A  
 great soul will be strong to live as well as  
 strong to think.

Truth is the property of no individual,  
 but it is the treasure of all men.

Shallow men believe in luck, strong men  
 believe in cause and effect.

Beauty is its own excuse for being.

Books are the best things well used;  
 abused, among the worst.

The world belongs to the energetic.

A beautiful form is better than a beautiful  
 face; a beautiful behavior is better than a  
 beautiful form. It is the finest of fine arts.

The only way to *lose* a friend is to *be* one.

So high is grandeur to our dust,  
 So high is God to man,

When duty whispers low, "Thou must,"  
 The youth replies, "I can."

## HENRY W. LONGFELLOW.

*Longfellow's Poems, Many of the best and most  
 famous of the American Poets**1807-1882*

Nothing is too late  
 Till tired heart shall cease to palpitate

Lives of great men all remind us,  
 We can make our lives sublime,  
 And d'putting leave behind us,  
 Footprints on these sands of time.

Most people would succeed in small  
 things if they were not troubled with great  
 ambitions.

Look not mournfully into the past, it  
 comes not back again; wisely improve the  
 present, it is thine.

No one is so accursed by fate,  
 No one so utterly desolate,  
 But some heart, though unknown,  
 Responds unto his own

The heights by great men reached and kept  
 Were not attained by sudden flight,  
 But they, while their companions slept  
 Were toiling upward in the night

In the infinite meadows of Heaven,  
 Blossom the lovely stars, the forget me  
 nots of the angels.

Something the heart must love and cherish,  
 Must love and joy and sorrow learn  
 Something with passion clasp or perish  
 And in itself to ashes burn

Sunday is the golden chasm that binds the  
 volume of the week

**JOHN G. WHITTIER.**

*The Poet of Freedom*

1817-1893

Freedom, hand in hand with labor  
 Walketh strong and brave;  
 On the forehead of his neighbor  
 No man writeth slave!

Do well thy work. It shall succeed  
 In thine or in another's day;  
 And if denied the victor's meed  
 Thou shalt not lack the toiler's pay.  
 When faith is lost, when honor dies,  
 The man is dead

Go ring the bells and fire the guns,  
 And fling the starry banner out,  
 Shout "Freedom!" till your lisping ones  
 Give back their cradle shout.

Our lives are albums written through  
 With good or ill, with false or true.  
 Who, looking backward from his man  
 hood's prime,  
 Sees not the spectre of his misspent time?

**ALFRED T. NYSON.**

*Poet Laureate of England, and greatest English  
 Poet of the Century.*

1867-1933

Men may rise on stepping stones  
 Of their dead selves to higher things

Cursed be the social lies that warp us  
 from the simple truth.

Howe'er it be, it seems to me,  
 'Tis only noble to be good;  
 Kind hearts are more than coronets,  
 And simple faith than Norman blood.

Oh, well for him whose will is strong;  
 He suffers, but he will not suffer long;  
 He suffers, but he cannot suffer wrong

But the tender grace of a day that is dead  
 Will never come back to me

I doubt not, through the ages one increas-  
 ing purpose runs,  
 And the thoughts of men are widened with  
 the process of the sun

Ah, when shall all men's good  
 Be each man's rule? And universal peace  
 Lie like a shawl of light across the land  
 And like a line of beams across the sea  
 Through all the circle of the golden year

Behold we *live*, not any thing:

I can but *live*: that good shall fall  
 At last, far off, at last to all  
 And every winter change to spring.

If time be heavy on your hands,  
 Are there no beggars at your gate,  
 Nor any poor about your lands?  
 Oh, teach the orphan boy to read,  
 Or teach the orphan girl to sew;  
 Pray Heaven for a human heart  
 And let your selfish sorrow go.

Oh, God, for a man with heart, head, hand  
 Like some of the simple great ones gone

For ever and ever, by:

One still strong man, in a faint land  
 Whatever they call him, what care I?  
 Aristocrat, democrat, aristocrat — one  
 Who can rule, and dare not lie!

**OLIVER WINDLE HOLMES.**

*Novel, Drama, and Philosophical Philosopher.*

1829-1907

I find the great thing in this world is not  
 so much where we stand as in what direc-  
 tion we are moving.

Wisdom is the abstract of the past but  
 beauty is the promise of the future

Old books, as you well know, are books of the world's youth—and new books are the fruits of its age.

You may set down as a truth, which admits of few exceptions, that those who ask your opinion really want your praise.

One flag, one land, one heart, one hand,  
One nation evermore.

Build thee more stately mansions, O my soul,  
As the swift seasons roll!

Leave thy low vaulted past  
Let each new temple, nobler than the last,  
Shut thee from heaven with a dome more vast,

Till thou at length art free  
Leaving thine outgrown shell by life's  
unresting sea.

#### ABRAHAM LINCOLN.

*One of the greatest of American Presidents,  
Statesman and Orator.*

1809—1865

Let us have faith that right makes might,  
and in that faith let us to the end dare to  
do our duty.

With malice toward none, with charity  
for all, with firmness in the right as God  
gives us to see the right.

Force is all conquering, but its victories  
are short-lived.

Knavery and flattery are blood relations.

#### WILLIAM EWART GLADSTONE.

*The greatest English Statesman of the Nineteenth  
Century.*

1809—1898

Apt quotations carry convictions.

Duty is a power which rises with us in  
the morning, and goes to rest with us at  
night. It is the shadow that cleaves to us,  
go where we will, and which leaves us only  
when we leave the light of life.

Individuals not stations ornament society.

To *build* the mind should be the first  
object and to stock it the next.

#### HENRY WARD BEECHER.

*America's greatest Pulpit Orator.*

1813—1863

There is no such thing as a white lie, for  
he is as black as a coal pit and twice as  
foul.

The humblest individual exerts some  
influence, either for good or evil upon  
others.

Happiness is not the end of life; charac-  
ter is.

As flowers never put on their best clothes  
for Sunday, but wear their spotless raiment  
and exhale their odor every day, so let your  
righteous life, free from stain, ever give  
forth the fragrance of the love of God.

#### JOHN B. GOUGH.

*The World's greatest Temperance Orator.*

1804—1882

Intemperance weaves the winding sheet  
of soul's.

A man's enemies have no power to harm  
him, if he is true to himself and loyal to  
God.

The power of evil habit is deceptive and  
fascinating, and the man by coming to false  
conclusions argues his way down to destruc-  
tion.

Many people begin and end their temper-  
ance talks by calling drunkards brutes. No,  
they are not brutes. I have labored for about  
eighteen years among drunkards, and I have  
never found a brute.

#### JAMES RUSSELL LOWELL.

1819—1892

Let us call tyrants *tyrants* and maintain  
That freedom comes by grace of God,  
And all that comes not by His grace must  
fall.

Slow are the steps of freedom, but her  
feet turn never backward.

They are slaves who fear to speak  
For the fallen and the weak :

They are slaves who dare not be  
In the right with two or three

Before men made us citizens, great virtue  
made us men

**MRS. MARIAN LEWIS CROSS.**

*GRAND LINES*

*One of the greatest Women Novelists of the  
World.*

*LONDON: DODD, 1888.*

Do we not all agree to call rapid thought  
and noble impulse by the name of inspira-  
tion?

Hope folded her wings, looked backward  
and became regret

Truth, like fruit, has rough flavors if  
we bite through.

The reward of *one* duty is the power to  
fulfill another

**ELIZABETH BARRETT BROWNING.**

*A noted English Poetess.*

*LONDON: DODD, 1886.*

Grief may be joy misunderstood  
Only the good discerns the good.

The least flower with a brimming cup may  
stand

May stand and share its dewdrop with  
another near

Only my gentleness shall make me great;  
My humbleness exalt me

God's greatness flows round our incom-  
pleteness ;

Round our restlessness, His rest.

**LYDIA H. SIGOURNEY.**

*An American Poetess.*

*PARIS: DODD, 1868.*

A lily said to a threatening cloud  
That in sternest garb arrayed him,  
" You have taken my lord, the sun, away,  
And I know not where you have laid  
him."

Give words, kind words, to those who e'er,  
Remorse doth need a comforter  
With the sweet charity of speech,  
Give words that heal, and words that  
teach.

**SARAH JANE HULE.**

*An American Poetess.*

*LONDON: DODD, 1888.*

The sea of ambition is tempest tossed  
And thy hopes may vanish like foam  
When sails are shivered, and compass lost,  
Then look to the light of home

**LYDIA MARIA CHILD.**

*LONDON: DODD, 1888.*

The rarest attainment is to grow old  
happily and gracefully.

**ELIZA COOK.**

*LONDON: DODD, 1888.*

I love it! I love it! and who shall dare  
To chide me for loving that old arm chair?

Let us question the thinkers and doers  
And hear what they honestly say,  
And you'll find they believe, like bold  
wookers  
In—" where there's a will, there's a way."

**ALICE CARY.**

*LONDON: DODD, 1888.*

Arise and all thy task fulfil,  
And as thy day thy strength shall be,

Among the pitfalls in our way,  
The best of us walk blindly ;  
So, man, be wary, watch and pray,  
And judge your brother kindly

There is nothing so kindly as kindness  
And nothing so royal as truth.

**PHOEBE CARY.**

*LONDON: DODD, 1888.*

And isn't it, my boy or girl,  
The wisest, bravest plan,  
Whatever comes, or doesn't come,  
To do the best you can?



There are as many pleasant things,  
As many pleasant toils,  
For those who dwell by cottage hearths  
As those who sit on thrones.

SARA J. HIPPINCOTT,

*Conquerors and*

Night can't take the lamp in hand,  
Tis upward, onward, ever!  
It yet shall tread the stait paths  
By highest Angels trod,  
And praise bet at the furthest world  
In the universe of God!

MARY ABIGAIL DODGE,

*Our Home*

1842

It is a crushed grape that gives out the  
blood-red wine; it is the suffering soul that  
breathes the sweetest melodies.

MARGARET E. SANDSTER,

1868

We cannot all *make* money  
But some of us can *find it out*  
And show its hive to others,—  
A gracious thing, no doubt.

FRANCIS HODGSON BURNETT,

*Author of "Little Lord Fauntleroy"*

1853

It is better than everything else, that the  
world should be a little better because a  
man has lived — even ever so little better.

ELLA WILLIAMS WILCOX,

*The Philanthropic Poets of America,*

The fault of the age is a mad endeavor  
To leap to heights that were made to  
climb;  
By a burst of strength, or a thought that is  
clever  
We plan to outwit and forestall time

## PART XV

# MISCELLANEOUS SELECTIONS

### DECORATING THE GRAVES OF OUR HEROIC DEAD.

THE annual gathering of the people of the United States, on the 30th day of May, to decorate the graves of the heroes of the Civil War, is a noble and patriotic custom. It is a custom which has become a part of the national life, and one which is deeply cherished by the people of the United States. It is a custom which has become a part of the national life, and one which is deeply cherished by the people of the United States.

There are several occasions in the course of the year when the heart of the American nation grieves or rejoices over events that have passed into history and which are the peculiar concern of the American people alone; when other nations have no place at all in the celebrations, when the presence of strangers is like the intrusion of a little-known visitor on the family circle—at a time when something is occupying the minds and hearts of the people that is of deep concern to them alone; when the nation would fain lock its doors and be alone with its grief or its joy.

Memorial Day is peculiarly one of these occasions. The drum tap that awakens the living to decorate the graves of the dead thrills across the Continent, finding a responsive echo in the breasts of those who have loved ones in the cemetery and those who are fortunate enough to have none; it brings out the aged soldier, who can scarcely totter to the graveside, but who would sooner die and be laid there himself than miss this annual gathering of veterans that year by year assemble in diminishing numbers; it calls forth the widow and the children of the patriotic dead to add to the tear-

which, for so many years they have been shedding over the graves of their comrades, it makes the nation one in pathos and in sympathy. The following morning may see the struggling and the rivetries and the bakers inseparably bound in life begin again, but for one day in the year, at least, the nation lays aside the strain with clasped hands and bared heads does honor to the dead.

It is comforting to know that the American nation never forgets, and that so long as the flag flies, which is to say for ever, the annual custom of decorating the graves of the nation's heroes will be observed.

We know not what the future has in store for the American nation, but this we know, that whether the grave that will be decorated to-day is that of a revolutionary hero, or the gallant man who died in the Civil War, or of a soldier of the Union, who gave up his life for a Mauter bullet, succumbed to sickness in Cuba or the Philippines, or came home to die from the effects of wounds received or sickness contracted during the late war, the lute is accepted by the American people as a national legacy of affectionate remembrance, to once a year, at least, pay a tribute of respect in the shape of flowers and flags on the cold earth, beneath which the soldier's ashes repose. The thought has comforted the dying and comforts the living who are nearing the borderland.

It is this beautiful regard for the dead who have given their lives for their country, that makes the American nation stand out from all nations of the world.

Victims of other and foreign wars are buried where they fall, and there lie forever. A hastily-dug trench at the close of the day receives hap-hazard the remains of the killed, friend and foe being laid indiscriminately together when the field is cleared by the bearers. A general sign may mark their last resting place. In the case of officers, they may even have a headstone in course of time.

But what nation save the American nation sends back its dead to be buried in the homeland, in graves that are not nameless, but separate and distinct, and set apart for the individual coffin, with appropriate inscription to tell who lies there. The sight of transports bearing hundreds of the identified dead of the armies to be laid at rest in the national cemeteries is one unique in the annals of the world.

America in this respect to its heroes has taught every nation a lesson. The reproach that the foe and the stranger shall walk over his head, cannot be laid at the door of the Americans. Those who fell beneath the flag are buried beneath its folds in a spot where forever the flag can wave overhead, and where once a year the floral tribute of the nation can be laid in token of its gratitude for the heroism that stopped not at death itself in its desire to sacrifice all for home and country.

How pleasant to reflect that the patriot's memory will always be a grateful one and that the graves of the nation's dead will always be kept beautiful and bright with the best floral offerings of the early springtime.

The time was happily chosen for this annual decoration. When the world of flowers is bursting into leaf and blossom; when the trees are donning their Spring garments of green and the earth is smiling and verdant, is a fitting time for the sentiment of the nation that finds expression in Memorial Day ceremonies to have full sway.

Whether we are dedicating monuments on battle-worn heights, strewing flowers on a grave in a corner of the humble burial ground of a village, or planting flags on the military rows in the national burial grounds, all of us be impelled by the one sentiment, namely, that the dead who died for their country must never be forgotten by the patriotic men, women, and children of America.

#### MEMORIAL DAY.

CHILDREN, bring the buds of springtime,  
Bring the fairest blooms of May,  
We will reverently lay them  
On the soldiers' graves to day.

That our dear land should be happy,  
And no man a slave should be,  
That is what these brave men died for,—  
Gave their lives for LIBERTY.

Now for them there is no sorrow;  
Now for them all struggles cease;  
Now for them all strife is ended;  
They have won a glorious peace.

So with bright and cheerful faces,  
We will go from grave to grave,  
On this day, when all the nation  
Loves to honor its dead brave.

While the starry flag they died for  
Floats, entwined with olive branch,  
From the proudest Eastern city  
To the wildest Western ranch  
LISBETH B. COMINS.

#### DECORATION DAY.

COVER them over with beautiful flowers;  
Deck them with garlands, these  
Brothers of ours,  
Lying so silent by night and by day,  
Sleeping the years of their manhood  
Away,—  
Years they had marked for the joys of the  
brave,  
Years they must waste in the sloth of the  
grave,  
All the bright laurels they fought to make  
bloom  
Fell to the earth when they went to the  
tomb,  
Give them the meed they have won in the  
past;  
Give them the honors their merits forecast—  
Give them the chaplets they won in the  
strife,  
Give them the laurels they lost with their  
life  
Cover them over, —yes, cover them over,—  
Parent and husband and brother and lover;

Crown in your heart these dead heroes of  
outs,  
And cover them over with beautiful flowers.

Cover the thousands that sleep far away,—  
Sleep where their friends cannot find them  
to-day;

They who in mountain and hillside and dell  
Rest where they wearied, and lie where  
they fell.

Sodily the grass blade creeps round their  
repose,

Sweetly above them the wild floweret  
blows;

Zephyrs of freedom fly gently o'erhead,  
Whispering names for the patriot dead.

So in our minds we will name them once  
more.

So in our hearts we will cover them over;  
Roses and lilies and violets blue

Bloom in our souls for the brave and the  
true.

Cover them over—yes, cover them over—  
Parent and husband and brother and lover;

Think of those far away heroes of outs,  
Cover them over with beautiful flowers.

WILL CARLETON.

TOUSSAINT L'OUVERTURE.

The following extract from the *Life of Toussaint L'Ouverture* is a true and interesting account of the life of the great negro hero of the French Revolution. It is a story of a man who, in the face of all odds, led his race to freedom and independence. He was a man of great courage and ability, and his life was a constant struggle against the forces of oppression and slavery. His death was a great loss to his people, but his legacy lives on in the hearts of all who value freedom and justice.

If I were to tell you the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the nineteenth century. Were I to tell you the story of Washington, I should take it from your hearts—you who think no marble white enough on which to carve the name of the "Father of his Country." But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies, men who despised

him because he was a negro and a slave hated him because he had beaten them in battle.

Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen—the best blood in Europe. Out of the middle class of Englishmen—the best blood of the island. And with it he conquered what? Englishmen—their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes—debased, demoralized by 200 years of slavery, 100,000 of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and as you say, despicable mass, he forged a thunderbolt and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica.

Now, blue-eyed Saxon, proud of your race, go back with me to the commencement of the century, and select what statesman you please. Let him be either American or European, crown his temples with the silver locks of seventy years, and show me the man of Saxon lineage for whom his most sanguine admirer will wreath a laurel, rich as embittered foes have placed on the brow of this inspired black of St. Domingo.

Some doubt the courage of the negro. Go to Hayti, and stand on those 50,000 graves of the best soldiers France ever had, and ask them what they think of the negro's sword.

I would call him Napoleon—but Napoleon made his way to empire over broken oaths and through a sea of blood. This man never broke his word. I would call him Cromwell, but Cromwell was only a soldier, and the state he founded went down with him into his grave. I would call him Washington, but the great Virginian held

slaves. This man risked his empire rather than permit the slave trade in the humblest village of his dominions.

You think me a fanatic, for you read history, not with your eyes but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of history will put Phocion for the Greek, Brutus for the Roman, Haampden for England, Fayette for France, choose Washington as the bright consummate flower of our earliest civilization, then, dipping her pen in the sunlight, will write in the clear blue above them all, the name of the soldier, the statesman, the martyr, TOUSSAINT L'OUVERTURE.

WENDELL PHILLIPS.

## TWO GENTLEMEN OF KENTUCKY.

*A Cutting by Frances Putnam Pogle.*

(From "Hate and Vindicta, and other Kentucky Tales and Romances," by James Lane Aiken, Cincinnati, 1861, by Harper & Brothers.)

The two gentlemen referred to are Colonel R. Julius Deles, a Kentucky planter of the old school, and Peter Cotton, his negro servant. At the close of the war the Colonel, who was for ever generous, engaged, he married, sold his plantation, and taking Peter with him, moved to Lexington. In a number of years Peter had been known to his associates in the community as a preacher of the Gospel, and with a glowing address for aid that is conspicuous in his style had secured an assent to make for him a strod blue jess coat with variegated and gaudy tails. Upon these tails, at his request, he had embroidered texts of Scripture with such moral consequences as he considered fitting; that Solomon once reflected the glory of which Peter was anxious, and whenever opportunity for extra duty was taken from his character, without "New Love" to be seen in him, and in the past, during the Colonel's life, to be smitten.

One day, in June, Peter discovered a young couple love making in the shrubbery, and with the deepest agitation reported the fact to the Colonel. Never before, probably, had the fluttering of the dear God's wings brought more dismay than to these ancient involuntary guardsmen of their hiding place. The Colonel was at first for breaking up what he considered a piece of underhand proceedings, but when, a few days later, the Colonel, followed by Peter, crept up breathlessly and peeped through the bushes at the pair strolling along the shady, perfumed walks, and so plainly happy in that happiness which comes but once in a lifetime, they not only abandoned the idea of betraying the secret, but ever afterwards kept away from that part of the grounds, lest they should be an interruption.

"Peter," stammered the Colonel, who had been trying to get the words out for three days, "do you suppose he has already - asked her?"

"Some's pow'ful quick on de trigger, en some's mighty slow," replied Peter neutrally. "En soume don't use de trigger 't all!"

"I always thought there had to be asking done by somebody," replied the Colonel, a little vaguely.

"I niver axed Phillis!"

"Did Phillis ask you, Peter?"

"No, no, Marse Rom! I couldn't er stood dat from no 'oman!"

The Colonel was sitting on the stone steps in front of the house, and Peter stood below, leaning against a Corinthian column, hat in hand, as he went on to tell his love-story.

"Hit all happ'n dis way, Marse Rom. We wuz gwine have pra'meetin', en I allowed to walk home wid Phillis en ax'er on de road. I been lowin' to ax'er heap o' times befo', but I ain' jes niver done so. So I says to myse'f, says I, 'I jes muck my sermon to night kiner lead up to whut I gwine tell Phillis on de road home.' So I tuk my tex' from de lef' tail o' my coat. 'De greates' o' dese is charity'; eaze I knowed charity wuz same ez love. En all de time I wuz preachin' an glorifyin' charity en identifyin' charity wid love, I couldn' he'p thinkin' 'bout what I gwine to say to Phillis on de road home. Dat muck me feel better; en de better I feel, de better I preach, so hit boun' to muck my head; feel better likewise—Phillis among 'em. So Phillis she jes sot dah listenin' en listenin' en lookin' like we wuz a'ready on de road home, till I got so wuked up in my feelin's I jes knowed de time was come. By en by, I hadu' mo' 'n done preachin' en wuz lookin' roun' to git my Bible en my hat, 'fo' up popped dat big Charity Green, who been settin' 'longside o' Phillis en tekin' ev'y las' thing I said to herse'f. En she tuk hole o' my han' en sqreeze it, en say she felt mos' like shoutin'. En 'fo' I knowed it, I jes see Phillis wrap 'er shawl roun' 'er head en tu'n 'er nose up at me right quick en flip out de dool. De dogs howl mighty mo'ful when I walk home by myse'f dat night," added Peter, laughing

to himself. "en I am preach out sermon no mo' tell after me en Phillis wuz married."

"But wuz long time," he continued, "fo' Phillis come to heah me preach any mo'. But long bout de nex' fall we had big meetin' en hearp mo' um jined. But Phillis she aint nuxer jined vit. I preached mighty nigh all 'roun' my coat tails till I say to myse'f, 'D' aint but one tex' let' en I jes got to fetch 'er wid dat. De box wuz on de right tail o' my coat. 'Come unto me, all ye dat labor en is heavy laden.' Hit wuz a ve y momentous sermon en all long I jes see Phillis was 'lin' wid 'erse'f, en I says, 'She got to come dis night, de Lord he put me.' 'En I had no mo' n' sid de word' fo' 'he jes walk'd down en giv me 'er han'. Den we had de baptizin' in RRhorn Creek, en de watter wuz deep en de curren' 'ol' de swift'. Hit look to me like dere wuz five hundred 'uv' um on de creek side. By en by I stood on de edge o' de watter, en Phillis she come down to let me baptize 'er. 'En me en her j med han's en waded out in de creek mighty slow, case Phillis didn't have no shot roum' de bottom uv 'er dress, en it kep' floatin' on top de watter till I push'd it down. But by en by we got way out in de creek, en loob uv us wuz tremblin'. 'En I says to 'er ve y kinly, 'When I put you in er de watter, Phillis, you mus' try en hole vo se I stiff, so I can lift you up easy.' But I hadn't mo' n' jes got 'er laid back over de watter when 'er feet flew off de bottom uv de creek, en when I retched' out to fetch 'er up, I stepped in a hole, en f' I knowed it, we wuz floundern' roun' in de watter en de hymn dey wuz singin' on de bank sounded mighty confused like. 'En Phillis, she swallowed some watter, en all t once't she jist grip me right tight roun' de neck, en said mighty quick, says she, 'I gwine marry whoever gits me out n' dis y're watter.'

"'En by en by, when me en 'er wuz walkin' up de bank o' de creek, drippin' all over, I says to 'er, says I:

"Does you 'member what you said back you'er in de watter, Phillis?"

"'I am' out'n no watter vit," says she, ve'y contemptuous.

"When days you consider ve'se I out n' de watter, says I, ve y humble

"When I get dese soaked clo'es off'n my back.

"Hit wuz good dark when we got home, en atter a while I crope up to de dooh o' Phillis's cabin, en put my eye down to de keyhole, en I see Phillis jes settin' fo' dem blazin' walnut logs dressed up in er new red linsy dress, en 'er eyes shinin'.' 'En I shuk so I mos' faint. Den I tap easy on de dooh, en say in a mighty tremblin' tone, says I: 'Is you out n' de watter vit, Phillis?'

"I got on dry dress," says she.

"Does you 'member what you said back you'er in de watter, Phillis?" says I.

"De latch 'trink on de outside de door,' says she, mighty sot'.

"'En I walk'd in.'

"As Peter drew near the end of this reminiscence, his voice sank to a key of inimitable tenderness; and when it was ended the ensuing silence was broken by his merely adding:

"Phillis been dead heap o' years now," after which he turned away.

This recalling of the scenes of a time long gone by may have awakened in the breast of the Colonel some gentle memory; for after Peter was gone he continued to sit awhile in silent musing. Then getting up he walked in the fading twilight across the yard and through the garden until he came to a secluded spot in the most distant corner. There he stooped or rather knelt down and pressed his hands, as though with mute benediction, over a little bed of old-fashioned China pink.

He continued kneeling over them, touching them softly with his fingers, as though they were the fragrant, never changing symbols of voiceless communion with his past. Still it may have been only the early dew of the evening that glistened on them when he rose and slowly walked away, leaving but the pale moonbeams to haunt the spot.

JAMES LANE ALLEN

#### APOSTROPHE TO JOHN CHINAMAN

LOOK here, John,

You great, big, overgrown,

Listless, lagging, lumbering, lummock

If you don't stir your stumps

And keep up with the Chariot of Progress,

You'll be run down

And dismembered.  
 That's what  
 Did you ever hear the story  
 Of the bull trying to butt  
 A locomotive off the bridge?  
 No?  
 Well, you'll see the narrative  
 Done in living pictures  
 One of these days  
 And you won't be the locomotive,  
 Either.  
 Put that in your pipe  
 And smoke it  
 Along with your blamed little  
 Opium pill.  
 Will you?  
 Great Joss, John,  
 What's the matter with you?  
 You're a thousand years behind the age  
 And still you think  
 You're the head of the procession.  
 Why in thunder  
 Don't you get that almond eye of yours  
 On to the signs of the times,  
 And tumble  
 To the kind of a crawfish  
 You are, anyhow?  
 Why, you self-sufficient,  
 Pigtailed Celestial,  
 Your representatives in this country  
 Of enlightened liberty  
 And progressive push  
 Have been doing the washee washee act  
 For Melikean man  
 Long enough to have elevated  
 Your countless millions  
 Above the lethargic level  
 At which all of you have remained  
 Ever since Mon Goh (or whatever his name  
 was).  
 The Son of Gin Sang,  
 Opened a tea joint  
 And proceeded to found  
 The Mongolian Dynasty  
 With the accent on the last two syllables,  
 But have you caught on  
 A little bit?  
 Nary a caught.  
 And you are to-day not only  
 Pigtailed, but pigheaded.  
 And your last days  
 Are worse than your first  
 Look at yourself

With four hundred millions of popu' 'tion  
 In an everlasting rabble and riot  
 Of rebellion and blood,  
 And a . . . over their heads  
 In ignorance, poverty and filth,  
 And you don't do a darn thing  
 Except to encourage them  
 To be worse if they can.  
 You're a gigantic, decayed cheese  
 Filled full of seething maggots.  
 That's what you are,  
 And civilization feels called upon  
 To disinfect you  
 For the welfare of the world.  
 Look at that Dowager Empress  
 You've got leading you around by the nose;  
 You could make a white mark  
 On her character  
 With a piece of charcoal  
 And look at that Boxer gang;  
 The kind of boxing you  
 Ought to give them  
 Is the oblong kind  
 With a silver plate on the lid.  
 But you'll never do it:  
 You ain't that kind,  
 Just the same, somebody else will.  
 And already  
 The American Eagle,  
 The British Lion and  
 The Russian Bear,  
 With a Franco-German side show,  
 Are about to open a circus season  
 In your midst  
 That will constitute  
 A megatherian wonder,  
 As an object lesson  
 To the very worst misgovernment  
 On earth:  
 And after the regular performance  
 There will be a concert  
 At which all civilization  
 Will sing in a grand chorus:  
 "Praise God from whom all blessings flow"  
 WILLIAM J. LAMPTON.

—  
 ODE TO EMBONPOINT

Great Scott!  
 Fat  
 Man, it's  
 Not  
 So hot.  
 Keep cool

By  
 Rule  
 Of never fret.  
 And yet,  
 Mescems, such  
 Talk  
 Doth mock  
 The  
 Man obese who  
 Mops his  
 Brow  
 And sweats  
 As how  
 Last June  
 Was not  
 So  
 Hot  
 As Now.  
 No,  
 It's not  
 Hot.  
 O, no, no,  
 No.  
 And so,  
 O,  
 Fat man,  
 Cease  
 Thy  
 Moan  
 For skeleton  
 Frame  
 Of  
 Skin and  
 Bone.  
 Possess thyself;  
 When  
 Winter's  
 Come  
 The lean by  
 Cold is  
 Soon  
 Made numb,  
 And,  
 Then, in  
 All  
 Thy wealth  
 Of  
 Fat  
 Thou'lt  
 Have the Lean  
 Man  
 Beaten  
 Flat.

## IN MARGET'S GARDEN.

*A Cutting, by Francis Patnam Pogle, from  
 "Beside the Lower River Bush."*

When George came home for the last time, Marget went back and forward all afternoon from his bedroom to the window, and hid herself beneath the burnum to see his face as the cart stood before the stile. It told her on what she had feared, and Marget passed through her Gethsemane with the gold blossoms falling on her face. When their eyes met, and before she helped him down, mother and son understood.

"Ye mind what I told ye, o' the Greek mothers, the day I left. Weel, I wud hae liked to have carried my shield, but it wisna to be, so I've come home on it." As they went slowly up the garden walk, "I've got my degree, a double first, mathematics and classics."

"Ye've been a gude soldier, George, and faithfu'."

"Unto death, a'm deotin', mother."

"Na," said Marget, "unto life."

Drumtochty was not a heartening place in sickness, and Marget, who did not think our thoughts, endured much consolation at her neighbors' hands.

Kirsty Stewart had a "way" in sick visiting, consisting in a certain cadence of the voice and arrangement of the face, which was felt to be soothing and complimentary.

When I found George wrapped in his plaid beside the brier bush, whose roses were no whiter than his cheeks, Kirsty was already installed as comforter in the parlor, and her drone came through the open window.

"Ay, ay, Marget, sae it's come to this. Weel, we daurna complain, ye ken be thankfu' ye haena lost your man and five sons, besides twa sisters and a brither, no to mention cousins. Ay, ay, it's an awfu' lesson, Marget, no to mak' idols o' our bairns, for that's naethin' else than provokin' the Almighty."

"Did ye say the Almighty? I'm thinkin' that's ower grand a name for God, Kirsty. What wud ye think o' a father that hame some bonnie thing frie the fair for ane o' his bairns, and when the pair



bairn was pleased wi' it, tore it out o' his hand and flung it into the fire? The woman, he wud be a miserable, capricious, jealous body. Oh, I ken weel that George is gaein' to leave us; but it's no because the Almighty is jealous o' him or me, no likely. It came to me last night that He needs my laddie for some grand work in the ither world, and that's hoo George o' his bukes brocht out the gairn and studies a the day. He wants to be ready for his kingdom, just as he's teacht in the bit schule o' Drumtochty, for Lambert. I hoped he would hae been a minister o' Christ's Gospel here, but he'll be just a over many cities yonder. A'm no chary, Kirsty, that it's a trial, but I hae liddie on it, and maithin' but guid thoughts o' the Almighty."

When Marget came out and sat down beside her son, her face was shining. Then she saw the open window.

"Uddina ken."

"Never mind, mither, there's nae secrets between us, and it gar'd my heart leap to hear ye speak up like you do, God, and to know yir content. Din ye mind the night I called for ye, mother, and ye gave me the Gospel about God?"

"There had been a Revival man here," George explained to me, "and he was preaching on hell. That night I could not sleep, for I thought I might be in the fire before morning. I was only a wee laddie, and I did what we auld folk do, I cried for my mother. Ye hae no forgotten mither, the fright that was on me that night?"

"Never," said Marget, "and never can it be hard work for me to keep frae hieing that man, dead or alive. George gripp'd me wi' baith his wee arms round my neck, and he cries over and over and over again, 'Is you God?'"

"Ay, and ye kissed me, mither, and ye said, 'Yir sife with me. Am I a guid mother tae ye?' and when I could din maithin' but hold, ye said, 'Be sure God maun be a brattle kinder.' The truth came to me as with a flieker, and I cuddled down into my bed, and fell asleep in His love as in my mither's arms."

"Mither, that was my conversion, and, mither dear, I hae longed a' through thae

college studies for the day when ma mooth would be opened wi' the evangel."

Marget's was an old-fashioned garden, with pinks and daisies and forget me nots, with sweet-scented wall flower and thyme, and moss roses, where nature had her way, and gracious thoughts could visit one without any jarring note. As George's voice softened to the close, I caught her saying, "His servants shall see His face," and the peace of Paradise fell upon us in the shadow of death.

The night before the end, George was called out to his corner and Domsie, whose heart was nigh unto breaking, sat with him the afternoon. They used to fight the college battles over again, with their favourite classics beside them, but this time none of them spoke of books. Marget was moving about the garden, and she told me that George looked at Domsie wistfully, as if he had something to say and knew not how to do it.

After a while he took a book from below his pillow and began, like one thinking over his words:

"Maister Jamieson, ye hae been a guid friend tae me, the best I ever hed aifter my mither and father. Will ye tak' this buk for a keepsake o' yir grateful scholar? It's a Latin 'Imitation,' Domsie, and it's bonnie printing. Ye mind hoo ye gave me yir ain Virgil and said he was a kind o' Egan saint? Noo, here is my saint, and din ye ken, I've often thoct Virgil saw His day afor oot, and was glad. Will ye read it, Domsie, for my sake, and maybe ye'll come to see," and George could not find words for more.

But Domsie understood. "Ma laddie, my liddie, that I hae better than onythin' on earth, I'll read it till I die, and, George, I'll tell you what livin' man doesna ken. When I was your yorn age I had a cruel read, and my heart was turned fine faith. The classics hae been my Bible, though I sold naethin' to ony man against Christ. He aye seemed beyond man, and noo the yession o' Him has come to me in this garden. Laddie, ye hae done far mair for me than I ever did for you. Wull ye mak' a prayer for yir auld Domsie, don we part?"

There was a thrush singing in the birches  
and a hum of bees in the air, when George  
prayed in a low soft voice, with a little  
break in it.

"Lord Jesus, remember my dear maister,  
for he's been a kind freend to me and mony  
a puir laddie in Drumtochty. Bind up his  
sair heart and give him licht at eventide,  
and may the maister and his scholars meet  
some mornin' where the schule never skails,  
in the kingdom o' oor Father."

Twice Domsie said "Amen" and he  
seemed as the voice of another man, and  
then he kissed George upon the forehead;  
but what they said, Marget did not wish to  
hear.

When he passed out at the garden gate,  
the westering sun was shining golden, and  
the face of Domsie was like unto that of a  
little child.

IAN MACLAREN.

#### DOLLY'S BIRTHDAY

I HAVE a little dolly, she is one year old  
to-day.

She's never very naughty nor cries to  
have her way

And cause it is her birthday, I wanted her  
like new —

But her face got a little dirty, like dolly's  
sometime do

So I took some soap and water and  
scrubbed her just as soft

But, oh, my goodness gracious! her rosy  
cheeks washed off

She wasn't one bit pretty with her face so  
very white

So I quickly ran to mamma to fetch her  
round all right

Never, never again will your dolly's cheeks  
be red,

Dolly's wasn't made to wash! — that's all  
my mamma said.

MARY B. REINFELDT.

#### THE MAN WITHOUT THE HOE

Perhaps the most famous of our poets did forth so many  
epigrams, and the most popular of them all is I think Mark  
Twain's "The Man Without the Hoe." The fol-  
lowing is our first best among the number for recitation as well  
as the most popular in teaching.

SING not my muse, the woes of him who  
plies the hoe,

Who gazes vacantly about, with ping-  
ing lips and forehead low,

Whose form beneath the weight of untold  
burdens bends,

Whose visage is more marred than that of  
other men's

But rather sing of him who, destitute of hoe  
and hope,

Has yet with misery and woe and wretch-  
edness to cope,

Whose instincts low and grov'ling like the  
instincts of the beasts,

Find their aim and end of being as he riots,  
eats and sleeps.

Of him who, born and bred 'mid the lavish-  
ments of home,

Has thence, by some misfortune dire, been  
forced to roam,

Without the knowledge of a craft his daily  
bread to earn,

Without the cunning to direct, the vision  
to discern.

Of him who seeking honest toil, can no  
employment find,

In city full or country sparse, for dextrous  
hand or mind,

Who vaguely wanders up and down all  
through the livelong day,

Willing to heave or dig or till for low and  
modest pay.

Of him, possessed of workman's craft and  
versed in artist's skill,

Who labors not, for workman's guild is bar  
to freeman's will,

And rules and laws of brotherhoods do not  
allow or grant

A right to toil to him who's not of their  
own ilk or stamp.

Of him who gladly takes his crust from  
curb or open door,

While others feast and revel in more than  
ample store,

Who seldom finds for aching limbs and  
weary, throbbing head

More than a doorstep or a loft as a covert  
and a bed

Of him who seeks, mid dens of vice and  
 deadlier haunts of ruin,  
 To drown his sorrows hide his shame his  
 finer feelings numb,  
 Who finds no joy or comfort, no promise of  
 release,  
 No home, no friend, no helper, save the  
 poorhouse or the police.

Whose mind is dead and dulled, whose soul  
 lies crushed within,  
 With will and manhood fled and conscience  
 seared with sin  
 More cursed is he than all the cursed sons  
 of Ham  
 For hope has left the breast of him whom  
 custom calls a man.

Who made him such a helpless, lost and  
 ruined thing?  
 Not God, who erst to Adam gave—when  
 the morning stars did sing—  
 The promise of a chosen seed the serpent's  
 head to bruise  
 The privilege, in sweat of face, a laborer's  
 tool to use.

He formed him in His image, put lustre in  
 his eye,  
 To scan His works—who made him such in  
 beautiful earth and sky,  
 Put music in his lofty soul, made him a  
 lord to be  
 Of all His hands had fashioned, in bound-  
 less land and sea.

Who made him otherwise? Man himself,  
 his customs and his creed.  
 These—these, have made him what he is—  
 man's lust of power and greed—  
 Nothing that oftener creeps than stands, with  
 independence gone,  
 No joy in breast, no light in brain, naught  
 but a loathsome form.

This you, O masters, customs, times, which  
 must give back again  
 The right to toil where'er he can, the right  
 to be a man  
 To live in hope and with the hoe to break  
 insensate clod,  
 Till body back returns to dust, and the soul  
 ascends to God.

CHARLES SHEAFFE

#### PRESIDENT KRUGER'S ADDRESS AT THE FUNERAL OF GENERAL JOUBERT

At the funeral of General Kruger, held at the  
 City Hall, Johannesburg, on the 15th of June, 1900, the  
 President of the Republic of South Africa, Mr. Kruger,  
 delivered the following address. The address is an admirable  
 specimen of the English language, and is a most interesting  
 and instructive study. It is a most valuable addition to  
 the collection of addresses in this monthly book, and will  
 be read with interest and profit by all who are  
 interested in the history of the Republic.

**B**ROTHERS—sisters, barghers and  
 friends. Only a few words can I  
 say to you, for the spirit is willing,  
 but the flesh is weak. We have lost our  
 brother, our friend, our commandant gen-  
 eral. I have lost my right hand. Not  
 of yesterday—but my right hand since we  
 were boys together, many long years ago.

To night I alone seem to have been  
 spared of the old people of this cherished  
 land, of men who lived and struggled to-  
 gether for our country. He has gone to  
 Heaven whilst fighting for liberty which God  
 has told us to demand; for freedom which  
 he and I have struggled together so many  
 years and so often to maintain. Brothers,  
 what shall I say to you in this our greatest  
 day of sorrow in this hour of national  
 gloom?

The struggle we are engaged in is for  
 the principle of justice and righteousness  
 which our Lord has taught us is the broad  
 road to Heaven and blessedness. It is our  
 sacred duty to keep on that path if we  
 desire a happy ending of our dear, dear  
 brother who has gone on that road to his  
 eternal life. What can I say of his person-  
 ality? It is only a few short weeks ago that  
 I saw him at the fighting front humbly and  
 boldly taking his share of privations and the  
 rough work of the campaign like the poor-  
 est bargher. A true general! A true  
 Christian example to his people!

Let me tell you the days are dark. We  
 are suffering reverses on account of the  
 wickedness being rampant in our land. No  
 success will come, no blessings be given  
 to our great cause unless you remove the  
 bad elements from amongst us, and then you  
 may look forward to attaining crowning  
 reward of righteousness and noble demeanor.  
 Let the world rage round us and enemies  
 decry us, the Lord will stand by you against  
 the ruthless hand of the foe and at the  
 moment when He deems it right for inter-  
 ference peace will come once more.

## OUR SERMON TASTER.

*Written by Frances Purvis. Reprinted with the kind permission of the Balfour Club.*

It was the birthright of every native of the parish to be a critic, and certain were allowed to be experts in special departments, but as an all-round practitioner Mrs. Macfadyen had a solitary reputation. One felt it was genius, and could only note contributing circumstances—an eye that took in the preacher from the crown of his head to the sole of his foot; an almost incanny insight into character; the instinct to seize on every scrap of evidence; a memory that was simply an automatic register; an unflinching sense of fitness; and an absolute impartiality regarding subject.

It goes without saying that Mrs. Macfadyen did not take nervous little notes during the sermon, or mark her Bible or practice any other profane device of feeble-minded hearers. It did not matter how elaborate or how incoherent a sermon might be; it could not confuse our critic.

When John Peddie of Muirtown, who always approached two hours, and usually had to leave out the last head, took time at the Drumtochty Fast, and gave at full length, his famous discourse on the total depravity of the human race from the text, "Arise, shine, for thy light is come," it may be admitted that the Glen wavered in its confidence. Human nature has limitations, and failure would have been no discredit to Elspeth.

"They were sayin' at the Presbytery," Burubrae reported, "that is hes mair than seventy heads countin' parts, of coorse, and a' can weel believe it. Na, na; it's no tae be expectit that Elspeth end gie them a' aifter he hearin'."

Jamie Sontar looked in to set his mind at rest, and Elspeth went at once to work.

"Sit 'oon, Jamie, for it canna be shuin in a meenit."

It took twenty three minutes exactly, for Jamie watched the clock.

"That's the list, makin' seventy-four, and ye may depend on every one but that fourth pint under the sixth head. Whether it was the 'beginnin' o' faith' or 'the origin,' a' canna be sure, for he cleared his throat at that time."

Probationers who preached in the vacancy had heard rumours, and tried to identify their judge, with the disconcerting result that they addressed their floweriest passages to Mistress Sturton, who was the stupidest woman in the Free Kirk, and had once stuck in the "chief end of man." They never suspected the sony, motherly woman two pews behind Donald Menzies, with her face of demure interest and general air of country simplicity. It was as well for the probationers that they had not caught the glint of those black, beady eyes.

"It's curious," Mrs. Macfadyen remarked to me one day, "hoo the pulpit fashions change, juist like weemen's bonnets."

Noo a' mind when auld Doctor Ferintosh would stand two meenutes facing the folk, and no sit doon till he hed his snuff.

But thae young birkies gie oot 'at they see naebody comin' in an cover their face 'wi' ae hand sae solemn, that if ye didna catch them keekin' through their fingers tae see what like the kirk is, ye wud think they were prayin'."

"There's not much escapes you," I dared to say, and although the excellent woman was not accessible to gross flattery, she seemed pleased.

"Ain't thankfu that a' can see without lookin'; an' a'll wager nae man ever read his sermon in Drumtochty Kirk, an' a' canna find him oot! Noo, there's the new minister o' Netherard, he writes his sermons one side o' ten sheets o' paper, an' he's that carried awa' at the end o' ilka page that he disna ken what he's daein', an' the sleeve o' his goon slips the sheet across tae the ither side o' the Bible."

"But Doctor Ferintosh was cleverer, sall it near beat me tae detect him," and Elspeth paused to enjoy the pulpit ruse. "It came tae me sudden ae Sacrament Monday, hoo dis he aye turn up twal texts, naither mair nor less, and that set me thinkin'. Than a' noticed that he left the Bible open at the place till anither text was due, an' I wunnered a'd been sae slow. It was this way: he askit the beadle for a glass o' water in the vestry, and slippit his sermon in between the leaves in sae mow bits. A've wished for a gallery at a time, but there's

man credit in finnin' it oot below 'ay, an' pleasure tae; a' never wearied in kirk in ma life."

Mrs. Macfadyen did not appreciate prodigal quotations of Scriptures, and had her suspicions of this practice.

"Tak the minister o' Pitscounie, noo, he's far tozzy wi' trokin in his garden an' feedin' pigs, and hesna studied a sermon for thirty years."

"Sae what dis he dae, think ye? He havers for a while on the errors o' the day, and syne he says, 'That's what man says, but what says the Apostle Paul?' We shall see what the Apostle Paul says." He puts on his glasses and turns up the passage, and reads maybe ten verses, and then he's off on a jundy (trot) again. When a man hes naethin' tae say, he's aye lang a ve seen him gie half an' oot o' pas-sages, and another half oot o' havers."

"He's a Bible preacher at any rate," says Burnbrae tae me last East, for honest man, he hes aye some guidle word for a body."

"It's ae thing," I said to him, "tae feed a calf wi' milk, and anither tae gie it the empty cogie tae lick."

"It's serious, but a've noticed that when a Moderate gets laze he preaches auld sermons, but a Free Kirk minister taks the abusin' his neebars and readin' screeds o' the Bible."

But Maister Pattendriugh hes two sermons, at any rate, and Elspeth tasted the sweets of memory with such keen relish that I begged for a share.

"Well, ye see he's terribly prood o' his teemshes, and this is one o' them."

"Heaven, ma brethern, will be far grander than the hoose o' ony earthly potentie, for there ye will no longer eat the flesh o' bulls nor drink the blood o' goats, but we shall sook the juicy pear and scoop the loocions meelon. Amen."

He hes the main sense o' humour than an owl, and a aye hand that a man without humour sudna be allowed intae a poopit.

"A' hear that the have nae examination in humour at the college; it's an awfu' wart, for it wud kee poot mony a dreich body."

"But the meelon's naethin' tae the goat, that caw'd a' thing at the East tae."

"If Jecems wes about a clurna mention 't; he canna behave himsel' tae this day

gin he hears o' it, though ye ken he's a dounce man as ever lived."

"It wes anither teemish, and it ran thus wy."

"Noo, ma friends, a' will no be keepin' ye ony longer, and ye ill a' gie hame tae yu an' hooses and mind yu an' business. And as sune as ye get hame ilka man 'ill gang tae his closet and shut the door, and stand for five peemites, and ask himsel' this solemn question, 'Am I a goat?' Amen."

"The amen neat upset mazel, and a hed tae dunge Jecems wi' ma elbow."

He said no a word on the wy back, but a' saw it was barmin' in him, and he gied oot aifter hisdinner as if he had been tr'en mweel."

"A' cam' on him in the byre, rowing in the strae like a bairn, and every ither row he wud say, 'Am I a goat?'"

"It was na cannie for a man o' his wecht, besides bein' a married man and a kirk member, and a gied him a heafin'."

He sobered doon, and a' never saw him dae the like since. But he hesna forgot, na, na; a ve seen a look come ower Jecems' face in kirk, and a ve been feared."

When the Free Kirk quarreled in their vacmeey over two probationers, Mrs. Macfadyen summed them up with such excellent judgment that they were thrown over and peace restored.

"There's some o' thae Muirtown drapers can busk oot their windows that ye canna piss without lookin'; taere's bits o' blue and bits o' red, and a ribbon here an' a lace yonder."

"It's a bonnie show and denty, an' no wunner the lassies stan' and stare."

"But gae intae the shop, and peety me, there's next tae naethin'; it's a' in the window."

"Noo, that's Maister Popinjay, as neat and fikey a little mannie as ever a' saw in a black goon."

His bit sermon wes six poems—five a hed heard afore, four anecdotes, three about himsel' an' an' about a lord, twa birnies, ae floo'r gairden, and a snowstorm, wi' the text thirteen times and 'beloved twal' that was a'; a takin' window, and Nether-ton's lassies cudra sleep thinkin' o' him.

There's ither shopmen in Muirtown that fair semmer ye wi' their windows—they re that ill set out—and inside there's

sic a walk o' stuff that the man canna get  
what ye want; he's clean smoozed wi' his  
an' goods.

It's a grand shop for the old folk that  
hae plenty o' time and can turn ower the  
the things by the oor. Ye all no get a young  
body inside the door.

That's Maister Aachtermichty; he's hes  
nateral than he kens hoo the handle, and  
nabody, heavin' him, can mak head or tail  
o' his sermons.

'Ye get a rive at the Covenants a' meenit,  
an' a monthin' o' justification the next.  
Yin nae sinner wi' the Patriarchs than yin  
whippit aff to the Apostles.

'It's rich feedin', nae doot, but 'san  
mixed an' no vera tasty.

So the old and young compromised, and  
chose Carmichael.

#### BIJAH'S STORY.

HE was little more than a baw  
And played on the streets all day;  
And holding in his tiny fingers  
The string of a broken sleigh.

He was ragged, and cold, and hungry,  
Yet his face was a sight to see,  
And he lisped to a passing lady—  
"Pleathie, mithas, will you yide me?"

But she drew close her fur-lined mantle  
And her train of silk and lace,  
While she stared with haughty wonder  
In the eager, piteous face.

And the eyes that shone so brightly,  
Brimmed o'er with gushing rain,  
And the poor little head dropped lower  
While his heart beat a sad refrain.

When night came, cold and darkly,  
And the lamps were all alight,  
The pallid lips grew whiter  
With childish grief and fright.

As I was passing the entrance  
Of a church across the way,  
I found a poor dead baby,  
With his head on a broken sleigh.

Soon young and eager footsteps  
Were heard on the frozen street,  
And a boy dashed into the station,  
Covered with snow and sleet.

On his coat was a newsboy's number,  
On his arm a "brim new sled."  
Have you seen my brother Bijah?  
He ought to be home in bed.

You see, I leave him to Smithers'  
While I go round with the *Press*;  
They must have forgot about him,  
And he's strayed away, I guess.

Last night when he said "Our Father,"  
And about the daily bread,  
He just threw in an extra  
Concerning a nice new sled.

I was tellin' the boys at the office,  
As how he was only three,  
And they stuck in for this here stumper;  
And sent it home with me.

'And won't—what's the matter, Bijah?  
Why do you shake your head?  
O Father in Heaven, have pity!  
O Bijah! he can't be dead!

He clasped the child to his bosom  
In a passionate, close embrace,  
His tears and kisses falling  
"Twixt sobs on the little face.

Soon the boyish grief grew silent;  
There was never a tear nor a moan,  
For the heart of the dear Lord Jesus  
Had taken the children home.

CHARLES M. LEWIS, "*M. Quad*,"—  
in *Debut Free Press*.

#### SALVATION AND MORALITY.

By the Rev. Amos A. Phelps, D. D., of the First Presbyterian  
Church, New York. Sermon preached at the Anniversary of  
the City of New York, at the City Hall, on the 22d of February,  
1844. In *The Liberator*. His theme is the logical principles  
of the Christian religion, and the way to eternal life.  
The following is a transcript of the concluding sermon upon "Salva-  
tion and Morality."

THE divine Jesus with his morality, with  
his curse upon one who even called  
his brother *Anna*, with his prayer  
"Be ye perfect," with his benediction  
for him who did the least commandment  
and taught men so, with his whole career  
full of man's subjective salvation, is an  
object too vast to be swept from the  
Christian sky by the besom of any school,  
past or to come. Be you anywhere, my  
friend, in the journey of life—in youth or  
middle life, or old age, do not suffer any

voice to confuse your heart as to the need of a personal obedience rendered the teachings of the Saviour. The precise meaning of salvation may elude your power of definition. You may not be able to find that line that crosses every path.

'The hidden boundary between  
God's patience and his wrath.'

but whatever darkness may gather around you, and the obscure definitions of men, there will always be in the initiation of Jesus Christ a place where no shadow can come. A religion that will make the Sermon on the Mount play a second part in your earthly career, comes it under any name, Calvinist, Methodist, Baptist or Catholic, that religion decline, or abandon so far, and draw nearer to him who knew better than all the schools wherein lies the best destiny of the soul.

All through the life of Christ, he music of heaven sounded to the pure in heart, and an awful thunder rolled in all the sky, over the spirit that sinned in deed and in thought, and when a generation after the Saviour's death, the heavens opened to the vision of St. John, and this divine Being stood a radiant star on the border of earth, there came the same music again for the virtuous, the same thunder in the tuturity of the wicked. "Blessed are they that do his commandments, that they may have right to the tree of life, and may enter in through the gates of the city: for without are dogs and sorcerers and murderers and idolaters, and whosoever loveth and maketh a lie. Here the morals of Jesus return to us in awful significance. Let us not add to, nor take away from the words of the prophecy of this book.

DAVID SWING.

#### OUR BANNER.

**W**HEN Christ is preached, there is a defiance given to the enemies of the Lord. Every time a sermon is preached in the power of the Spirit, it is as though a shrill clarion woke up the fiends of hell, for every sermon seems to say to them, "Christ is come forth again to deliver his lawful captives out of your power: the King of kings has come to take away your dominions, to wrest from you your stolen

treasures, and to proclaim Himself your Master." Oh, there is a stern joy that the minister sometimes feels when he thinks of himself as the antagonist of the powers of hell. Martin Luther seems always to have felt it when he said, "Come let us sing the forty-sixth psalm, and let the devil do his worst." Why, that was lifting up his standard—the standard of the cross. If you want to defy the devil, don't go about preaching philosophy, don't sit down and write out fine sermons, with long sentences, three quarters of a mile in extent, don't try and cull fine smooth phrases that will sound sweetly in people's ears. The devil doesn't care a bit for this; but talk about Christ, preach about the sufferings of a Saviour, tell sinners that there is life in a look at him and straightway the devil taketh great umbrage. Why, look at many of the ministers in London! They preach in their pulpits from the first of January to the last of December, and nobody finds fault with them, because they will prophesy such smooth things. But let a man preach Christ, let him disclaim about the power of Jesus to save, and press home gospel truth with simplicity and boldness, straightway the fiends of darkness will be against you; and if they cannot bite, they will show that they can howl and bark. There is a defiance, I say, it is God's defiance; his gauntlet thrown down to the confederated powers of darkness, a gauntlet which they dare not take up, for they know what tremendous power for good there is in the up-lifting of the cross of Christ. Wave then, your banner O ye soldiers of the cross, each in your place and rank keep watch and ward, but wave your banner still; for though the adversary shall be wroth, it is because he knoweth that his time is short when once the cross of Christ is lifted up.

CHARLES H. SPURGEON.

#### THE ARSENAL AT SPRINGFIELD.

**T**HIS is the Arsenal. From floor to ceiling,

Like a huge organ, rise the burnished  
arms.

But from their silent pipes no anthem pealing,  
Startles the village with strange alarms.

Ah! what a sound will rise, how wild and dreary,  
When the death-angel smites those swift  
keys.

What loud lament and dismal Misereres  
Will mingle with their awful symphonies!

I hear even now the infinite fierce chorus,  
The cries of agony, the endless groan  
Which, through the ages that have gone  
before us,

In long reverberations reach our own.

On helm and harness rings the Saxon hammer,  
Through Cumbria forest roars the Norse  
man's song,

And loud, amid the clamor,  
O'er distant deserts sounds the Tartar  
gong.

I hear the Florentine, who from his palace  
Wheel out his battle-bell with dreadful  
din,

And Aztec priests upon their teocallis  
Beat the wild war-drums made of ser-  
pents' skin;

The tumult of each sacked and burning vil-  
lage:

The shout that every prayer for mercy  
drowns;

The soldier's revels in the midst of pillage,  
The wail of famine in beleaguered towns;

The bursting shell, the gateway wrenched  
asunder,

The rattling musketry, the clashing blade;  
And ever and anon, in tones of thunder,  
The diapason of the cannonade

Is it, O man, with such discordant noises  
With such accursed instruments as these,  
Thou drownest nature's sweet and kindly  
voices,

And jarrest the celestial harmonies?

Were half the power, that fills the world  
with terror,

Were half the wealth, bestowed on camps  
and courts,

Given to redeem the human mind from  
error,

There were no need of arsenals or forts

The warrior's name would be a name  
abhorred!

And every nation that should lift again  
Its hand against a brother on its forehead  
Would wear for evermore the curse of  
Cain.

Down the dark future, through long gen-  
erations,

The echoing sands grow fainter and their  
course;

And like a bell with solemn sweet vibra-  
tions,

I hear the voice of Christ say, "Peace

Peace!" and no longer from its brazen por-  
tal's

The blast of War's great organ shakes the  
spires!

But beautiful as songs of the immortals,  
The holy melodies of love arise.

LONGFELLOW.

#### THE LAST LEAF

I saw him once before,  
As he passed by the door;  
And again  
The pavement-stones resound,  
As he totters o'er the ground  
With his cane.

But now he walks the streets,  
And he looks at all he meets  
So forlorn;  
And he shakes his feeble head,  
That it seems as if he said,  
"They are gone."

The mossy marbles rest  
On the lips that he has pressed  
In their bloom;  
And the names he loved to hear  
Have been carved for many a year  
On the tomb.

My grandmamma has said—  
Poor old lady! she is dead—  
Long ago—  
That he had a Roman nose,  
And his cheek was like a rose  
In the snow



They say that in his prime,  
 Ere the pruning-knife of time  
     Cut him down,  
 Not a better man was found  
 By the crier on his round  
     Through the town

But now his nose is thin  
 And it rests upon his chin,  
     Like a staff,  
 And a crook is in his back,  
 And a melancholy crack  
     In his laugh.

I know it is a sin  
 For me to sit and grin  
     At him here,  
 But the old three-cornered hat,  
 And the breeches,—and all that  
     Are so queer!

And if I should live to be  
 The last leaf upon the tree  
     In the spring,  
 Let them smile, as I do now,  
 At the old forsaken bough  
     Where I cling.  
 OLIVER WENDELL HOLMES.

#### CICERO AND DEMOSTHENES COMPARED.

To me Demosthenes seems superior to Cicero. I yield to no one in my admiration of the latter. He adorns whatever he touches. He lends honor to speech. He uses words as no one else can use them. His versatility is beyond description. He is even concise and vehement when disposed to be so, as against Catiline, against Verres, against Antony. But we detect the embellishments in his discourses. The art is marvelous, but it is not hidden. The orator does not, in his concern for the republic, forget himself, nor does he allow himself to be forgotten.

Demosthenes, on the contrary, seems to lose all consciousness of himself, and to recognize only his country. He does not seek the beautiful; he unconsciously creates it. He is superior to admiration. He uses language as a modest man uses his garment—for a covering. He thunders he lightens; he is like a torrent hurrying before it. We cannot criticize him,

for we are in the sweep of his influence. We think on what he says, not on how he says it. We lose sight of the speaker, we are occupied only with his subject.

ARCHBISHOP BENLON

#### BRUTUS OVER THE BODY OF LUCRETIA

Dramatic and impassioned. The story of Lucretia's death should be read in Roman history, and the speaker appropriates the circumstances and enters fully into the spirit of the occasion.

Thus, thus, my friends, fast as our breaking hearts  
 Permitted utterance, we have told our story.  
 And now, to say one word of the imposture,  
 The mask necessity has made me wear.  
 When the ferocious malice of your king—  
 King do I call him?—when the monster,  
 Tarquin,  
 Slew, as you, most of you, may well remember,  
 My father, Marcus, and my elder brother,  
 Envyng at once their virtues and their wealth,  
 How could I hope a shelter from his power  
 But in the false face I have worn so long?  
 Would you know why Brutus has summoned you?  
 Ask ye what brings him here? Behold this dagger,  
 Clotted with gore! Behold that frozen corpse!  
 See where the lost Lucretia sleeps in death!  
 She was the mark and model of the time;  
 The mould in which each female grace was formed,  
 The very shrine and sacristy of virtue!  
 The worthiest of the worthy! Not the nymph  
 Who met old Numa in his hallowed walk,  
 And whispered in his ear her strains divine,  
 Can I conceive beyond her! The young choir  
 Of vestal virgins bent to her! O, my countrymen,  
 You all can witness that when she went forth,  
 It was a holiday in Rome. Old age  
 Forgot its crutch, labor its task; all ran;  
 And mothers, turning to their daughters,  
 Cried,  
 "There, there's Lucretia!" Now look ye  
 where she lies

That beauteous flower, that innocent, sweet  
 rose,  
 Torn up by ruthless violence!—gone,  
 gone!  
 Say, would ye seek instruction? would ye  
 seek  
 What ye should do? Ask ye yon conscious  
 walls,  
 And they will cry, Revenge!  
 Ask yon deserted street, where Tullia  
 drove  
 O'er her dead father's corse; 'twill cry,  
 Revenge!  
 Ask yonder senate house whose stones are  
 purple  
 With human blood, and it will cry,  
 Revenge!  
 Go to the tomb of Tarquin's murdered  
 wife,  
 And the poor queen who loved him as her  
 son—  
 Their unappeased ghosts will shriek Re-  
 venge!  
 The temples of the gods, the all viewing  
 heavens,  
 The gods themselves shall justify the cry.  
 And swell the general sound—Revenge!  
 Revenge!

J. H. PAYNE.

#### ONLY THE CLOTHES SHE WORE.

There is the hat  
 With the blue veil thrown 'round it,  
 just as they found it,  
 Spotted and soiled, stained and all  
 spoiled—  
 Do you recognize that?  
 The gloves, too, lie there,  
 And in them still lingers the shape of her  
 fingers,  
 That some one has pressed, perhaps, and  
 caressed,  
 So slender and fair.  
 There are the shoes,  
 With their long silken laces, still bearing  
 traces,  
 To the toe's dainty trip, of the mud of the  
 slip,  
 The slime and the ooze.

There is the dress,  
 Like the blue veil, all dabbled, discolored  
 and drabbed—  
 This you should know without doubt, and,  
 if so,  
 All else you may guess.

There is the shawl,  
 With the striped border, hung next in  
 order,  
 Soiled hardly less than the white muslin  
 dress,  
 And—that is all.

Ah, here is a ring  
 We were forgetting, with a pearl setting;  
 There was only this one—name or date?—  
 none?—  
 A frail, pretty thing;

A keepsake, maybe,  
 The gift of another, perhaps a brother,  
 Or lover, who knows? him her heart chose,  
 Or was she heart free?

Does the hat there,  
 With the blue veil around it, the same as  
 they found it,  
 Summon up a fair face with just a trace  
 Of gold in the hair?

Or does the shawl,  
 Mutely appealing to some hidden feeling,  
 A form, young and slight, to your mind's  
 sight  
 Clearly recall?

A month now has passed,  
 And her sad history remains yet a mystery,  
 But these we keep still, and shall keep them  
 until  
 Hope dies at last.

Was she a prey  
 Of some deep sorrow clouding the morrow  
 Hiding from view the sky's happy blue?  
 Or was there foul play?

Alas! who may tell?  
 Some one or other, perhaps a fond mother,  
 May recognize these when her child's  
 clothes she sees;  
 Then—will it be well?

N. G. SHEPHERD

## SCHOOLING A HUSBAND.

MRS. CENTRE was jealous. She was one of those discontented women who are never satisfied unless something goes wrong. When the sky is bright and pleasant they are annoyed because there is nothing to grumble at. The trouble is not with the outward world, but with the heart, the mind; and every one who wishes to grumble will find a subject.

Mrs. Centre was jealous. Her husband was a very good sort of person, though he probably had his peculiarities. At any rate, he had a cousin, whose name was Sophia Smithers, and who was very pretty, very intelligent, and very amiable and kind-hearted. I dare say he occasionally made her a social call, to which his wife solemnly and seriously objected, for the reason that Sophia was pretty, intelligent, amiable, and kind-hearted. These were the sum total of her sins.

Centre and his wife boarded at a private establishment at the South end of Boston. At the same house also boarded Centre's particular, intimate, and confidential friend, Wallis, with his wife. Their rooms might almost be said to be common ground, for the two men and the two women were constantly together.

Wallis could not help observing that Mrs. Centre watched her husband very closely, and Centre at last confessed that there had been some difficulty. So they talked the matter over together, and came to the conclusion that it was very stupid for any one to be jealous, most of all for Mrs. Centre to be jealous. What they did I don't know, but one evening Centre entered the room, and found Mrs. Wallis there.

"My dear, I am obliged to go out a few moments to call upon a friend," said Centre.

"To call upon a friend!" sneered Mrs. Centre.

"Yes, my dear, I shall be back presently;" and Mr. Centre left the room.

"The old story," said she, when he had gone.

"If it was my husband I would follow him," said Mrs. Wallis.

"I will!" and she immediately put on her bonnet and shawl. "Sophia Smithers lives very near, and I am sure he is going there."

Centre had gone up stairs to put on his hat and overcoat, and in a moment she saw him on the stairs. She could not mistake him, for there was no other gentleman in the house who wore such a peculiarly shaped Kossuth as he wore.

He passed out, and Mrs. Centre passed out after him. She followed the queer-shaped Kossuth of her husband, and it led her to C — Street, where she had suspected it would lead her. And further, it led her to the house of Smithers, the father of Sophia, where she suspected also it would lead her.

Mrs. Centre was very unhappy. Her husband had ceased to love her; he loved another; he loved Sophia Smithers. She could have torn the pretty, intelligent, amiable, and kind-hearted cousin of her husband in pieces at that moment; but she had the fortitude to curb her belligerent tendencies, and ring the door-bell.

She was shown into the sitting-room, where the beautiful girl of many virtues was engaged in sewing.

"Is my husband here?" she demanded.

"Mr. Centre? Bless you, no! He hasn't been here for a month."

Gracious! What a whopper! Was it true that she whose multitudinous qualities had been so often rehearsed to her could tell a lie? Hadn't she seen the peculiar Kossuth of her husband enter that door? Hadn't she followed that unmistakable hat to the house?

She was amazed at the coolness of her husband's fair cousin. Before, she had believed it was only a flirtation. Now, she was sure it was something infinitely worse, and she thought about a divorce, or at least a separation.

She was astounded, and asked no more questions. Did the guilty pair hope to deceive her — her, the argus-eyed wife? She had some shrewdness, and she had the cunning to conceal her purpose by refraining from any appearance of distrust. After a few words upon commonplace topics, she took her leave.

When she reached the sidewalk, there she planted herself, determined to wait till Centre came out. For more than an hour she stood there, nursing the yellow demon of jealousy. He came not. While she,

the true, faithful, and legal wife of Centre, was waiting on the cold pavement, shivering in the cold blast of autumn, he was folded in the arms of the black-hearted Sophia, before a comfortable coal fire.

She was catching her death a-cold. What did he care—the brute! He was bestowing his affections upon her who had no legal right to them.

The wind blew, and it began to rain. She could stand it no longer. She should die before she got the divorce, and that was just what the inhuman Centre would wish her to do. She must preserve her precious life for the present, and she reluctantly concluded to go home. Centre had not come out, and it required a struggle for her to forego the exposure of the nefarious scheme.

She rushed into the house,—into her room. Mrs. Wallis was there still. Throwing herself upon the sofa, she wept like a great baby. Her friend tried to comfort her, but she was firmly resolved not to be comforted. In vain Mrs. Wallis tried to assure her of the fidelity of her husband. She would not listen to the words. But while she was thus weeping, Mr. Centre entered the room, looking just as though nothing had happened.

"You wretch!" sobbed the lady.

"What is the matter, my dear?" coolly inquired the gentleman, for he had not passed through the battle and storm of matrimonial warfare without being able to "stand fire."

"You wretch!" repeated the lady, with compound unction.

"What has happened?"

"You insult me, abuse me, and then ask me what the matter is!" cried the lady. "Haven't I been waiting in C— Street for two hours for you to come out of Smithers' house?"

"Have you?"

"I have, you wretch!"

"And I did not come out?"

"No! You know you didn't!"

"There was an excellent reason for that, my dear. I wasn't there," said Centre, calmly.

"You weren't there, you wretch! How dare you tell me such an abominable lie! But I have found you out. You go there

every day, yes, twice, three times, a day! I know your amiable cousin, now! She can lie as well as you!"

"Sophia tell a lie! Oh, no, my dear!"

"But she did. She said you were not there."

"That was very true; I was not."

"How dare you tell me such a lie! You have been with Sophia all the evening. She is a nasty baggage!"

"Nay, Mrs. Centre, you are mistaken," interposed Mrs. Wallis. "Mr. Centre has been with me in this room all the evening."

"What! didn't I see him go out, and follow him to C— Street?"

"No, my dear, I haven't been out this evening. I changed my mind."

Just then Wallis entered the room with that peculiar Kossuth on his head, and the mystery was explained. Mrs. Centre was not a little confused, and very much ashamed of herself.

Wallis had been in Smithers' library smoking a cigar, and had not seen Sophia. Her statement that she had not seen Centre for a month was strictly true, and Mrs. Centre was obliged to acknowledge that she had been jealous without a cause, though she was not "let into" the plot of Wallis.

But Centre should have known better than to tell his wife what a pretty, intelligent, amiable, and kind-hearted girl Sophia was. No husband should speak well of any lady but his wife.

#### "THEM YANKEE BLANKITS"

"If your enemy hunger feed him." How kindness turned an enemy into a friend.

YES, John, I was down thar at Memphis,  
A-workin' around at the boats,  
A-heavin' o' cotton with emph'is  
An' loadin' her onto the floats.  
I was comin' away from Ole Texas,  
Whar I went, you know, arter the walt—  
'Bout it now I'll make no reflexes,  
But wait till I get ter long taw.

Well, while I was down thar, the fever,  
As yaller an' pizen as sin,  
Broke out; an' ef you'll beleeve her,  
Wherever she hit she struck in!

It didn't take long in the hatchin',  
 It jes' fa'rly bred in the air,  
 Till a hospittel camp warn't a patchin'  
 An' we'd plenty o' corpses to spare.

I volunteer'd then with the Howards,—  
 I thought that my duty was clear,—  
 An' I didn't look back 'ards, but for 'ards,  
 An' went ter my work 'ithout fear.  
 One day, howsomever, she got me  
 As quick as the shot of a gun,  
 An' they toted me off ter allot me  
 A bunk till my life-race was run.

The doctor and nurses they wrestled,  
 But it didn't do me any good ;  
 an' the druggar he pounded and pestled,  
 But he didn't get up the right food.  
 "No blankits ner ice in the city!"—  
 I hear'd 'em say that from my bed,—  
 An' some cried, "O God! whole take pity  
 On the dyin' that soon'll be dead?"

Next day, howsomever, the doctor  
 Came in with a smile on his brow,  
 "Old boy, jest as yit we hain't knocked  
 her,"  
 Said he, "but we'll do fer her now!"  
 Fer, yer see, John, them folks ter the  
 Nor'ward  
 Hed hear'd us afore we call'd twice,  
 An' they'd sent us a full cargo forward  
 Of them much-needed blankits an' ice!

Well, brother, I ve been mighty solid  
 Agin' Yankees, yer know, since the wah,  
 An' agin reconstrucktin' was stolid,  
 Not kearin' fer Kongriss ner law ;  
 But, John, I got onder that kiver,  
 That God-blessed gift o' the Yanks,  
 An' it sav'd me from fordin' "the river,"  
 An' I'm prayin' 'em oceans o' thanks!

I tell yer, old boy, thar's er streak in us  
 'Old Rebels an' Yanks thet is warm ;  
 It s er brotherly love that'll speak in us,  
 An' fetch us together in storm.  
 We may snarl about "niggers an' fran-  
 cheese,"  
 But whenever thar's sufferin' afoot,  
 The two trees'll unite in the branches  
 The same as they do at the root!

SAMUEL W. SMALL.

#### THE KISS IN THE TUNNEL

THEY were sitting five seats back, but I  
 plainly heard the smack,  
 As we dashed into the tunnel near the  
 town,  
 And the currents of my veins ran like gush-  
 April rains,  
 Though I'm grave and gray and wear a  
 doctor's gown.

Once—alas! so long ago—on the rails I  
 journeyed so,  
 With a maiden in a jaunty Jersey sack,  
 And I kissed her with my eyes, as the timid  
 stars the skies,  
 But I longed, oh, how I longed, for one  
 real smack!

Did she know it? I dare say! (She'd a  
 a sweet clairvoyant way  
 In the glancing of her eyes so bright and  
 blue.)  
 Ne'er a bee such honey sips as the nectar on  
 her lips ;  
 But I longed, in vain, as on we flew.

Just as yearning reached its height, lo! there  
 came a sudden night,  
 And like steel to magnet clove my mouth  
 to hers!  
 I shall never more forget how like drops of  
 rain they met,  
 In the bosom of a rose that lightly stirs!

When we came again to light, both our  
 faces had turned white—  
 White as clouds that float in summer from  
 the South.  
 Missed I glances, missed I smiles! but on  
 air I rode for miles,  
 With the sweetness of love's dew upon my  
 mouth.

So the kiss that some one stole, in the ray-  
 less Stygian hole,  
 While with loud imprisoned clangor on  
 we rushed,  
 Caused the sluggish streams of age, with  
 young madness leap and rage—  
 And my wife restored to daylight, laughed  
 and blushed.

*Detroit Free Press*

## UGLY SAM

HE had been missing from the "Potomac" for several days, and Cleveland Tom, Port Hiron Bill, Tall Chicago, and the rest of the boys who were wont to get drunk with him could not make out what had happened. They hadn't heard that there was a warrant out for him, had never known of his been sick for a day, and his absence from the old haunts puzzled them. They were in the Hole-in-the-Wall saloon yesterday morning, nearly a dozen of them, drinking smoking and playing cards, when in walked Ugly Sam.

There was a deep silence for a moment as they looked at him. Sam had a new hat, had been shaved clean, had on a clean collar and a white shirt, and they didn't know him at first. When they saw it was ugly Sam they uttered a shout and leaped up.

"Cave in that hat!" cried one.

"Yank that collar off!" shouted another.

"Lets roll him on the floor!" screamed a third.

There was something in his look and bearing that made them hesitate. The whiskey-red had almost faded from his face, and he looked sober and dignified. His features expressed disgust and contempt as he looked around the room, and then revealed pity as his eye fell upon the red eyes and bloated faces of the crowd before him.

"Why, what ails ye, Sam?" inquired Tall Chicago, as they all stood there.

"I've come down to bid you good by, boys!" he replied, removing his hat and drawing a clean handkerchief from his pocket.

"What! He's ye turned preacher?" they shouted in chorus.

"Boys, ye know I can lick any two of ye, but I'm not on the fight any more, and I've pnt down the last drop of whiskey which is ever to go into my mouth. I've switched off. I've taken an oath. I'm going to be decent!"

"Sam, be you crazy?" asked Port Hiron Bill, coming nearer to him.

"I've come down here to tell you all about it," answered Sam. "Move the chairs back a little and give me room. Ye all know I've been rough and more too.

I've been a drinker, a fighter, a gambler and a loafer. I can't look back and remember when I've earned an honest dollar. The police has chased me round like a wolf and I've been in jail and the workhouse, and the papers hez said that Ugly Sam was the terror of the Potomac. Ye all know this, boys, but ye didn't know that I had an old mother."

The faces of the crowd expressed amazement.

"I've never mentioned it to any of ye, for I was neglecting her," he went on. "She was a poor old body, living up here in the alley, and if the neighbors hadn't helped her to fuel and food she'd have been found dead long ago. I never helped her to a cent—didn't see her for weeks and weeks, and I used to feel mean about it. When a feller goes back on his old mother he's a-gettin' purty low, and I know it. Well, she's dead—buried yesterday. I was up there afore she died. She sent for me by Pete, and when I got there I seen it was all day with her."

"Dil she say anything?" asked one of the boys, as Sam hesitated.

"That's what ails me now," he went on. "When I went in she reached out her hand to me, and says she, 'Samuel I'm going to die, and I know'd you'd want to see me afore I passed away.' I sat down feeling queer-like. She didn't go on and say as how I was a loafer, and had neglected her, and all that; but says she, 'Samuel, you'll be all alone when I'm gone. I've tried to be a good mother to you and have prayed for you hundreds o' nights, and cried for you till my old heart was sore!' Some of the neighbors had dropped in and the women were crying, and I'll tell you, boys, I felt weak."

He paused for a moment and then continued:

"And the old woman said she'd like to kiss me afore death came, and that broke me right down. She kept hold of my hand, and by and by she whispered, 'Samuel, you are throwing your life away. You've got it in you to be a man if you'll only make up your mind. I hate to die and feel that my only son and the last of the family may go to the gallows. If I had your promise

that you would turn over a new leaf, and try and be good, it seems as though I'd die easier. Won't you promise me, my son?' And I promised her, boys, and that's what ails me! She died holding my hand and I promised to quit this low business and to go to work. I came down to tell ye, and now you won't see me on the Potomac again. I've bought an ax, and am going up to Canada to winter."

There was a dead silence for a moment, and then he said:

"Well, boys, I'll shake hands with you all around afore I go. Good-by, Pete—good-by, Jack—Tom—Jim. I hope ye won't fling any bricks at me, and I shan't never fling any at ye. It's a dying promise, ye see, and I'll keep it if it takes a right arm."

The men looked reflectively at one another after he had passed out, and it was a long time before any one spoke. Then Tall Chicago flung his clay pipe into a corner, and said:

"I'll whip the man who says Ugly Sam's head isn't *here!*"

"So'll I!" replied all the others.

#### WILL NEW YEAR COME TO-NIGHT.

*Part of a reading suitable to New Year's entertainment.*

WILL the New Year come to-night  
mamma? I'm tired of waiting so,  
My stocking hung by the chimney  
side full three long days ago  
I ran to peep within the door, by morning's  
early light,  
'Tis empty still—Oh, say, mamma, will  
New Year come to-night?

Will the New Year come to-night, mamma?  
the snow is on the hill,  
The ice must be two inches thick upon the  
meadow rill.  
I heard you tell papa last night, his son  
must have a sled.  
I didn't mean to hear, mamma, and a  
pair of skates you said.

I prayed for just those things, mamma, oh,  
I shall be full of glee,  
And the orphan boys in the village school  
will all be enjoying me:

But I'll give them toys, and lend them  
books, and make their New Year glad,  
For, God, you say, takes back his gifts  
when little folks are bad.

And wont you let me go, mamma, upon  
the New Year's day,  
And carry something nice and warm to  
poor old widow Gray?  
I'll leave the basket near the door, within  
the garden gate,—  
Will the New Year come to night, mamma?  
it seems so long to wait.

The New Year comes to-night, mamma, I  
saw it in my sleep,  
My stocking hung so full, I thought—  
mamma, what makes you weep?  
But it only held a little shroud— a shroud  
and nothing more:  
An open coffin—open for me—was standing  
on the floor.

It seemed so very strange, indeed, to find  
such gifts instead  
Of all the toys I wished so much, the story-  
book and sled:  
But while I wondered what it meant, you  
came with tearful joy  
And said, "Thou'lt find the New Year  
first: God calleth thee, my boy!"

It is not all a dream, mamma, I know it  
must be true:  
But have I been so bad a boy God taketh  
me from you?  
I don't know what papa will do when I am  
laid to rest,—  
And you will have no Willie's head to fold  
upon your breast.

The New Year comes to night, mamma,—  
your cold hand on my cheek,  
And raise my head a little more—it seems  
so hard to speak:  
You need not fill my stocking now, I can  
not go and peep,  
Before to-morrow's sun is up, I'll be so  
sound asleep.

I shall not want the skates, mamma, I'll  
never need the sled:  
But wont you give them both to Blake, who  
hurt me on my head?

He used to hide my books away, and tear  
the pictures too,  
But now he'll know that I forgive, as then  
I tried to do

And, if you please, mamma, I'd like the  
story book and slate,  
To go to Frank, the drunkard's boy, you  
would not let me hate ;  
And, dear mamma, you wont forget, upon  
the New Year day,  
The basket full of something nice for poor  
old widow Gray ?

The New Year comes to-night, mamma, it  
seems so very soon,  
I think God didn't hear me ask for just  
another June ;  
I know I've been a thoughtless boy, and  
made you too much care,  
And may be for your sake, mamma,  
He doesn't hear my prayer.

It can not be, but you will keep the  
summer flowers green,  
And plant a few—don't cry, mamma—a  
very few I mean,  
When I'm asleep, I'd sleep so sweet beneath  
the apple tree,  
Where you and robin, in the morn, may  
come and sing to me

The New Year comes—good night, mamma  
—I lay me down to sleep,  
I pray the Lord—tell poor papa—my  
soul to keep ;  
If I—how cold it seems—how dark—kiss  
me, I can not see—  
The New Year comes to-night, mamma, the  
old year—dies with me.

CORA M. EAGER.

#### SUPPOSED SPEECH OF REGULUS.

##### *Descriptive and Dramatic*

The part attributed to Regulus should be delivered with great  
dignity and solemnity.

THE palaces and domes of Carthage were  
burning with the splendors of noon,  
and the blue waves of her harbor were  
rolling and gleaming in the gorgeous sun-  
light. An attentive ear could catch a low  
murmur, sounding from the centre of the  
city, which seemed like the moaning of the

wind before a tempest. And well it might.  
The whole people of Carthage, startled,  
astounded by the report that Regulus had  
returned, were pouring, a mighty tide, into  
the great square before the Senate House, a  
great outpouring of the populace.

There were mothers in that throng whose  
captive sons were groaning in Roman fetters;  
maidens, whose lovers were dying in the  
distant dungeons of Rome; gray haired  
men and matrons, whom Roman steel had  
made childless; men, who were seeing their  
country's life crushed out by Roman power;  
and with wild voices, cursing and groaning,  
the vast throng gave vent to the rage, the  
hate, the anguish of long years.

Calm and unmoved as the marble walls  
around him, stood Regulus, the Roman.  
He stretched his arm over the surging crowd  
with a gesture as proudly imperious, as  
though he stood at the head of his own  
gleaming cohorts. Before that silent com-  
mand the tumult ceased—the half-uttered  
execration died upon the lip—so intense was  
the silence that the clank of the captive's  
brazen manacles smote sharp on every ear  
as he thus addressed them:

"Ye doubtless thought, judging of  
Roman virtue by your own, that I would  
break my plighted faith, rather than by  
returning, and leaving your sons and  
brothers to rot in Roman dungeons, to meet  
your vengeance. Well, I could give reasons  
for this return, foolish and inexplicable as  
it seems to you; I could speak of yearnings  
after immortality—of those eternal principles  
in whose pure light a patriot's death is  
glorious, a thing to be desired; but, by  
great Jove! I should debase myself to dwell  
on such high themes to you. If the bright  
blood which feeds *my* heart were like the  
the slimy ooze that stagnates in *your* veins,  
I should have remained at Rome, saved my  
life and broken my oath.

"If, then, you ask, why I have come  
back, to let you work your will on this poor  
body, which I esteem but as the rags that  
cover it,—enough reply for you, it is *because  
I am a Roman!* As such, here in your very  
capital I defy you! What I have done, ye  
never can undo; what ye may do I care not.  
Since first my young arm knew how to  
wield a Roman sword, have I not routed



your armies, burned your towns, and dragged your generals at my chariot wheels? And do ye now expect to see me cower and whine with dread of Carthaginian vengeance? Compared to that fierce mental strife which my heart has just passed through at Rome, the piercing of this flesh, the rending of the sinews would be but sport to me.

"Venerable senators, with trembling voices and outstretched hands besought me to return no more to Carthage. The generous people, with loud wailing and wildly-tossing gestures bid me stay. The voice of a beloved mother,—her withered hands beating her breast, her gray hairs streaming in the wind, tears flowing down her furrowed cheeks—praying me not to leave her in her lonely and helpless old age, is still sounding in my ears. Compared to anguish like this, the paltry torments *you* have in store is as the murmur of the meadow brook to the wild tumult of the mountain storm.

"Go! bring your threatened tortures! The woes I see impending over this fated city will be enough to sweeten death, though every nerve should tingle with its agony. I die, but mine shall be the triumph; yours the untold desolation. For every drop of blood that falls from my veins, your own shall pour in torrents! Woe unto thee, O Carthage? I see thy homes and temples all in flames, thy citizens in terror, thy women wailing for the dead. Proud city! thou art doomed! the curse of Jove, a living lasting curse is on thee! The hungry waves shall lick the golden gates of thy rich palaces, and every brook run crimson to the sea. Rome, with bloody hand, shall sweep thy heartstrings, and all thy homes shall howl in wild response of anguish to her touch. Proud mistress of the sea, disrobed, uncrowned, and scourged—thus again do I devote thee to the infernal gods!

"Now, bring forth your tortures! *Slaves!* while you tear this quivering flesh, remember how often Regulus has beaten your armies and humbled your pride. Cut as he would have carved you! Burn deep as his curse! You may slay Regulus, but cannot conquer him."

ELIJAH KELLOGG

NELL.

*Pathetic.*

YOU'RE a kind woman, Nan, ay kind and true!  
God will be good to faithful folk like you!

You knew my Ned!

A better, kinder lad never drew breath.

We loved each other true, and we were wed

In church, like some who took him to his death;

A lad as gentle as a lamb, but lost  
His senses when he took a drop to much.  
Drink did it all—drink made him mad  
when crossed—

He was a poor man, and they're hard on such.

O Nan! that night! that night!

When I was sitting in this very chair,

Watching and waiting in the candlelight,  
And heard his foot come creaking up the stair.

And turned, and saw him standing younger, white

And wild, with staring eyes and ruffled hair!

And when I caught his arm and called in fright,

He pushed me, swore, and to the door he passed

To lock and bar it fast.

Then down he drops just like a lump of lead

Holding his brow, shaking, and growing whiter,

And—Nan!—just then the light seemed growing brighter,

And I could see the hands that held his head.

All red! all bloody red!

What could I do but scream? He groaned to hear,

Jumped to his feet and gripped me by the wrist;

"Be still, or I shall kill thee, Nell!" he hissed.

And I was still, for fear.

"They're after me—I've knifed a man!" he said.

"Be still!—the drink—drink did it!—he is dead!"

Then we grew still, dead still. I couldn't  
weep;  
All I could do was cling to Ned and hark,  
And Ned was cold, cold, cold, as if asleep,  
But breathing hard and deep.  
The candle flickered out—the room grew  
dark—  
And—Nan!—although my heart was true  
and tried—  
When all grew cold and dim,  
I shuddered—not for fear of them outside,  
But just afraid to be alone with *him*.  
"Ned! Ned!" I whispered—and he  
moaned and shook,  
But did not heed or look!  
"Ned! Ned! speak, lad! tell me it is not  
true!"  
At that he raised his head and looked so  
wild;  
Then, with a stare that froze my blood, he  
threw  
His arms around me, crying like a child,  
And held me close—and not a word was  
spoken.  
While I clung tighter to his heart, and  
pressed him,  
And did not fear him, though my heart was  
broken,  
But kissed his poor stained hands, and  
cried, and blessed him.

Then, Nan, the dreadful daylight, coming  
cold  
With sound o' falling rain—  
When I could see his face, and it looked  
old,  
Like the pinched face of one that dies in  
pain;  
Well, though we heard folk stirring in the  
sun,  
We never thought to hide away or run,  
Until we heard those voices in the street,  
That hurrying of feet.  
And Ned leaped up, and knew that they  
had come.  
"Run, Ned!" I cried, but he was deaf and  
dumb!  
"Hide, Ned!" I screamed, and held him;  
"Hide thee, man!"  
He stared with bloodshot eyes, and heark-  
ened, Nan!  
And all the rest is like a dream—the sound  
Of knocking at the door—

A rush of men—a struggle on the ground—  
A mist—a tramp—a roar;  
For when I got my senses back again,  
The room was empty—and my head went  
round!

God help him? God *will* help him! Ay,  
no fear!

It was the drink, not Ned—he meant no  
wrong;

So kind! so good!—and I am useless here,  
Now he is lost that loved me true and  
long.

That night before he died,  
I didn't cry—my heart was hard and dried:  
But when the clocks went "one," I took  
my shawl

To cover up my face, and stole away,  
And walked along the silent streets, where  
all

Looked cold and still and gray,  
And on I went and stood in Leicester  
Square,

But just as "three" was sounded close at  
hand

I started and turned east, before I knew,  
Then down Saint Martin's Lane, along the  
Strand,

And through the toll-gate on to Waterloo.

Some men and lads went by,  
And turning round, I gazed, and watched  
'em go,

Then felt that they were going to see him  
die,

And drew my shawl more tight, and  
followed slow,

More people passed me, a country cart with  
hay

Stopped close beside me, and two or three  
Talked about *it!* I moaned and ~~crept~~ *away!*  
Next came a hollow sound I ~~knew~~ *knew* full  
well,

For something gripped me round the  
heart—and then

There came the solemn tolling of a bell!  
O God! O God! how could I sit close by,  
And neither scream nor cry?

As if I had been stone, all hard and cold,  
I listened, listened, listened, still and  
dumb,

While the folk murmured, and the death-  
bell tolled.

And the day brightened, and his time had  
 come,  
 Till Nan! all else was silent, but the  
 knell  
 Of the slow bell!  
 And I could only wait, and wait, and  
 wait,  
 And what I wanted for I couldn't tell  
 At last there came a groaning deep and  
 great  
 Saint Paul's struck eight  
 I screamed, and seemed to turn to fire, and  
 fell!

ROBERT BUCHANAN

THE LIGHTKEEPER'S DAUGHTER.

**T**HE pale moon hid her face, the glitter-  
 ing stars  
 Retired above the blackness of the night  
 The wild winds moaned, as if some human  
 soul  
 In fetters bound was struggling to be free;  
 The ocean leaped and swayed his long white  
 arms  
 Up in the darkness with a sullen roar  
 Across the heavy gloom of night there came  
 The faint light from the tower, and when  
 the moon  
 Peeped from her floating veil of clouds, she  
 sent  
 A gleam across the waters, rushing mad.  
 Against the angry sky  
 The lighthouse stood, whose beacon light  
 foretold  
 The danger to bold ships that neared the  
 rocks  
 While daylight slept.  
 In the tower by the sea, there all alone,  
 The keeper's pretty daughter trimmed the  
 lamp,  
 And as the water sparkled in the light,  
 "God save the sailors on the sea," she  
 prayed;  
 "The night is wild; my father gone, and  
 near  
 Are rocks which vessels wreck when storms  
 are high;  
 I will not sleep, but watch beside the light,  
 For some may call for help."

And so she sat  
 Beside the window o'er the sea, and scanned  
 With large dark eyes the troubled water's  
 foam,  
 Unheeding as the wind her tresses tossed,  
 Or spray baptized her brow.

A muffled sound  
 Trembles upon the air, above the storm  
 Why strain her eager eyes far in the night?  
 Was it the wind, or but the ocean's heart  
 Beating against the cliffs?

Ah, no! Ah, no!  
 It was the signal-gun—the cry for help!  
 Now seen, now lost, the lights upon the  
 ship  
 Glimmer above the wave  
 Her inmost soul with anguish stirred, sobs  
 out,  
 "A vessel on the rocks, and none to save!"  
 Again that far, faint death-knell of the  
 doomed  
 Upon her young heart falls. "They shall  
 not die!  
 I rescue them, or perish in their grave!"  
 Her strong arms, nerved by heart long  
 trained  
 To suffer and to dare for highest good,  
 Conquers in spite of warring elements;  
 The boat is launched; one instant does she  
 pause  
 And lift her soul in prayer. 'Tis silent,  
 But angels hear, and bear it on their wings  
 To the All-Father, and the strength comes  
 down.

The wind howls loud; the cruel, sullen  
 waves  
 Toss the frail bark as children toss a toy;  
 All nature tries to baffle one brave soul  
 As, beautiful and bold, she still toils on,  
 Unheeding all except one thought, one hope.  
 She hears the vessel, beating 'gainst the  
 rocks;  
 A wave sweeps o'er her, but her heart is  
 stayed  
 By cries for "help" from hearts half dead  
 with fear;  
 Upon the tossing ship they watch and pray,  
 While nearer draws deliverance. One more  
 bound

The ship is reached, and not a moment lost.  
 The boat is filled. Again she braves the  
 sea,  
 This time with precious freight, the while  
 the waves,  
 Thus cheated of their prey, mourn in  
 revenge.  
 The moon between the clouds in pity smiles,  
 The waves are broken into tears above  
 The boat of life; resisting wind and wave,  
 They near the land, an unseen Hand directs,  
 And one eye, never sleeping, watches all.

Upon the shore the fishers' wives knelt  
 down  
 And clasped their loved ones, given from  
 the grave.  
 Young children sobbed their gratitude, and  
 clung  
 To fathers they had never hoped to kiss;  
 Strong men were not afraid of tears, which  
 fell  
 Like April rain, as with their wives and  
 babes  
 They knelt upon the bleak seashore, to  
 pray.  
 Up to the skies a glad thanksgiving rose;  
 The wind ceased wailing, and the stars  
 came out;  
 Joy filled all hearts, and noble Grace was  
 blessed.  
 The earth grew brighter, for the angels sang,  
 In heaven, to God a glad, sweet song of  
 praise.

MYRA A. GOODWIN.

#### KEEPING HOUSE FOR TWO.

It's sweeping and dusting and cooking,  
 It's making the wee house bright,  
 For the man, all day who is earning his  
 pay,  
 And is hastening home at night.  
 He, for the toil and the wages,  
 She for the saving up;  
 And both in all weather to stand together,  
 And share the loaf and the cup.

It's singing above the pudding,  
 It's fitting to and fro,  
 With a heart so light from morning till  
 night  
 That the cheeks with roses glow.

It's watching the clock in the gloaming,  
 It's running to open the door,  
 With a smile and a kiss, and the touch of a  
 bliss  
 That can ask for nothing more.

Perhaps the means are narrow  
 In the keeping house for two;  
 But the little wife in her valiant strife  
 Will somehow make them do.  
 And God will help her onward,  
 And smooth her good man's way,  
 And, trudging together, in every weather,  
 They'll laugh at the rainy day.

As he works with hammer and pick-axe,  
 Or bends o'er ledger and bills,  
 As he faithfully toils for the golden spoils  
 That enrich another's tills,  
 He does not fret or worry,  
 He is proud as a millionaire;—  
 With a cheery wife and a happy life,  
 The man has enough and to spare.

'Tis stepping from parlor to kitchen,  
 And lifting a bit of song;  
 For she feels in her breast, that the tiny nest  
 Will not be lonesome long.  
 Flood-tide of life's fullest pleasure,  
 Joy-bells a peal to ring,  
 When a little bed, holds a flaxen head,  
 And the small home holds a king!

And then the merry problem  
 Will be keeping house for three;  
 And angels will wait at the lowly gate,  
 To give them company.  
 When it's one for the work and the wages,  
 And one for the saving up,  
 And the home to stand with the best in the  
 land,  
 And God for the loaf and cup!

MARGARET E. SANGSTER.

In *Everywhere*.—

#### THE DIFFICULTY OF RHYMING

The humor of this selection must appear in the perplexed and difficult manner of the speaker in finding the rhyming word for the end of the fourth line.

WE parted by the gate in June,  
 That soft and balmy month,  
 Beneath the sweetly beaming moon,  
 And (wonth—hunth—sunth—bunth—  
 can't find a rhyme to month).

Years were to pass ere we should meet,  
 A wide and yawning gulf  
 Divides me from my love so sweet,  
 While (ulf—sulf—dulf—mulf—stuck  
 again; I can't get any rhyme to gulf. I'm  
 in a gulf myself).

Oh, how I dreaded in my soul  
 To part from my sweet nymph,  
 While years should their long seasons  
 roll  
 Before (lymph—dymph—symph—I guess  
 I'll have to let it go at that).

Beneath my fortune's stern decree  
 My lonely spirits sunk,  
 For I a weary soul should be  
 And a (hunk—dunk—runk—sk—That  
 will never do in the world)

She buried her dear lovely face  
 Within her azure scarf,  
 She knew I'd take the wretchedness  
 As well as (parf—sarf—darf—harf—and-  
 harf—That won't answer either).

Oh, I had loved her many years,  
 I loved her for herself;  
 I loved her for her tender tears,  
 And also for her (welf—nelf—helf—pell—  
 no, no; not for her pelf).

I took between my hands her head,  
 How sweet her lips did pouch!  
 I kissed her lovingly and said—  
 (bouch—mouch—louch—ouch; not a bit  
 of it did I say *ouch*).

I sorrowfully wrung her hand,  
 My tears they did escape,  
 My sorrow I could not command,  
 And I was but a (sape—dape—fape—ape;  
 well, perhaps, I did feel like an ape).

I gave to her a fond adieu,  
 Sweet pupil of love's school;  
 I told her I would e'er be true,  
 And always be a (dool—sool—mool—  
 fool; since I come to think of it, I was a  
 fool, for she fell in love with another fellow,  
 before I was gone a month).

## A TWILIGHT STORY.

"AUNTIE, will you tell a story?" said  
 my little niece of three,  
 As the early winter twilight fell  
 around us silently.  
 So I answered to her pleading: "Once,  
 when I was very small  
 With my papa and my mamma I went out  
 to make a call;  
 And a lady, pleased to see us, gave me quite  
 a large bonnet,  
 Which I carried homeward proudly, smiling  
 all along the way.

"Soon I met two other children, clad in  
 rags and sad of face,  
 Who grew strangely, wildly joyous as I  
 neared their standing place.  
 "How so good to see the flowers!" "Give  
 us one—oh, one!" they cried.  
 But I passed them without speaking, left  
 them with their wish denied.  
 Yet the memory of their asking haunted  
 me by night and day,  
 "Give us one!" I heard them saying, even  
 in my mirthful play.

"Still I mourn, because in childhood I  
 refused to give a flower;  
 Did not make those others happy when I  
 had it in my power."  
 Suddenly I ceased my story—Tears were in  
 my niece's eyes—  
 Tears of tenderness and pity—while she  
 planned a sweet surprise;  
 "I will send a flower to-morrow to those  
 little children dear."  
 Could I tell her that their childhood had  
 been gone this many a year?

MARY J. PORTER.

## KING WHEAT.

Suitable to Thanksgiving Entertainment.

YOU may tell of your armored cruisers  
 And your great ships of the line;  
 And swift or slow may steamers go  
 Across the billowy brine.  
 Like thunder may the cannon boom  
 To greet their flags unfurled,  
 And for an hour they may have power  
 To rule the frightened world.

From ocean shore to ocean shore  
 Lie lines of gleaming steel,  
 And night and day we hear alway  
 The ring of rushing wheel;  
 Though buffalo have left the plain,  
 And Indian tents are hurled,  
 Nor steam nor hand at wealth's command  
 Can rule the busy world.

But where the hillside rises far  
 In terraces of green,  
 And on the plain, where wind and rain  
 Sweep fields of golden sheen,  
 Where sturdy yellow stalks arise,  
 With bannered heads unfurled,  
 Here you may greet the Great King  
 Wheat,  
 The ruler of the world.

Oh, hills may shake and vales resound  
 Beneath the flying car  
 And driven by steam and winds a beam  
 Our ships ride fast and far;  
 Cities may crumble beneath the guns  
 Which guard our flag unfurled,  
 Yet all shall greet—at last—King Wheat  
 For hunger rules the world.

NINETTE M. LOWATER.

### MOSAICS

A pleasing contest may be introduced in a literary society or club. Friends by reciting the following verses and offering a prize to the person who names the titles of the greatest number of poems from which the lines are taken. The contestants should be supplied with paper and pencils and twenty minutes' time given after the reading of each stanza for the writing of the title.

**T**HE curfew tolls the knell of parting  
 day—

Great day from which all other days  
 are made;

Now came still evening on, and twilight  
 gray.

In nature's simplest charms at first  
 arrayed.

Sweet was the sound when oft at evening's  
 close

The moping owl does to the moon com-  
 plain;

With louder plaint the mother spoke her  
 woes,

Driven by the wind and battered by the  
 rain.

At length 'tis morn, and at the dawn of day  
 The pealing anthem swells the note of  
 praise;

Westward the star of empire takes its way  
 And buries madmen in the heaps they  
 raise.

Honor and shame from no condition rise,  
 Save where the beetle wheels his droning  
 flight

"What were they made for, then, you dog?"  
 he cries;

One truth is clear, Whatever is, is right.

Lo, the poor Indian, whose untutored  
 mind

Implores the passing tribute of a sigh.  
 On with the dance. Let joy be uncon-  
 fined;

Let earth, unbalanced, from her orbit fly

A little learning is a dangerous thing;

Oh, give relief, and Heaven will bless your  
 store,

See the blind beggar dance, the cripple  
 sing—

Arm! Arm! It is the cannon's opening  
 roar.

"Live while you live," the epicure would  
 say,

And catch the manners living as they rise.  
 Approach and read (for thou canst read)  
 the lay,

If ignorance is bliss, 'tis folly to be wise.

You see mankind the same in every age,

And as they first are fashioned always  
 grow;

He struts and frets his hour upon the  
 stage—

Virtue alone is happiness below.

"Turn gentle hermit of the dale,

And guide my lonely way;"

If I am wrong, oh, teach my heart

To find the better way!

Should auld acquaintance be forgot,

An' never bro't to min'!

Oh, no, my friends, for is it not

Poured out by hands divine?

This world is all a fleeting show  
From many an ancient river ;  
For men may come, and men may go,  
But I go on forever.

On Linden when the sun was low,  
With eyelids heavy and red,  
Mau wants but little here below,  
As hath been sung or said.

"Forbear, my son," the hermit cries,  
To be, or not to be ;  
In this the art of living lies,  
Come to the sunset tree.

Mary had a little lamb,  
With tingers weary and worn,  
And everywhere that Mary went  
Shows man was made to mourn.

John Gilpin was a citizen  
In poverty, hunger and dirt,  
And so the teacher turned him out,  
And sang the song of the shirt.

A nightingale that all day long  
Made fields and forests bare,  
As if he said, "I'm not afraid,"  
And hoary was his hair.

And what is friendship but a name?  
The eager children cry—  
A charm that follows wealth or fame  
Comin' through the rye.

And love is still an emptier sound,  
Where the scattered waters rave,  
A chieftain to the highlands bound  
Cries, "A life on the ocean wave."

Oh, swiftly glides the bonnie boat,  
With fainting steps and slow ;  
He used to wear an old brown coat,  
Its fleece was white as snow.

'Tis the voice of the sluggard ; I heard him  
complain :  
Oh, when shall day dawn on the night of  
the grave ?  
Oh, give me my lowly thatched cottage  
again,  
O'er the land of the free and the home of  
the brave.

Three fishers went sailing out into the west,  
At the close of the day when the hamlet  
is still ;

Sweet Vale of Avoca, how calm could I rest  
In the old oaken bucket that hangs in the  
well.

An exile from home, splendor dazzles in vain,  
On the shore dimly seen through the mists  
of the deep.

You have waked me too soon ; I must  
slumber again ;  
Rock me to sleep, mother ; rock me to  
sleep.

The Assyrian came down like a wolf on the  
fold,

With lovely young Jamie, the pride of  
the Dee ;

His footsteps are feeble—once fearless and  
bold—  
And away he went singing his chick-a-  
dee-dee.

Will you come to the bower I've shaded for  
you ?

I would not stay out in the cold and the  
snow,

Perfumed with fresh fragrance and glittering  
with dew,

Roderick Vic Alpine Dhu ! ho iero !

JOTHAM WINROW.

#### OLD GLORY.

(A Chant Royal.)

"I have seen the glories of art and architecture and monu-  
ment and tower—I have seen the sunset on Junghau, and the full  
moon rise over Mont Blanc ; but the fairest vision in which  
these eyes ever looked was the flag of my country in a fair  
field. Be it a floral as a flower to those who'd avert, terror as a  
field. To those who here, it is the symbol of the power and glory  
of the land of fifty millions of Americans."—GROVER F. HOOVER.

**E**NCCHANTED web ! A picture in the air,  
Drifted to us from out the distance blue  
From shadowy ancestors, through whose  
brave care

We live in magic of a dream come true ;  
With Covenanters' blue, as if were glassed  
In dewy flower-heart the stars that passed

O blood-veined blossom that can never  
blight !

The Declaration, like a sacred rite,

Is in each star and stripe declamatory,

The Constitution thou shalt long recite—

Our hallowed, eloquent, beloved "Old  
Glory !"\*

O symphony in red, white, blue! fanfare  
Of trumpet, roll of drum, forever new,  
Reverberations of the bell that bear

Its tones of LIBERTY the wide world  
through!

In battle dreaded like a cyclone blast!  
Symbol of land and people unsurpassed,  
Thy brilliant day shall never have a  
night.

On foreign shore, no pomp so grand a  
sight,

No face so friendly, naught consolatory.  
Like glimpse of lofty spar with thee  
bedight,—

Our hallowed, eloquent, beloved "Old  
Glory!"

Thou art the one Flag: an embodied  
prayer.

One, highest and most perfect to review:  
Without one, nothing: it is a lineal, square,

Has properties of all the numbers, too,  
Cube, solid, square root, root of root: best  
classed

It for his essence the Creator cast.

For purity are thy stripes of six white:

This number circular and endless quite:—  
Six times, well knows the scholar wan and  
hoary,

His compass spanning circle can alight,—  
Our hallowed, eloquent, beloved "Old  
Glory!"

Boldly thy seven lines of scarlet flare,

As when o'er old centurion it blew;  
Red is the trumpet's tone: it means to  
dare.)

God favored seven when creation grew:  
The seven planets; seven hues contrast;  
The seven metals; seven days; not last

The seven tones of marvellous delight  
That lend the listening soul their wings  
for flight;

But why complete the happy category  
That gives thy thirteen stripes their charm  
and might,—

Our hallowed, eloquent, beloved "Old  
Glory!"

In thy dear colors, honored everywhere,

The great and mystic ternion we view;  
Faith, Hope and Charity are numbered  
there,

And the three nails the Crucifixion knew.

Three are offended when one has tres-  
passed,—

God, and one's neighbor, and one's self  
aghast;

Christ's deity and soul and manhood's  
height;

The Father, Son and Ghost may here  
unite.

With texts like these, divinely monitory,

What wonder that thou conquerest in  
fight,—

Our hallowed, eloquent, beloved "Old  
Glory!"

## ENVOY.

O blessed Flag! sign of our precious past,  
Triumphant present, and our future vast.

Beyond starred blue and bars of sunset  
bright

Lead us to higher realm of equal right!  
Float on, in ever lovely allegory.

Kin to the eagle and the wind and light—  
Our hallowed, eloquent, beloved "Old  
Glory!"

EMMA FRANCES DAWSON.

\*"Old glory," as our flag was baptized by our soldiers  
during the Rebellion.—*1876*.

## ICHABOD.

The following poem was written on hearing of Daniel Web-  
ster's vote in supporting the "Compromise Measure," includ-  
ing the "Fugitive Slave Law." This speech was delivered in the  
United States Senate on the 7th of March, 1850, and greatly  
incensed the Abolitionists. Mr. Whittier, in common with many  
New Englanders, regarded it as the certain downfall of Mr.  
Webster. The lines are full of tender regret, deep grief and  
longing paths.

So fallen! so lost! the light withdrawn  
Which once he wore!  
The glory from his gray hairs gone  
For evermore!

Reville him not—the Tempter hath

A snare for all:

And pitying tears, not scorn and wrath  
Befit his fall!

Oh! dumb be passion's stormy rage,

When he who might

Have lighted up and led his age  
Falls back in night.

Scorn! would the angels laugh to mark

A bright soul driven,

Fiend-goated, down the endless dark,  
From hope and heaven?



Let not the land, once proud of him,  
Insult him now ;  
Nor brand with deeper shame his dim  
Dishonored brow.

But let its humbled sons, instead,  
From sea to lake,  
A long lament, as for the dead,  
In sadness make.

Of all we loved and honored, nought  
Save power remains.—  
A fallen angel's pride of thought  
Still strong in chains.

All else is gone : from those great eyes  
The soul has fled :  
When faith is lost, when honor dies,  
The man is dead !

Then, pay the reverence of old days  
To his dead fame ;  
Walk backward, with averted gaze,  
And hide the shame !

JOHN GREENLEAF WHITTIER.

#### CASABIANCA.

Young Casabianca, a boy about thirteen years old, son of the Admiral of the Orient, remained at his post (in the Battle of the Nile) after the ship had taken fire and all the guns had been abandoned, and perished in the explosion of the vessel, when the flames had reached the powder.

THE boy stood on the burning deck  
Whence all but him had fled ;  
The flames that lit the battle's wreck  
Shone round him o'er the dead.

Yet beautiful and bright he stood,  
As born to rule the storm ;  
A creature of heroic blood,  
A proud though childlike form.

The flames rolled on ; he would not go  
Without his father's word ;  
That father, faint in death below,  
His voice no longer heard.

He called aloud, " Say, father, say,  
If yet my task be done ? "  
He knew not that the chieftain lay  
Unconscious of his son.

" Speak, father ! " once again he cried,  
" If I may yet be gone ! "  
And but the booming shots replied,  
And fast the flames rolled on.

Upon his brow he felt their breath,  
And in his waving hair,  
And looked from that lone post of death  
In still but brave despair :

And shouted but once more aloud,  
" My father ! must I stay ! "  
While o'er him fast, through sail and  
shroud,  
The wreathing fires made way.

They wrapt the ship in splendor wild,  
They caught the flag on high,  
And streamed above the gallant child,  
Like banners in the sky

There came a burst of thunder sound :  
The boy—Oh ! where was *he* ?  
Ask of the winds, that far around  
With fragments strewed the sea—

With shroud and mast and pennon fair,  
That well had borne their part—  
But the noblest thing that perished there,  
Was that young faithful heart.

FELICIA HEMANS.

#### A PARODY ON CASABIANCA.

THE boy stood on the back-yard fence,  
whence all but him had fled  
The flames that lit his father's barn,  
shone just above the shed.  
One bunch of crackers in his hand, two  
others in his hat,  
With piteous accents loud he cried, " I  
never thought of that ; "  
A bunch of crackers to the tail of one small  
dog he'd tied ;  
The dog in anguish sought the barn, and  
'mid its ruins died.  
The sparks flew wide, and red and hot,  
they lit upon that brat ;  
They fired the crackers in his hand, and  
e'en those in his hat.

Then came a burst of rattling sound—the  
boy ! Where was he gone ?  
Ask of the winds that far around strewed  
bits of meat and bone :  
And scraps of clothes, and balls, and tops,  
and nails, and hooks, and yarn—  
The relics of that dreadful boy ! at burnt  
his father's barn. J. T. GAMBLE.

## PART XVI

# PROGRAMMES

---

TO make a programme for an entertainment is always a difficult task. First, *what* to have, and, second, where to find it, are perplexing questions which present themselves. To help solve this difficulty and answer these troublesome questions is the object of this department.

Let it be understood that variety in selections, as far as the occasion will admit, always contributes to the pleasure of the audience. Yet there is a "fitness of things" which should never be lost sight of.

The few succeeding programmes are intended to be used as samples. They may be adapted and used as they appear, or they may be altered to conform to local requirements. The compiler of this volume, with a view to aiding the user of the book as far as possible, has indicated by "*notes*" at the beginning of a large number of selections, their special adaptation to some particular entertainment or occasion. The illustrations also furnish many suggestions for tableaux, costumes and easy graceful attitudes in acting

# AN ANNIVERSARY CELEBRATION

## QUEEN'S DAY, MAY TWENTY-FOURTH

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[By enactment this day has been made a special holiday, and the following Programme is suggested for the occasion.]

MUSIC . . . . .	<i>By an Orchestra or Band</i>	
RECITATION, by reading . . . . .	<i>Canadian Loyalty and Patriotism</i>	
ADDRESS (or Original Paper)	<i>"The Queen a Model Woman and Mother"</i>	
SONG—"Home, Sweet Home" . . . . .	(or other selection.)	Page 394
ADDRESS (or Original Paper)	<i>"The Queen as Ruler"</i>	
RECITATION—"Victoria a Constitutional Sovereign" . . . . .		Page 68
MUSICAL SELECTION		
RECITATION—"Empire First" . . . . .		Page 74
ADDRESSES—"Canada and Canadians" . . . . .		Page 84
MUSIC, by the Audience . . . . .	<i>The National Anthem</i>	
CLOSING ADDRESS by the Chairman		

[This Programme may be varied to suit the age and places of those who participate. Brief essays covering the Queen's Life and Reign may be introduced, and other selections made for Recitations and Readings.]

## A NATIONAL HOLIDAY ENTERTAINMENT

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- MUSIC, "*Rule Britannia*" . . . . . By the Band
- RECITATION—"The Love of Country"  
 or "*The Power of Great Britain*" . . . . . Pages 65 and 93  
(For choice.)
- DECLAMATION—"True Greatness" or  
 "*The United Empire*" . . . . . Pages 60 and 97  
(For choice.)
- SONG: "*Maple Leaf Forever*" . . . . . By Audience
- ORIGINAL ADDRESS—"The Greatness of the British Empire"  
(Prepared and delivered by some one who speaks.) It should not last longer than eight or ten minutes  
 at most.)
- MUSIC, "*Any Patriotic Air*" . . . . . By the Band
- DECLAMATION—"Canadian Loyalty and Patriotism" . . . . . Page 68  
(Delivered by some one who speaks with dignity.)
- SONG: "*Canada the Land of the Maple*" . . . . . By Chorus or Audience
- TABLEAU—"Canada, Britannia's Favorite Daughter"  
(Let some stately matron in cap and gown represent Britannia; she may wear a felt crown and hold a  
 scepter and be seated upon a throne of state. A young girl or middle-aged woman wearing Canadian  
 colors may stand beside her, representing the young Canada, which is now representing the  
 first fruits of the land. Other and better persons may suggest themselves for this tableau.)
- DECLAMATION—"Empire First" . . . . . Page 74
- SONG—"The Soldiers of the King" . . . . . Sung by the Chorus and  
 Played by the Band

## SCHOOL ENTERTAINMENT

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A Program adapted to the close of school where a variety of entertainment is desired.

1. SONG—“*God Save the King.*” . . . . . By the School
2. ADDRESS OF WELCOME, with remarks on the progress made in the school.  
(By the Principal or Teacher.)
3. DECLAMATION—“*The Life and Reign of Queen Victoria*” or  
“*Canada and the Canadians*” . . . . . Pages 66 and 84  
(For a boy or girl of 15 or older.)
4. AN ESSAY  
(Prepared for the occasion and read by one of the pupils. A selection, from Part XV, as a reading may  
be substituted.)
5. SONG—*Selection from the School Song Book* . . . . . By the School
6. DECLAMATION—“*Baby in Church*” . . . . . Page 194  
(For little girl.)
7. “*Doll Rosy's Bath*” . . . . . Page 290  
(For boy or girl.)
8. AN ESSAY  
[Prepared for the occasion and read by one of the pupils. A reading may be selected instead.]
9. SONG, . . . . . By the School  
[To be selected from Musical Department of the book, or from other song already prepared.]
10. DIALOGUE—“*Failed*” . . . . . Page 327  
(For boy and girl.)
11. RECITATION—“*Pegging Away*” . . . . . Page 270  
(For boy or girl.)
12. FAMILIAR QUOTATIONS  
[To be selected from pages 404-414, or from many choice selections in this book, and recited by  
one or more of the class, each called upon.]
13. SONG, . . . . . By the School  
[To be selected from Musical Department of the book, or from other song already known.]
14. CLOSING ADDRESS . . . . . Page 299  
(For boy or girl.)

NOTE: This is only a simple program. The teacher should select the order for points of need, and endeavor to bring in all the pupils in some way, so that the one often called upon will not be disappointed.

# CHRISTMAS ENTERTAINMENT

Programme suitable for Parlor, Church or Sunday School where children take part.

1. SONG—" *A Christmas Song*" . . . . . Page 382
2. SELECTION--From Scripture . . . . . Luke 2: 8-20  
[The Shepherds and the Angels.]
3. RECITATION - "*Nobody's Child*" . . . . . Page 190
4. RECITATION--"*The Bells*" . . . . . Page 158
5. SONG--Solo  
[To be contributed for the occasion.]
6. RECITATION--"*Building and Being*" . . . . . Page 251  
[May be read or recited.]
7. DIALOGUE--"*A Home Scene in the Chaplain's Family*" . . . Page 333  
[A dialogue for four girls.]
8. SONG, by the Children  
[Selected from some familiar hymn.]
9. READING--"*How Prayer Was Answered*" . . . . . Page 253
10. RECITATION--"*A Twilight Story*" . . . . . Page 442
11. RECITATION--"*Katie's Wants*" . . . . . Page 289  
[For a little girl of 6.]
12. RECITATION--"*Christmas Has Come*" . . . . . Page 292  
[For a little girl of 6 or 7.]
13. QUOTATIONS  
[Let each one of a class or a select few read quotations suitable to the occasion. To be selected from  
scripture or this book.]
14. CLOSING HYMN

## PARLOR ENTERTAINMENT

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Where only a few are expected to participate.

1. INSTRUMENTAL MUSIC

2. READING—“*In Margel's Garden*”

3. A DIALOGUE—“*The Interviewer*” . . . . . Page 236

4. READING OR RECITATION—“*Leedle Yawcob Strauss*” . . . . . Page 208

5. INSTRUMENTAL OR VOCAL MUSIC

6. READING—“*In the Bottom Drawer*” . . . . . Page 179

7. A FARCE—“*Courtship Under Difficulties*” . . . . . Page 350  
[For two gentlemen and one lady.]

8. READING—“*Two Gentlemen of Kentucky*” . . . . . Page 418

9. A RECITATION—“*From the Sublime to Ridiculous*” . . . . . Page 321

