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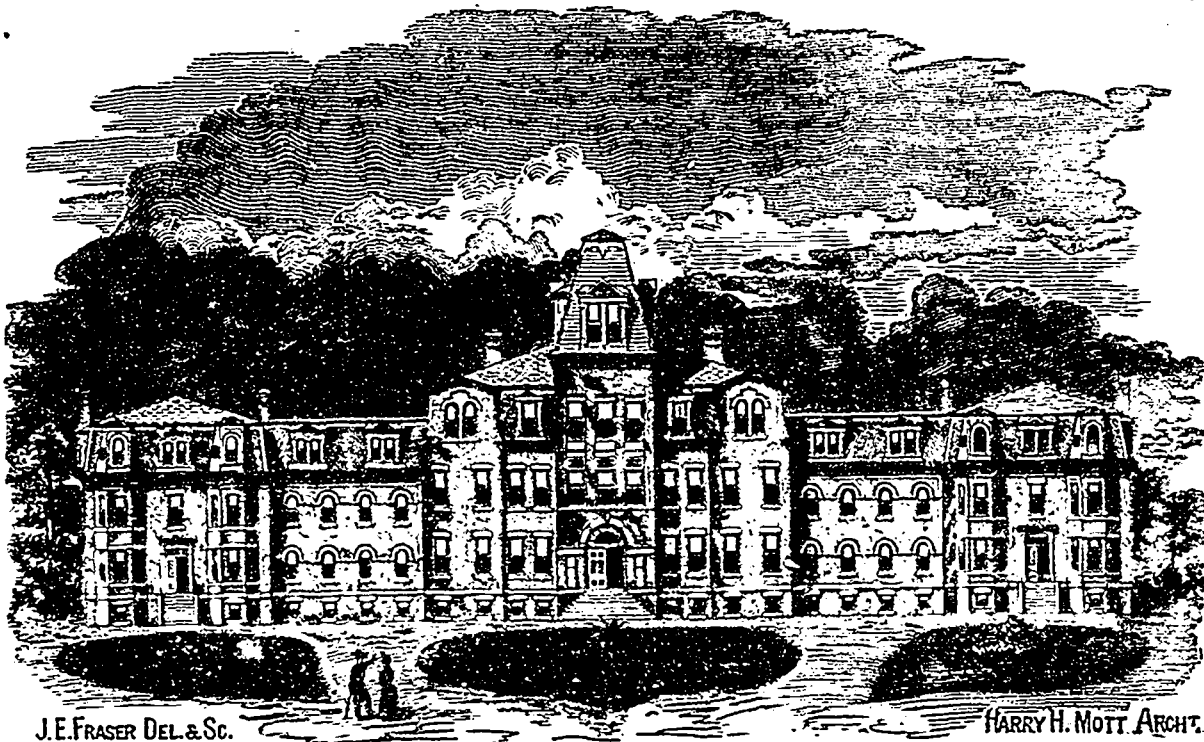
THE SEMINARY BEMA.

No. N. B. M. E. V.

Vol. I.

ST. MARTINS, N. B., MARCH, 1890.

No. 4.



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HARRY H. MOTT ARCHT.

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THE SEMINARY BEMA

Vol. I.

SAINT MARTINS, N. B., MARCH, 1890.

No. 4.

* The Seminary Bema *

— EDITED BY —

THE STUDENTS OF THE UNION BAPTIST SEMINARY,
And Published Monthly during the School Year.

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Single copies 10 cents.

EDITORS:

S. B. STARRATT, '90,	ALICE PRICE, '90
F. N. ATKINSON, '91,	BERTHA ROBERTSON, '91,
G. C. TREFRY, '90,	MAMIE KEITH, '92,

Subscriptions and all other business communications should be sent to F. N. ATKINSON, Sec. Treas.

On the evening of February 14th, Toronto University was destroyed by fire. Preparations had been made for the annual conversazione, and just before the guests began to arrive at 7 o'clock, the fire broke out. The building not being supplied with a sufficient number of gas jets to light it on special occasions, lamps were used. Two men were carrying upstairs a rack in which were half a dozen lighted lamps, when the man at the lower end became frightened that they might fall, and dropped his end. The oil quickly spread over the steps and in a short time the building was in flames. The library, valued at \$100,000, and the museum, with its valuable specimens and curiosities, were all destroyed.

The *Argosy* says: "The University was originally called King's College. It was founded by a royal charter from George IV. in 1827. During the ensuing year it received, as an endowment, a portion of land set apart for educational purposes by George III. The Royal Charter has been modified to some degree by various acts passed by the Legislatures of Upper Canada and Ontario. In 1853, an act was passed in which the determination of all requirements for degrees, the appointing of examiners, and conferring of degrees was assigned to it. By an act in 1837, the University was recognized with faculties of Arts, Medicine, and Law. The building lately destroyed was built in 1860, under the presidency of Sir Daniel Wilson. W. G. Storm was the architect."

In the burning of Toronto University, that city has sustained a loss estimated at over \$500,000. This insti-

tution has for many years ranked as one of the higher seats of learning in the Dominion, and the loss of such a building and furnishings, by marked carelessness, should be a warning to those who have charge of the lighting of similar institutions.

THE Winter Term is now drawing to a close, and the Terminal Examinations are near at hand, in fact, have in some branches already been held. Those who have been up for trial and have run the gauntlet all right so far, are filled with feelings of relief and gladness, and are now ready to devote all their energies to preparing for what is yet to come. Those whose trials are still all before them, are oppressed with a sense of anxiety and dread—a sense of uncertainty and doubt—which keeps their nerves upon the strain, and will hold them in a state of dreary suspense until the end.

But when it is finally made known who have, and who have not withstood the test, the reaction will come. The successful ones will be filled with joy; the unsuccessful, with regret. For the former there spreads out a future of hope and brightness—hope of progress towards the end for which they are working—and bright prospects for the life that they have chosen. For the latter all is discouraging; they have before them the dreary prospect of a mere repetition of the last term's work, beside having a whole term counted as *almost* lost. We say *almost* lost because it will not be quite all loss, even though it be the worst of failure. If nothing else, experience has been gained, and experience to the wise is inestimably valuable. If mindful of this fact, they will find that, though missing much, they have still gained much. But incomparably more than this will be the gain of those who have been so fortunate as to pass their examinations in a successful manner. These will have the satisfaction of knowing that they have been rewarded for all their work of training and hard study, and now can take a new start, with better opportunities than ever before, for the acquirement of the knowledge which they seek. We have assumed that some will fail, as is only reasonable to expect in a school as large as this, but we sincerely hope that such will not be the case; and we believe that if all will only give themselves to their work with earnest endeavour and attention, they will be enabled to secure a fair degree of success. Therefore, we urge all to do the best they can, that they may gain the greater satisfaction.

SUNDAY AT THE SEMINARY.

INSTEAD of being a long wearisome day, as some might think, it is one that is anticipated with great interest. We have breakfast at 8.00 o'clock, or a half hour later than other mornings; then at 9.00 o'clock, all those that wish gather in the Chapel, where a prayer meeting is held. This is one of the most enjoyable periods of the day. Between this service and the ringing of the Church bell there is an interval of a half hour. At 10.45 o'clock we assemble in the Main Hall, where we form in line, Prof. Wilkinson leading the young ladies, and Prof. March the young gentlemen.

It is about a half mile from the Seminary to the Baptist Church, which most of the students attend. This is a very handsome building, situated on the main street, about the centre of the town, and the inside as well as the outside makes a very attractive appearance. It contains a large audience-room and vestry of the same size, in which is held Sunday school, prayer meetings, religious entertainments, etc. The audience-room is surrounded by a gallery, in which the students sit. It affords a very fine view, and we all feel delighted that we have such a comfortable seat. In the tower is a bell which tolls forth the time for services, and also the Town clock, which was presented to the church by Captain Masters. These certainly are great advantages to the public.

We get home from church at 12.30 o'clock, and have dinner at 12.45 o'clock. From 2 to 3 o'clock is one of the brightest and happiest hours of the day; during this time we are assembled in the chapel, and have our Bible school. Our Superintendent is Dr. Hopper; Assistant Superintendent, Prof. Warren; Secretary, Miss Wilkinson, and Treasurer, Miss McLeod. We use the International lessons, and carry out the form of service laid down for Sunday schools. Prof. March leads the singing, which is generally excellent, and although our instrumental teacher is not with us we have a good substitute, and this part of the service is certainly very entertaining. The teachers are as follows: Profs. Warren, Trefry, Wilkinson, McLeod and Mr. Atkinson. After this we have time, if we wish, to prepare for the service held at West Quaco, which occurs at 3.30 o'clock. A number from the Seminary generally go over, and one of the ministerial students preaches. This church is situated about a mile from the Seminary, just a pleasant walk. It is a very comfortable little church, and has in connection with it an interesting Sunday school, superintended by our estimable Deacon J. S. Titus.

Tea is at 5.40 o'clock and at 7. Services are held in the village churches, in which attendance is optional.

After we return we generally close with a service of song. The gentlemen either invite the ladies to their parlour or the ladies invite the gentlemen to theirs. After this we retire, feeling very much satisfied with the way in which our Sunday is spent.

RECITAL.

THE large and attentive audience that assembled in the Academic Hall, on Thursday evening, March 6th, was favored with one of the best recitals yet given in the Seminary. Those who took part show marked progress in their respective departments. The exercises were certainly a credit to both professors and students. The following is the programme:

Instrumental Duet—"Infantry March," Misses Calhoun & Keith
 Reading—"Taking an Elevator,"..... Miss Patten
 Vocal Solo—"Palm Branches,"..... Mr. E. A. Titus
 Instrumental Solo—"I Puritani,"..... Miss Trites
 Reading—"Curfew Bell,"..... Miss Robertson
 Vocal Solo—"Last Night,"..... Miss E. Kate Hopper
 Instrumental Duet—"Tancrede,"..... Misses Gross and Steeves
 Reading—"Jimmy Brown's Sleigh Ride,"..... Frank Baird
 Vocal Solo—"In old Madrid,"..... Miss Robertson
 Cornet and Piano—"Marche au Flambeau,"

Mr. E. A. Titus and Miss Vaughan
 Reading—"Fall of Pemberton Mill,"..... Miss Patten
 Quartette—"Oh hush thee my baby,"

Misses Robertson and Bridges, Messrs. Titus and March

The instrumental duets were especially worthy of mention. "Tancrede," by Misses Gross and Steeves, being perhaps the better of the two. Miss Patten's first selection was well received, and she responded to an encore with "The Philanthropist's Family." Mr. Titus acquitted himself creditably in both his selections, his cornet solo being spoken of by some as the gem of the evening. This is his first appearance as a vocalist this year, and we are pleased to say his improvement is marked. Miss Trites' instrumental solo was very good, and the applause plainly showed it was appreciated. Miss Robertson received an encore to both her reading and her solo. Miss Hopper's solo, "Last night," was nicely rendered. Master Baird's reading was good, but a little more preparation would have made it excellent. Miss Patten's second selection, "The Fall of Pemberton Mill," though an old one, was given with such expression that it appeared really new. The quartette, "Oh hush thee my baby," was good. Prof. March deserves much credit for the rapidity with which he has brought these voices to their present condition.

At the close of the entertainment ice cream and cake were served. The sum of \$50 was realized, which amount goes toward the furnishing fund.

MASONIC "AT HOME."

THURSDAY Evening, February 28th, saw a large company assembled in Masonic Hall, in response to invitations issued for an "At Home." The lodge room was beautifully decorated with evergreen, and flags were tastefully draped here and there, while from loops of evergreen hung Chinese lanterns of all shapes, sizes and colors. Among the guests from a distance were Misses Gunn, Goddard, Barnes, and Mr. Park Melville, Mr. and Mrs. McFee, Miss A. Prescott and S. V. Skillen. Among those from the Seminary were Prof. and Mrs. Warren, Professors Wilkinson, McLeod, Hopper, Vaughan, Patten, Trefry and March; Misses Vaughan and Rourke, and S. B. Starratt. The audience was favoured with the following programme:

- Selection—"The Dearest Spot".....Cornet Band
- Reading—"The Toodles".....W. E. Skillen
- Solo—"O Happy Day".....Miss Fannie H. Barnes
- Selection—"Westwood".....Cornet Band
- Reading—"The Old Actor's Story".....Miss Patten
- Solo—"Best of all".....Prof. R. A. March
- Selection—"Black Hills".....Cornet Band
- Solo—"Watching".....Miss Gunn
- Piano Solo—"Caprice".....Miss Emma Godard
- Selection—"Take me back".....Cornet Band
- Reading—"We meet upon the Level, we part upon the Square."
W. E. Skillen
- Sacred Selection—"Ring the Bells".....Cornet Band
God save the Queen.

The band appeared on this occasion for the first time since its reorganization, under the direction of W. E. Skillen, Esq., who appears to be the right man in the right place, and we hope as the evenings grow warmer it will, as of yore, favor the friends at the Sem.

The vocal solos of Misses Barnes and Gunn were almost faultlessly rendered, and reflected credit on both performers. Miss Godard's instrumental solo caught the fancy of the audience, and received the only encore of the evening, to which she gracefully responded. Miss Patten seems to gather more inspiration from an outside audience than from one in the Seminary, for we never heard her equal her effort of Thursday evening. Prof. March, owing no doubt to a slight cold, did not sing as well as usual, but the hearty applause which his selection elicited plainly convinced its appreciation.

After an excellent course of refreshments had been served the company broke up, all proclaiming it a most enjoyable evening.

ACKNOWLEDGMENTS,

Amos Mallery, J. A. McIntyre, Jessie Wallace, Rev. Mr. Porter, Mrs. Fred. Lewis, Mrs. Capt. Masters, A. H. Crowell, Blanche Fownes, James Stevens, G. R. Smith, J. McKinnon, Ida Sandford, Charles Brown, Mrs. N. C. Calhoun, Mrs. I. E. Bill, Mrs. Lizzie Titus, 50c. each.

EXCHANGES.

The Acadia Athenaeum is at hand on time, as usual. We are pleased to note the excellent quality of the matter contained in its pages. Its editorials are clearly, sensibly and seriously written, and show a patriotic devotion to the interests of the college with which it is connected, beside taking a general interest in educational advancement. The rest of the matter is of a like good character. We welcome it as one of our most valued exchanges.

We are pleased to welcome to our table *The Argosy*. Its pages are filled with ably written articles upon various topics, and all of a generally interesting nature. The editorials are practical and to the point; the exchange and personal columns full, the funny matter abundant and of a most amusing character. We found great pleasure in its perusal, especially the article on Education. Thanks for good wishes.

The Dalhousie Gazette still keeps up to its usual standard. We notice, as an important feature of its make up, a critical review of a Drama, written by Lieut.-Col. John Hunter Duvar, of P. E. Island. Work of this kind, though not of common order amongst our college papers, should be encouraged and cultivated to a greater extent than it now is. We believe the *Gazette* to be on the right track, and we hope to see others following its example.

The University Monthly is before us. It presents a very neat appearance, and we might say that appearance is not all. It contains a great deal of solid matter, and hence, is worthy of careful consideration. The correspondence and biographical sketches are both of a class to make them acceptable to all readers. Its editorials are forcible and well written, and give evidence of soundness and principle. We are much pleased with its general arrangement and diction.

Kings College Record is as usual. It contains much that is good. Some of its selections are fine and should receive careful attention. Its other matter is well gotten up and displays the ability of those to whom it owes its publication.

The Campus is here as breezy and funny as ever. They, the editors, evidently make a specialty in the comic line, and certainly to those who can understand the jokes, they must prove a great source of merriment. However, though a great deal is Greek to us, we look wise and think we enjoy the fun even though we do not see the point. This is what is called appreciative humor.

A welcome weekly visitor to our sanctum is the *Maple Leaf*. This paper, though not a college journal, is none the less acceptable for that. We receive it as one of our dearest friends, and hope to ever find it as

broezy as at present. It is a nowsy, live and stirring paper, and one that we can and do conscientiously and cheerfully recommend to our friends as worthy of regard.

PERSONALS.

THE many friends of Dr. I. E. Bill will deeply regret to learn that he has recently been stricken with paralysis. For several days one side was so affected that he was unable to speak, but we are glad to learn that he is slowly recovering. The venerable doctor is nearly 90 years of age, and for some time past has been very feeble.

Dr. Hopper and lady recently visited Woodstock, where he dedicated a Church and raised a debt of \$800, besides saying a good word for the Seminary.

Mrs. Mott is visiting her parents, Dr. and Mrs. Hopper, at the Seminary.

Mrs. Scribner recently visited the city.

Mr. Long has lately brought his wife to the Seminary. We are pleased to welcome amongst us the spouse of our much esteemed fellow-student.

ANNIVERSARY.

On Tuesday evening, March 11th, St. Martins Division, S. of T., celebrated its 28th anniversary. Some twenty members of Hampton Division were present. W. P., J. B. Hodsmyth, in a short address extended a hearty welcome to his brother workers and all visiting friends, after which an interesting programme was rendered. Addresses were given by Colter White, Esq., Hampton, Prof. W. H. Warren and Rev. Wm. Parker. After the entertainment tea was served, and heartily enjoyed by all. The Division is in a prosperous condition, having over 200 members enrolled.

A PRIZE MEDAL.

Dr. Geo. A. Hetherington, of St. John, has offered a Medal to be awarded to the student who passes the best final examination in all the subjects required for graduation under the following conditions: The student must have attended at least one full year, immediately preceding examination, at the the U. B. Seminary, and must make at least a general average of 75 per cent., and not less than 60 per cent. in any one subject. As the prize is given for general proficiency, it will only be awarded when the competitor gains the above standing.

J. A. S. Mott, Esq., of the Customs, St. John, has offered a prize of books to the student who passes the best examination in English Literature.

FESTINALENTE.

"**H**ASTEN slowly" is a motto worthy of its classical origin. It gives advice which should not be disregarded by the student who desires to rise above the common level. The feverish haste with which we are inclined to perform the work assigned us, is not conducive of the best results. A little done well is better than a great deal accomplished in an unsatisfactory manner.

The age in which we live is one of ceaseless rush and hurry, and its restless spirit effects every department of social life. No person feels this influence more strongly than the ambitious student. In starting out in his course of intellectual training, he is appalled at the magnitude of the work to be performed, the variety of studies to be mastered, the number of books to be read, and the formidable character of the difficulties to be surmounted. His first impulse is to turn away hopelessly from even the attempt to compass an undertaking so stupendous. The second impulse is to rush into the arena, hasten over the ground as rapidly as possible, and console himself with the consciousness that he has at least gone through the customary forms of an academic education. In pursuing the latter course he learns by a painful experience that the brain, like the stomach, becomes permanently injured by the too great variety and excess of the pabulum with which it is supplied.

The same fatal mistake is made by the intelligent reader, who attempts to make himself familiar with all the books which a printing age has placed before the public, or to go over the entire range of human knowledge, and who, therefore, hurries on at railway speed from subject to subject and from volume to volume, hoping, in the course of a short lifetime, to learn all that can be known. Such a student, like the boy in the fable, discovers, sooner or later, that in attempting to grasp all, he has really succeeded in securing nothing. With just enough cramming to destroy his normal appetite for knowledge, he finds himself to be a mere novice and smatterer in the realms of science and literature.

The antidote for all this evil is found in our motto, "Festina Lente." Inasmuch as life is short, and much is to be accomplished by us, if we are to rise in the scale of intellectual life, it is necessary that a reasonable degree of haste should mark our efforts in the line of self culture; but, on the other hand, we should proceed just slowly enough to perform our work thoroughly and intelligently. In this way we shall enjoy the mental discipline connected with our studies, and we shall be conscious of an ever increasing power to grasp more

fully and strongly the grand general truths which form the very foundation of universal knowledge.

The range of profitable study for each individual is comparatively narrow, and he is wisest who most closely confines his attention to that range. Our Seminary curriculum is sufficiently broad for an academic institution. Those students who carefully and thoroughly perform the work laid down in our course, hastening slowly in their intellectual training, will, in coming days, be found well qualified to fill the positions in social life which are even now awaiting their service.

W.

HOW DOES THE DRIVE COME DOWN THE ST. JOHN?

Hear the jam breaking,
Like earth it is quaking,
Heaping and sweeping,
Creaking and squeaking,
Crumbling and rumbling,
Grumbling and mumbling,
Shooting and scooting,
Trees uprooting,
Carrying down,
Nearing the town.

And jaming and rising and falling,
And men shouting out she's a-hauling,
And toddling and cobbling and bobbling,
And "all hands" for the shore hobbling.
And rearing and tearing and scaring,
And flying and flaring and flaring,
And then the "Boss" might be swearing,
And others would then be not caring,
While cutting and casting and canting,
And humping and leaping and panting,
And screeking and scraping and scouring,
And forming ridges and tearing out bridges,
And piling and pitching and parting,
And into the back channels darting,
And causing the "green hands" some "sacking,"
Who in muscle must then be not lacking,
Old hands must do the jam-cracking,
Till spreading and sprawling and looming,
They all safely arrive at the booming,
At once and together the drivers are gone,
And this way the drive comes down the St. John.

WANTED.

Some one to give us \$5,000 to finish the upper story of the Seminary, and to grade and beautify our Campus, and build necessary out-buildings. The success of the Seminary has made the finishing of the upper story a necessity in order to accommodate the students who wish to attend. Will some friend soon help us in this matter and secure the lasting gratitude of many who will reap a blessing from the gift. Think, pray, act.

PHILOSOPHY OF RENDERING.

THE true teacher is one whose mind is always searching for the best methods by which he can lead his pupils to reach the ideal he has placed before them. This can only be done by successive stages of development, as the study of all forms of art, so far as methods are concerned, should be progressive.

In order to find the best methods we must first understand the order of the development of the human mind.

A child before he arrives at an age when he can be taught is simply a little palpitating mass of animation. Soon he shows an attraction toward all surrounding objects. Next he shows a greater attraction for some things than for others. His hands clutch at and retain certain objects. He now enters the period of development where he makes selections, and thus is born the power of choice. Objects which at first appeared to him as a mass, now begin to stand out clearly one from another, while the child begins to separate and to compare. Thus the brain of the child passes through the successful stages from simple animation to attraction, to selection or choice, to separation or analysis. This principle of evolution operating along the same lines is found in the race as in the individual. All history, all religion, all government, all forms of art bring their testimony of this truth, and in each the scholar may find these successive stages of development.

Dr. C. Wesley Emerson, President of Munro College of Oratory, Boston, has applied these principles of natural evolution to the study of oratory: The orator must illustrate in his art the same steps of progress which govern the growth of other arts. In all things he must stimulate and not repress normal growth.

The progress of the human mind can be illustrated only by that which is vital, not by anything mechanical. Mind reacts upon whatever is given to it according to the divine laws of its own organism. The human mind, like the plant, must exhibit vitality in abundance before it finds a higher and more complex manifestation. If, then, the student of expression is to climb Nature's own ladder in order to attain the heights, what are the rounds by which he must ascend?

First, he is to be taught to respond with *animation* to his own thought, not to the thought of another. The animation will at first be manifested in crude form, full of roughness and stamped with the impress of struggle.

The next point to be attained is an indication of ease in the voice. *Smoothness of voice* without the loss of its animation is to be acquired, for, in all steps of the pupil's evolution he is constantly to add, never to lay aside anything previously gained.

In the second stage, therefore, the pupil will display smoothness and ease in animation. In the perfection of the second stage, the pupil's voice will manifest animation in a form so pleasing that it will seem neither forced or artificial.

Now the time has come when the pupil's mind should be directed to the thought in its details. His attention hitherto has been occupied by the composition as a whole. But, as his interest is directed to the details of the thought, we find him beginning to give greater or less volume to the parts as his mind reacts upon them. Thus we find that all unconsciously to himself, the student is growing into an expression of emphasis in the form of *volume of voice*.

A more intense concentration upon the parts causes the student to make much of certain words and phrases. He seeks to gain the attention of his hearer upon the thought of giving greater distinctness of utterance. Here he should be allowed to dwell for the purpose of developing a perfect articulation.

The student's own mind, in its desire to impress the thought, is prompting him to accurately *form the elements of speech*.

It is natural for the mind to grow toward beauty in appreciation and in expression. The student in his upward march will be impelled by the desire to form elements not only with accuracy, but with beauty.

The natural instinct to impart beauty to his forms of expression will lead the pupil to impart a new element, and one of which he has made but slight use, viz. *curves or musical slides*. His voice will glide from one pitch to another and thus emphasize more than by slides than stress. Music is the form of expression to which the soul naturally resorts when most highly inspired by the beautiful. Through the slide the soul expresses the tune of the thought. For a time there is but little life in this slide, and the pupil touches it with uncertain stroke; but the music itself quickens him, and as a next step he infuses life into the slide until it becomes a *vital slide*.

Thus far the slide seems to exist merely as a gratification of the craving for the beautiful. It has little purpose. Soon, however, the soul asks itself the question, What is the motive of the author? There is born a purpose in the music. Emphasis appears in new garb, and as the pupil approaches what he feels to be the purpose of his composition, he will display gradations in volume without having the effect of the slide. We have now attained *slide in volume*.

Now the student's desire to impart the purpose of his author will call for such concentration of mind upon the composition as to arouse the imagination to activity.

The imagination is the eye of the intellect. Now *pictures* come before the mind of the pupil. They are partially obscure at first, but become more and more clearly defined under the strong light of mental concentration, until these pictures stand clearly forth, not only in the boldness of their outlines, but in the minutiae of their details.

These pictures are the generators of new life. The imagination itself becomes a source of life, and the result is *vitalized pictures*. At this stage of advancement comes a desire to give to others the pictures in the brain of the student, and to present them in their true form and color. From this desire comes an appreciation of *taste* in style.

Taste, too, is a function of the imagination, but not first in the order of evolution. From display of taste to the next step is an easy graduation.

He who roams in the fields of the imagination until this other world becomes a world of realities, observes that some of the landscapes are fairer than others, and he becomes absorbed in noticing the *relation of values* that these pictures sustain to each other. The leading of his own mind gives the desire to reveal to others the different values between the pictures before his mental vision. He must now speak to the imagination of others. The first manifestation of this element in the art of oratory will be the *pause*. The reader pauses, not because he chooses, but because his pauses are the loop-holes through which the pictures shine forth.

The mind is now alive to the joy of revealing, of giving others that with which it has been impressed. Out of giving comes the *creative power*. It first appeared as a certain generosity, but with it is kindled a feeling of sympathy and love for our audience, a manifestation of *magnanimity*.

The atmosphere of magnanimity will develop in the reader until he will seem to lose himself in his audience, as he blends his thought and sympathies with theirs. The being of his auditors is added to his own, until reader and audience are as members of one body. He feels the inspiration of leadership, and *purpose* asserts her sway. Now, we ask, "What purpose?" and the answer comes, the purpose of finding a higher and nobler expression in seeking the good of others. As the reader becomes absorbed with this thought, the mind becomes more active, and realizes that it is the highest condition of the soul to obey the law, and the grandest is to try and help others to see that "freedom is born of obedience"; that "the truth shall make them free." If we obey these laws, we will be fulfilling the words of Christ in the highest and broadest sense.

S. J. P.

TREASURES OF THE ENGLISH LANGUAGE.

“BOOKS,” says Milton, “are not absolutely dead things, but do contain certain potencies of life in them to be as active as that soul whose progeny they are.” To bring one's self into direct personal intercourse with the arts and sciences, which flourished in such grandeur in the times when first Greece, and then Rome, controlled the world by her power, it is necessary that the books, those “orphan remainders” of the great minds of those times, should be read in the original. To very many the delights of a classical study are denied; but to all of us the English language, embalming and treasuring up in books the life blood of many master spirits, lies open. In a good book is stored up the best thoughts, the noblest ideas, and the grandest impulses of a master mind. It is the immortal part of himself that the writer leaves behind him.

The whole nature and character of very many more are moulded and formed by what they read. Ideals are formed, in the following out of which men have gained that development so necessary for the right use of the abilities bestowed upon them by a munificent Creator. But it is a necessary condition that these ideals should not be deformed ideals; but that they be the embodiment of what is good and noble; for when a man sets his aim he bounds his possibilities.

The central mind in all Grecian History is Socrates, a man centuries beyond his time and one who embodied in himself almost Christian virtue. Misunderstood by his countrymen, he became the victim of their error. But Socrates lives in the dialogues of Plato, his faithful pupil, who caught and treasured up every word that fell from the lips of the man who to him was a model of wisdom and virtue.

There can be no doubt that personal intercourse with such minds as these must tend to develop the better part of our natures. There can be no doubt that a study of the original is preferable to a study of translations; for to all translators there is the fundamental difficulty of finding a word in our language to correspond exactly with one in another. However, for the average student, a translation is a sufficient medium through which to seek the hidden treasures of the minds of long ago.

But in our anxiety to bring ourselves into fellowship with the great minds of Greece and Rome, let us not forget the minds that have made our own language the literary language of modern times. Our language is overflowing with good literature which must tend to develop in us that which is good and noble, and which

must of necessity broaden and elevate our minds and make them more and more copies of that mind in which we all exist.

Through all ages the English language has been growing and increasing in power; so that now, having passed through period after period of literary richness, it stands unrivalled by any language, either ancient or modern. In breadth and power of expression the languages of Greece and Rome are notably inferior. In delicacy and in power of setting forth the niceties of subtle ideas, our language stands on an equality with even that of Greece.

A language contains to a great degree the story of a country's resources, all the nature of its soil, all the habits of its wild beasts, all the character of its inhabitants are stored up year after year by this great social necessity, the language. If we consider the history of our own land and people, a study worthy our powers, we can nowhere study it to so good an advantage as in the study of the language.

Our land has not been wanting in the minds which are necessary to make that language a power for the development of the better side of man. Shakespeare, that myriad-minded man, who understood the weaknesses and frailties of mankind, as well as those grander qualities, which make us understand that man was made with a mind akin to God's, has left us works by the study of which we are better able to grapple with the responsibilities and trials which exists to a greater or less degree in the life of every man. Shakespeare alone has made our English worthy the most careful study, the most profound thought and the most earnest consideration of the acutest intellects of the day.

SOOT

RESPIRATION.

SHAKESPEARE says: “Set the teeth and stretch the nostrils wide.” The public seem apparently ignorant of the importance of nose breathing. Physicians rarely appreciate this as the literature on the subject is exceedingly meagre. Nature provides all creatures with canals for breathing and likewise passages for food. Birds' nostrils open on the back of the bill. The opening is covered with a soft down which serves as a protection to the nostril. Man is by nature a nose-breather. Mouth-breathing is caused by some impediment in the nasal organs or by habit. All animals from birth breathe through the nose. During sleep the infant closes the mouth. Hansel, a distinguished American scientist, says that all healthy infants sleep with closed mouths and with the tongue in contact with the hard pallet. Out of 328 cases he found


296 with the mouth shut and the tongue against the hard pallet, the mouth acting no part as an air passage.

The nose is the most prominent feature of the face, and is said to indicate more clearly the character of the individual than any other organ of the body. It consists of a cartilaginous and bony matter and lined by a sensitive mucous membrane. It has two openings, viz.: Nostrils separated by cartilage and a bone, viz. Vomer. The nose serves several important functions: 1st, as a channel to the lungs; 2nd, organ of smell; 3rd, as a resonator for the voice; 4th, as a channel through which the secretions of the lachrymal gland escapes after lubricating the surface of the eyelids.

The nose is closely related to respiration; during inspiration by the nose the air is warmed in its passage, and long before it reaches the lungs it has gained the temperature of the body, while, when allowed to pass to the lungs by the mouth, it enters far below the temperature of the body. The down of the nostril acts as an impediment which prevents dust and many other atoms entering, which in course of time would develop into lung and bronchial troubles. It has been asserted that a man can, with closed mouth, inhale emphatic air in the bottom of a well for some length of time without injury, but as soon as the mouth opens he expires.

Man, civilized, cultivated and refined is the only creature that breathes through his mouth. The savage races breathe through the nose and sleep with the mouth closed by instinct. Catlin says: "The Indians press the infants' lips together during sleep." Constant breathing through the mouth has been known to produce fatal effects.

MOZART.

OLFGANG MOZART was born at Salzburg, Jan. 27th, 1756. He was one of the greatest musicians the world ever produced. His father was Leopold Mozart, a violinist of very high repute. Mozart's career as a musician began when he was three years old. His first compositions were written when he was between four and five. (One of these was a concerto, and was said to be so difficult that no one could play it. At five he performed in public for the first time. In his sixth year his father took him, with his sister Maria, on a musical tour, and they were received with great favor by most of the sovereigns of Germany. In the year 1763, the whole family started again; Wolfgang now sang, composed, played the harpsichord, organ, and the violin, winning golden opinions everywhere. In Paris this year he published his first compositions, two sets of sonatas for the harpsichord and violin, returning to England, April 10th, 1764.

On the 27th April, and the 19th May, he appeared before the royal family with immense success, accompanying the Queen in a song, and playing anything the King set before him. As might naturally be expected, the treatment which he received was the most gracious which had been given him by any of the royalty before which he had performed. "Our treatment here," says Leopold Mozart, in one of his letters, "exceeds all of our previous experiences. We could not believe ourselves in the presence of the King and Queen of England, so friendly were their manners." While in London he made his first attempt at the composition of a symphony, published a third set of sonatas, dedicated to the Queen, and wrote an anthem for four voices, entitled, "God is our Refuge," the original manuscript of which he presented to the British Museum.

They left England on the 17th of September, 1765, for the Hague. In March of 1766 he made his first attempt at an oratorio, commanding in Holland as great a success as he had already obtained in London. At Haarlem he played upon the then largest organ in the world. In December, 1769, his father took him to Italy to complete his education. In May of the following year, while he was yet scarcely 14 years old, he played at the Conservatorio della Pietà in Naples, returning to Rome toward the end of June. The Pope conferred upon him the order of "The Golden Spur," of which he was made a cavalier, an honor which he prized more highly because, not many years before, it was conferred upon Gluck.

In July, he paid a second visit to Bologna, when the Academia Felamonica, after trying him with a very hard examination, admitted him to the rank of "compositore," notwithstanding a law restricting this preferment to candidates of at least twenty years old.

In October, 1770, Wolfgang and his father returned to Milan for the purpose of completing and producing the new opera. The progress of the work was disturbed from time to time by the miserable plots, which seem inseparable from the lyric stage, exasperated in this particular case by the jealousy of the resident professors, who refused to believe that a native of Germany could write an Italian opera, or that a boy of fourteen could manage the orchestra of La Scala, which was at that time the largest in Europe. The first full rehearsal silenced the detractors, and the first night Wolfgang took his seat at the harpsichord and directed his work amid rounds of applause. The most censorious critics were pleased.

After playing with his usual success in several other Italian cities, he returned with his father to Salzburg in March, 1771, and was commissioned to compose a dramatic serenata for the approaching marriage of the

Archduke Ferdinand, and an opera to be performed during the season of 1773. The wedding took place at Milan on the 21st of October, and the serenata, "Arcano du Alba," was produced with an effect which went far ahead of Hasse's new opera. The Empress Maria Theresa was so delighted with it that, in addition to his fee, she made him a present of a very handsome gold watch set with diamonds; and Hasse, forgetting his own defeat, said in his generous way, "This boy will cause us all to be forgotten."

During the absence of Wolfgang and his father, the good Archbishop of Salzburg, their friend, died. And in the spring of the year 1772, Theronimus, Count of Colloredo, was elected in his stead, to the dismay of all who knew his real character. The Mozart family did their best to please their new lord, and Wolfgang composed an opera in honor of his installation, but the newly elected prelate had not a taste for art and could not appreciate so great a work.

In October, the father and son again went to Milan for the preparation and production of the new opera, Lucio Silla, which was given at Christmas with decided success. These artistic triumphs were far from profitable on the money side of the question, and the Archbishop was not the man to help them in their poverty. Wolfgang was very successful in all he undertook. He was working on the "Requiem" when he died. It was completed by Luginmayer, whose task was made lighter by the instruction of Wolfgang on his deathbed.

Wolfgang Mozart died at the age of 35, on the 5th of December, 1791, from a fever, but he believed himself poisoned. He was buried in a pauper's grave and only a few of his friends attempted to follow him to his last resting place, and these turned back because it began to rain.

THE ENGLAND OF ELIZABETH.

VISITORS to Hatfield Park note with deep interest the shattered trunk of the tree under which, tradition says, Elizabeth was seated when she received the tidings of her peaceful accession to the English throne. She fell on her knees, and drawing a long breath, said: "It is the Lord's doing and is marvellous in our eyes." During all the remainder of her life she never lost sight of the fact that her own preservation and the prosperity of her reign were the direct issues of the interposition of God.

Never were the fortunes of England at a lower ebb than at the accession of Queen Elizabeth. Dragged by Philip into a useless and ruinous war, the country was almost bankrupt and had no ally save Spain. The possession of Calais gave the French the mastery of the

channel, and to English eyes seemed "to introduce the French king within the threshold of our house."

The condition of the kingdom was fully realized. "If God start not forth to the helm," wrote the council in an appeal to the country, "we be at the greatest point of misery that can happen to any people, which is to become thrall to a foreign nation." And things looked as if ere long these words would prove true, for the French king not only held Calais, but had obtained a footing in Scotland.

But Elizabeth's first difficulty was of a religious nature, and the manner in which she dealt with the subject displayed her peculiar character. She was not without her religious convictions, and often during her reign expressed them with a great depth of earnestness. But she was almost wholly destitute of spiritual emotions, for while the world around her was being swayed more and more by religious controversy, Elizabeth remained untouched. She was brought up under Henry amidst the doctrines of the older church. During Edward's reign she had heard much of the Protestant theology, and under Mary she again conformed, after a slight resistance, to the Mass. All through her reign her opinions never wavered. She displayed the same intellectual dislike for the superstition of the Romanist as she did for the bigotry of the Protestant. She viewed religious matters from a mere political platform.

One change in particular marked the nobler side of the policy she brought to the throne—religious persecution ceased, and through the entire reign none were burned at the stake save a few Anabaptists, whom the whole nation loathed as blasphemers of God and disturbers of the social order.

However, both Catholics and Protestants were eagerly watching to see which religion the Queen would establish, for no one thought any form of worship would succeed without the sanction of the State.

At the coronation service, Elizabeth took the customary oath to observe the liberties of the church and conform to the Catholic ritual. As yet no decided step had been taken to alarm or please either party. The Catholics declared that Elizabeth had no lawful claim to the throne, and that the rightful sovereign was the young, beautiful and fascinating Mary Queen of Scots. Accordingly under these circumstances, Elizabeth decided her best course lay in establishing the Protestant religion in her own country, and supporting it to the best of her abilities in other countries. And not far along in the history of her reign we read of the acts of supremacy and uniformity.

Many persons who had fled to the Continent to escape the persecutions of Mary's reign, now returned. The year 1561 found Mary of Scots back in Scotland,

where she remained for seven stormy years, then fled to England and flung herself and her infant son on the mercy of Elizabeth. But the English queen was hard-hearted, and imprisoned her for seventeen years.

During her imprisonment several plots were formed for her release and the dethronement of Elizabeth. An act was passed declaring that any person "by" or "for" whom a conspiracy was formed should be guilty of treason. A person by the name of Babington having formed a plot for Mary's liberation, she was formally arraigned and tried at her prison, and a verdict of "guilty" was returned by the jury. For some reason, either real or pretended, Elizabeth delayed signing the warrant; but at last she affixed her signature and it was sent to the Chancellor to receive the Great Seal. Next day, however, she relented, but alas! her good resolution was formed too late. The warrant had almost reached its destination, and in the gray light of a February morning, Fotheringay Castle was the scene of the beheading of the beautiful Mary Stuart, aged forty-five years. The way in which Elizabeth treated this beautiful queen leaves the darkest stain on her memory.

England's naval glory dawned in this reign, and a brilliant dawn it was. Spain, France and Portugal were finding their way into unknown seas, and England was not behind them. Among those who distinguished themselves by their naval exploits, were Drake, Fro-bisher, Hawkins and Raleigh.

Perhaps the greatest event of this reign was the defeat of the "Invincible Armada." The Armada was a great fleet sent by the Spanish king to conquer England. His chief desire was to overthrow Protestantism, and besides, he was smarting under the loss of his treasure ship, and his vanity was wounded by Elizabeth's refusal to marry him.

One hundred and thirty ships set sail from Lisbon under the Duke Medina Sidonia, while the Duke of Parma, an experienced general, set out for the coast of Flanders with an army of 40,000 men. Never were experienced officers more bitterly disappointed, for the English, with one hundred and forty small ships and 70,000 ill-trained men, gained the victory. From the start the Spaniards were unfortunate. Of all the great fleet, only about fifty-three shattered hulks crept sadly back to Spain.

English literature flourished brightly in this reign. Spencer's "Faery Queen" was published and praised. Sir Philip Sydney wrote his celebrated prose romance called "Arcadia," and William Shakespeare lived nearly all of his brilliant life in this reign:

Queen Elizabeth died at the age of seventy-two years, Her chief favorite, the Earl of Essex, had been put to death some time before, and she never recovered from the blow.

Ten days before she died she was told that the enmity of the Count and the Countess of Nottingham, and not the faithlessness of Essex, as she had supposed, was the cause of him being beheaded, and for the next ten days she refused to eat or sleep. All around her saw she must die; but she was indignant at the thought. When the Cecil declared she "must" go to bed, the word roused her like a trumpet, "Must!" she said, "'must,' is that a word to use to a princess? Little man, little man, if thy father were alive he durst not have used that word." Then her anger having spent itself, she sank back into utter dejection, and she only rallied when the ministers gathered round to appoint her successor. At the mention of Lord Beauchamp, she exclaimed, hoarsely, "I'll have no rogue's son in my seat." When James of Scotland was mentioned, she merely nodded her head, and early next morning, March 24th, 1603, ended the strange lonely life of this great queen.

TID-BITS.

"Papa."

U-B-Sem-in-ar-y, rah-rah-rah!

"Where did you get that hat?"

Exodus 20: 15.

I'm a sweet little creature.

"Crack."

Who got left at the Excelsior?

"Aimez-vous le riz, Guillaume?"

What is the matter with the cake? Has it dropsy?

Blue ribbon worn by an Irish washerwoman.

Who came near losing her rubber boot down a stream?

Who invented the Davie's Safety Lamp?

(Music Room No. 8, Saturday morning, March 8th.)
Did I hear the whisper, not "snow-white"?

A lonely walk on a beautiful moonlight night—how very enjoyable! Oh! where! oh where! was McGinty?

Patti recommends gentlemen singers to wear "blue ribbon" round their Adam's apple.

The "small boy," the elder sister's chief source of annoyance, is again on deck (!) Not too slow Louis!

Did the boys who moved the piano on Friday morning, March 7th, hear anything drop?

Professor: "Do you like chocolates, Miss —?"
 Lady S.: "Yes, darling." (She got them.)

He beating time to music with his number 10's. It stirs me to the very sole

Why should our professor scream at the mention of a mosquito? Did he bite?

Commotion in the limited circle night of the concert. Ico cream upset.

Conundrum: Why was the B flat cornet so rattled on the evening of the "at home?"

Address: Decorative Art Department, Seminary.

Found, a scrap of paper.

Your remarks concerning Mr. S — may be true. Sorry you have no ink. Write again.

Though Messrs. Tingley and Jones are not in the banking business, they have had some experience in *stock exchange*.

Was it because the front seats were of a high price, that two of the editors took a back seat?

At the concert. In front seats; first to arrive: bound to get there at any *Price*. Praise the Bridge that carries you over.

As Miss Patten's reading, "Taking an Elevator," contained a moral, may it not be termed a "Moral Elevator?"

We are pleased to note that Mr. Dewis is making such progress. He is already learning er — er leaning to *Reit*.

Why doesn't one of the young ladies in the middle year enjoy Bible study? Because they don't study the *Psalms* in that class.

One of the young ladies evidently not satisfied with the work done at No. 6, prefers to have her repairing done at other quarters.

The young lady who had a Slipp in No. 4 has so far recovered that she is not only able to run, but can Hop (per) quite briskly.

First student: "I only fainted once in my life."
 2nd student: "What made you faint then?"
 1st student: "Because I was too weak to stand up."

Boy somewhat rattled, wanting a companion for church: Say! are you going to 'Frites' to-night? Laughter and applause.

We sympathize with the gent who remains out of drill and nurses his wrath because he didn't get a commission. Better come in, old boy, and probably you may be promoted.

Prof. in Physiology: Mr. B —, what are those minute channels called which are so closely related to the veins and arteries? Mr. B — (desperately): "Vocabularies."

A nightingale one night,
 Another night a Kid,
 Wood her, oh so sweetly,
 Yes, wooed a Kat-y-did.

Instrumental duet at concert—"Ting-ley—Ting-ley—Ting-ley—Ting-ley—Mid-dy—Mid-dy—Mid-dy—Ting-ley—Ting-ley—Ting." This, of course, is a *Gross* production of the music.

One of the young ladies, who is very fond of vocal music, finding a scarcity at the Seminary, the other day, during her afternoon walk, employed local talent. Very foolishly she paid before hand, and the result was a general skip out, and she was obliged to return to the Sem. "a sadder but a wiser" girl.

Scene, Hotel de Smith: Mother to seminary girl: "I heartily approve of co-education, for my son was very bashful before he attended the seminary, but he is getting over it nicely now." Young lady retires, blushing painfully, with an invitation to "take a *Jaunt* over our way soon."

Sunday-school teacher—Now tell me what the epistles are. First scholar—I dunno. Second scholar—I does. Teacher—Well, Johnny, what are the epistles? Second scholar—The epistles are the wives of the apostles.

Happiness is ours only for the moment, while our last pangs are never dead—merely sleeping lightly, to be awakened by any careless or cruel touch.

Save up your cash is good advice, and yet it does seem rather funny that men get rich with least delay by saving other people's money.

Marie—I don't see how old Simkins keeps alive. He drinks so that he seems all the time to be fairly steeped in liquor. George—My dear, don't you know that beets are always best preserved in alcohol!

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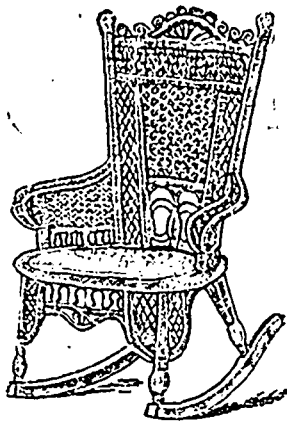
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