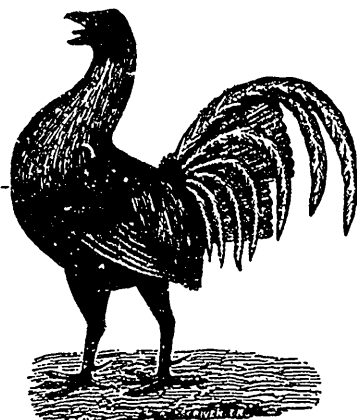


THE PORTFOLIO



**HE HA! HO HA! HOO!**

**BLACK SILKS REDUCED.**

50c. Black Silk.....now 25 cents  
 \$1.25 Black Silk.....now \$1.10  
 \$1.35 Black Silk.....now \$1.10  
 \$1 50 Black Silk.....now \$1.15  
 \$1.75 Black Silk.....now \$1.25  
 \$2.00 Black Silk.....now \$1.50

**“A RATTLER”**

Is our 25c. Colored Satin in pink, blue, white, yellow, lavender, navy, brown and old gold.

**PRATT & WATKINS, 16 and 18 James Street North.**

**THE PALACE DRY GOODS HOUSE**

14 JAMES ST. NORTH, HAMILTON.

**S. THORNE & CO.,**

IMPORTERS OF

**GENERAL DRY GOODS**

Silks, Mantles, German and French Novelties, Ribbons, Ties, Shawls, Wraps, Etc., Etc. Fashionable Dress Making and Fashionable Mantle Making, under experienced managers. Charges moderate. We always keep abreast with the times in having the right goods at the right prices.

RE THE NAME

**S. THORNE & CO.,** 14 JAMES, AND BRANCH STORE,  
 160 KING ST. EAST.

*HENRY MARTIN,*

**Teacher of Painting and Drawing**

**WESLEYAN LADIES' COLLEGE,**

HAMILTON.

STUDIO: 7 1/2 REBECCA STREET

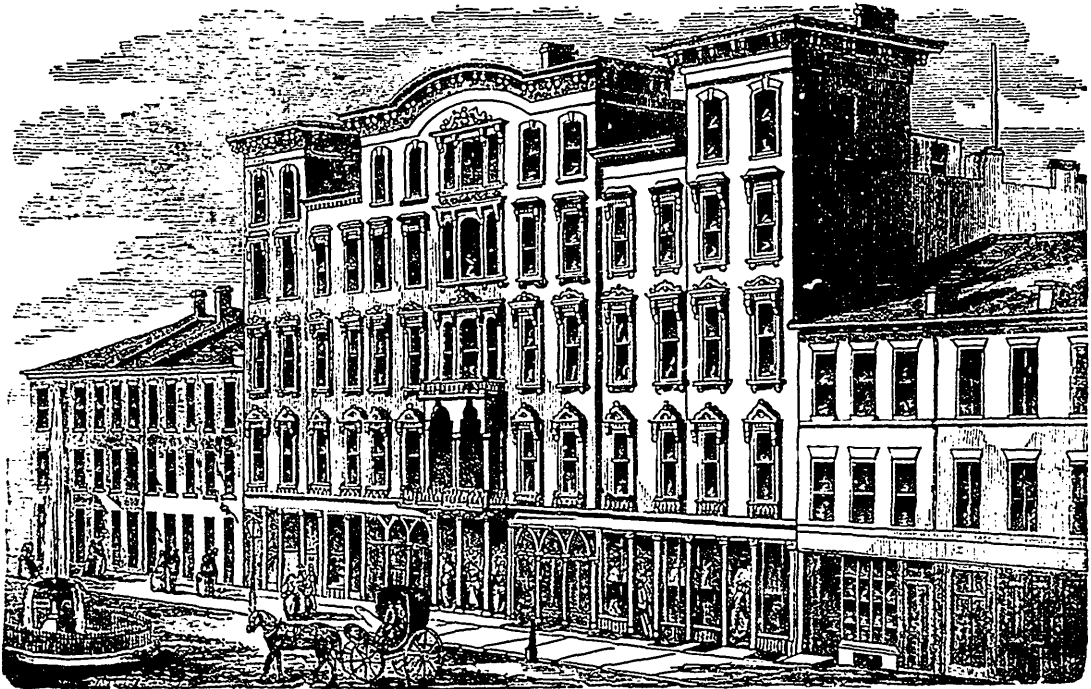
# THE PORTFOLIO.

Vita Sine Literis Mors Est.

VOL. 7.

HAMILTON, MAY, 1887.

No. 9



## THE Wesleyan Ladies' College,

FIRST TERM BEGINS SEP. 2ND. | HAMILTON, ONTARIO. | THIRD TERM BEGINS FEB. 2ND.  
SECOND " " NOV. 10TH. | FOURTH " " APR. 13TH.

**T**HIS is the oldest and by far the largest and most complete of the Ladies' Colleges in the Province. Thousands of ladies have been educated here, and our graduates in the literary course number over two hundred. The regular teaching force is five Professors and eleven Lady Teachers. Modern Languages taught by natives of the countries represented. The building contains over one hundred and fifty rooms. Hot or cold baths always accessible. Large and elegant parlors, spacious halls, skating rink, and recreation grounds. Those who know will admit that no other College in the Dominion contains such halls, bed rooms, recitation rooms and parlors, or so grand a dining hall. Each piano for practice—sometimes we require twenty-five—has a separate room. Our location gives to our pupils advantages that can be obtained only in cities. These are enjoyed daily under a constant and careful supervision. The health of our pupils is always remarkably good. No college in the Dominion has a better health record.

For Particulars, Address the Principal,

REV. A. BURNS, D. D. LL., D.

THE PORTFOLIO.

---



*CHICKERING & SONS, STEINWAY & SONS,  
HAINES BROS, ERNEST GABLER,*

AND OTHER RELIABLE MAKES—New and Second-hand.

---

*A Full and Complete Stock of Music and Musical Merchandise*

---

**ESTEY & CO'S ORGANS.**

---

**A. & S. NORDHEIMER'S**

80 JAMES ST NORTH, HAMILTON. | HEAD OFFICE 15 KING ST. EAST, TORONTO.

---

---

**W. E. SANFORD & CO.**

—CLOTHING—

**MANUFACTURERS**

*45, 47, 49 KING ST., HAMILTON, ONT.*

*24 McDERMOTT ST., WINNIPEG, MAN.*

# THE PORTFOLIO.

*Vita Sine Literis Mortis Est.*

Vol. 7.

HAMILTON, ONTARIO, MAY, 1887.

No. 89

## WHAT IS NOBLE ?

BY CHARLES SWAIN.

What is noble? To inherit  
Wealth, estate, and proud degree?  
There must be some other merit  
Higher yet than these for me!  
Something greater far must enter  
Into life's majestic span,  
Fitted to create and centre  
True nobility in man.

What is noble? 'Tis the finer  
Portion of our mind and heart,  
Linked to something still diviner  
Than mere language can impart;  
Ever prompting—ever seeing  
Some improvement yet to plan,  
To uplift our fellow-being  
And, like man, to feel for man!

What is noble? Is the sabre  
Nobler than the humble spade?  
There's a dignity in labor  
Truer than e'er pomp arrayed!  
He who seeks the mind's improvement  
Aids the world, in aiding mind!  
Every great commanding movement  
Serves not one, but all mankind.

O'er the forge's heat and ashes,  
O'er the engine's iron head,  
Where the rapid shuttle flashes,  
And the sunshine whirls its thread;  
There is labor, lowly tending  
Each requisirant of the hour,  
There is genius, still extending  
Science, and its world of power!

'Mid the dust, and speed, and clamour,  
Of the loom-shed and the mill;  
'Midst the clink of wheel and hammer,  
Great results are growing still!  
Though too oft by fashion's creatures,  
Work and workers may be blamed,  
Commerce need not hide its features,  
Industry is not ashamed!

What is noble? That which places  
Truth in its enfranchised will,  
Leaving steps, like angel traces,  
That mankind may follow still!  
E'en through scorn's malignant glances  
Prove him poorest of his clan,  
He's the noble who advances  
Freedom, and the cause of man!

## SYMPATHY.

BY CATHERINE SHORE.

Worcester defines sympathy as "fellow-feeling," "the quality of being affected by another's affection;" Shakespeare matchlessly describes it as "that one touch of

nature that makes the whole world kin;" and makes Falstaff, in his joyous philosophy, interpret it as a brotherhood of sentiment, alike in weal and woe: "You are not young; no more am I: go to, then, there's sympathy. You are merry; so am I: ha! ha! then there's more sympathy. You love sack; and so do I: would you desire better sympathy?" It is the intercommunion of thought and feeling; the instinct which draws each one to the other; the sharing of the "inward fragrance of each other's hearts."

This feeling is not confined to class, or creed, or country. It is found where it is often least expected; and is wanting where we have most reason to look for it. It exists in hardened criminals and in savage tribes. Mungo Park in his "Travels" tells us that no people ever sympathized more with him than African women he met with in the interior of that dark continent which savages claim by birthright. "Let us have compassion," said they, "on the poor white man who has come among us; for he has no mother to bring him milk; no wife to grind his corn."

Some people prefer solitude to society. They feel that they have no part in the sayings and doings of the busy world. Among these we have the timid, shrinking from intercourse with their fellow-men; the selfish and self-sufficient, seeking their own companionship in preference to that of others, except when society furthers their own interests; the recluse, retiring from his fellow-men in the fancy that he can in this way best serve the great purpose of his being. Cowper's timidity is proverbial. His own painful experiences he describes beautifully in the "Task":

"I was a stricken deer that left the herd  
Long since, with many an arrow deep infix'd;  
My panting side was charged, when I withdrew  
To seek a tranquil death in distant shades.  
There was I found by one who had himself  
Been hurt by the archers. In His side He bore,  
And in His hands and feet, the cruel scars.  
With gentle force soliciting the darts,  
He drew them forth, and heal'd and bade me live.  
Since then, with few associates, in remote

And silent woods I wander, far from those  
My former partners of the peopled scene ;  
With few associates, and not wishing more."

Whether the returns of melancholy madness, which marked Cowper's life, were in any way due to his morbid disinclination to mingle with the world, we are not prepared to say. But we do know that isolation tends to contract ideas to narrow sympathies, and to harden the whole character; and that the man who, fearing the temptations of society, shuts himself up from his fellow-men, often finds in his own nature the evil he would fain flee from.

The hearts that are truly great and generous are also tender and compassionate. The feeling that prompts us to rejoice in another's joy and feel for another's woe owes its origin to all that is most lovable and endearing in human nature. It is the noblest types of humanity who look death fearlessly in the face for the sake of their fellow-men. The clergyman in comforting and supporting his people with words of tenderness and wisdom shows an active and practical sympathy. The physician does not succeed who is characterized by bearishness of conduct and a systematical disregard of feelings of others. A ready tact and sympathy are all essential to success in his profession.

The advantages of social intercourse are very evident. A loss of mental vigor, of the brightness and force that mark the man constantly coming in contact with his fellow-man, is soon felt by the repulse. Fertility of resource, breadth of thought, and a wider charity, follow in the wake of interchange of thought with our fellow-creatures. A great thinker has said: "My opinion, my conviction, gains infinitely in strength and sureness the moment a second mind has adopted it." Sympathy is not merely a privilege; it is a duty. We have no option in the matter. Paul commands us to "Rejoice with those who rejoice, and weep with those who weep." The sympathy which the apostle would encourage is an active sympathy, not suffering us to stand still while we feel another's woe, but prompting us to action in his behalf. And the lesson is practically taught in the life of that Divine one who came "not to be ministered unto but to minister." There are some noble words in "Romola" on the subject, in which George Eliot, after her own fashion, utters the same truth:

"It is only a poor sort of happiness that ever comes by caring very much about our own narrow pleasures. We can only have the highest happiness, such as goes along with being a great man or woman, by having wide thoughts and much feeling for the rest of the world as well as ourselves; and this sort of happiness often brings so much pain with it, that we can only tell it from pain by its being what we would choose before everything else, because our souls see it is good."

Society is the genial element in which man's sympathies live and grow. Originating in the home circle, these feelings are here cultivated. The pleasure and harmony of social intercourse are due to the principles of the Golden Rule—"Whatsoever ye would that men should do unto you, do ye even so to them,"—principles which teach us to forget ourselves, to be kind to our neighbors, and to be civil even to our enemies. Johnson was a literary giant; but a pagan philosopher in the darkest days of heathenism would have been ashamed of giving expression to the sentiments quoted by his all-admiring biographer, Boswell. "Boswell:—'Suppose, sir, that one of your intimate friends were apprehended for an offence for which he might be hanged, what would you do?'" Johnson:—"I should do what I could to bail him and give him any other assistance; but, if he were once fairly hanged, I should not suffer. I would eat my dinner that day as if he were eating with me." And on another occasion he remarks: "It is affectation to pretend to feel the distress of others as much as they do themselves. It is equal to pretending to feel as much pain while a friend's leg is being cut off as he does." Whether early social advantages would have developed more humanity, at least in the ordinary conversation, of this much venerated man, is a question, however. He probably belongs to the class of persons who would counsel us "to instruct our sorrows to be proved;" for if we would enter into another's feelings we must assume their identity. "If you would weep my sorrows, you must take my eyes." Gray's "Elegy" and "The burial of Sir John Moore" are resistless appeals to the sympathy of the reader:

"No further seek his merits to disclose,  
Or draw his frailties from their dread abode;  
There they alike in trembling hope repose,  
The bosom of his Father and his God."

## CLOUD AND SUNSHINE.

As these are necessary for the growth of anything in nature, so a strong character must be built up of a suitable admixture of each. The sunshine may be very pleasant and we could almost wish that it would last always, yet if it did the monotony would soon weary us and the results would be so disastrous that we would be ready and willing for any change. The heat and light of the sun are very necessary to ripen the harvest, but were it not for the cold blasts of winter and the frost-bound earth which give the seed time to rest and mature in the ground, and for the clouds and rain of spring, the earth, instead of being covered with the rich fruits of autumn would present a barren burnt-up appearance. So it would seem with man, that a life cannot be brought to perfection or to the degree of perfection intended for it by its Creator, by basking in the sunlight of life, in the pleasures and enjoyments of it; but it must be shaded by the clouds of affliction and watered by the rains of adversity, as well as tried by such blasts of persecution and trial as would seem to shake the human frame.

How does the sturdy fruit tree which lifts its lofty head towards the heavens attain to such strength? Is it because it has been sheltered from every breeze and tended only by the constant and watchful rays of the sun? No; it is the fierce blast, which rocks and tosses it to and fro, which makes it sink its roots down deeper and deeper until, getting a solid footing, it can stand erect and firm during the most frightful gale. So the character that is bold, firm, and strong, is the one that has had terrible storms of one kind and another to stand; but instead of these overwhelming it they have been withstood and conquered, and the character becomes really noble.

Who are the heroes of the world? Those who have always had smooth sailing with never a ruffle on the ocean of their life? I think the unanimous answer to such a question would be no. Our great men and women have been those who have overcome their own passions and appetites, those who have fought valiantly for the right, those who have stood and grown strong under wicked persecution until at last, like the lordly pine, these have no power over them.

Our greatest scholars have not always been those who have had most opportunity for study, plenty of means, good health, and the pathway to fame apparently made easy for them. But most of our learned men have been those who have had to toil and toil hard to get the means for an education. What is easily obtained is not generally very highly appreciated. The world-wide reputation of Dr. Samuel Johnson was won in spite of poverty and ill-health. Many have had to bear the sneer and persecution of the world simply because they were ahead of their times and were not properly understood. Thus it was with Roger, Bacon and Galileo. If Pope or Tennyson had not been discouraged by the very severe and unkind criticism which was accorded to their first efforts we would never have had those wonderful productions which have come from their own pens. But such things with the true poet, as these proved themselves to be, only stir him up to a greater earnestness and activity.

So virtue blooms, brought forth amid the storms  
Of chill adversity; in some lone walk  
Of life she rears her head,  
Obscure and unobserved,  
While every bleaching breeze that on her blows  
Chastens her spotless purity of breast,  
And hardens her to bear  
Sere the ills of life."

The true Christian is seen in times of opposition and trial. It is then that he stands out before the world in his true light. In fact, in any and every sphere of life the old saying that we never know a man till he is tried, is true. It is the one who stands this testing time and comes out untarnished, but refined as the gold comes from the furnace, who is the noble character that is looked up to in the world.

There are some timid natures that seem to require a great deal of sunshine to bring them to perfection. They are like those flowers that only show their beauty when the sun shines brightly. These people pine and fret when shadows come as if they thought the sun had gone completely out, while if they could only for a moment get to some mountain peak they would still find the sun shining away as brightly as before, and I am sure they would come down more hopeful, knowing that light will at last pierce the gloom, and be ready to say with the poet,

"Be still, sad heart! and cease repining;  
Behind the cloud is the sun still shining;  
Thy fate is the common fate of all,  
Into each life some rain must fall,  
Some days must be dark and dreary."

We cannot always pass through life in sunshine no matter how much we desire it, so, knowing this, we should always keep in mind that the light still shines above the clouds and may burst through at any time, lighting everything up with a flood of glory, and use these storms as they were intended to be used to strengthen us and enable us to attain to true nobleness, not forgetting when we seem almost overcome in thick darkness about us that

"The darkest hour of night is often  
Just before the morning light."

—EVA.

### THE FAERIE QUEENE.

Spenser was one of a number of celebrated literary men in the reign of Elizabeth; Shakespeare, Bacon, Hooker, Raleigh, and Sidney were his contemporaries. Spenser received a finished education, graduating from Cambridge as M. A. He was well versed in the Latin and Greek poets, a master of the Italian language, and a profound admirer of Hebrew poetry. His models and sources of materials were the old romances, Chaucer, Ariosto, Tasso, Plato, Aristotle, and also Homer and Virgil. The large number of French words used by Spenser indicates the great influence of that language, which had been introduced into England five centuries before. Chaucer, who preceded him about 150 years, is far more profuse in his use of French words and orthography, which shows either that French words were disappearing, or that they were becoming Anglicized, losing their French spelling and pronunciation. Probably both causes aided in transforming the English of the 14th century into modern English of the 19th. But still many words which are found in Chaucer, but which are not now used, are found in the *Faerie Queene*. In comparing the first and second editions, many words which are spelled as French ones in the former are more like modern English in the latter. Some not yet naturalized are pronounced as true French words. The language of Spenser's day was more modernized than would ap-

pear from reading the *Faerie Queene*, as the language in which it is written seemed archaic to his contemporaries.

His sentences usually embraced a stanza, though frequently there are two or three sentences in one. We occasionally meet with a stanza uncompleted, and the sentence finished in the following, but Spenser can be said to commit the fault of using long sentences.

He writes in a clear style; usually his meaning is readily ascertained, but sometimes we find peculiar phrases, which are obscure. This is caused by his use of obsolete words, ellipsis, the inversion necessary to make a perfect line, or the effort to copy the idiom of a writer in some other language.

Its sources of strength are various. England was just beginning to be a great nation, the people were proud of their Queen and their country. Spenser expressed this feeling of patriotism by making the *Faerie Queene* represent Elizabeth, and portraying the typical Englishman in the Red Cross Knight; so that the poem should have pleased both the aristocracy and commonalty of his times, even though it may not be of so much interest to us. There is also another reason for this. During the preceding century, and till his own day, theological discussions had been very common, and although chivalry had almost disappeared from Europe, it is said not to have ended in England till Sir Philip Sidney fell on Zutphen, which was during Spenser's life, yet the sentiment remained. The *Faerie Queene* savors both of the prevalent Calvinistic theology and of the romance of chivalry. The regular plan is also a source of strength. The great length of the poem is one of the principal reasons why it is not more generally read.

Spenser possessed a rich imagination. The design of the poem is a complete one, and like Chaucer's great work, it was never finished. He planned the work and explained his meaning by illustration from mythology. When the story there does not suit his purpose, he changes it so that it will. This religious allegory is full of minute details and lively incidents, following each other in quick succession, hardly to be expected in a poem of such a character, and from a person of so serious a disposition as Spenser.



We find numerous examples of pathos in the Faerie Queen. It is rather a sad poem. The Red Cross Knight is ever getting into difficulty, falling from one error into another after his desertion of Una. Duessa tells Archimago, who is personating the Red Cross Knight, all her woes in a very touching manner. Her betrothed was slain and his body hidden from her. She had started out to seek it and had met with Sarazin Sans Foy, who had just been killed. The story which Una tells of her misfortunes to Prince Arthur is also another example.

The chief ornament of Spenser's verse is alliteration, which had been much used by the earlier poets. His stanzas are generally quite perfect, the occults occurring regularly. There are also many instances of imitative harmony. Where there is so much personification, there are fewer opportunities for the use of other figures. Its melody is also seen in the pleasing rhythm and easy flow of the verse, which is one of its charms.

It is a poem which can only thoroughly be appreciated by the classical student who is conversant with the mythology of Greece and Rome, so that it will never become a popular poem. Spenser also uses the same word in different senses in one stanza, as the word "traine" in the 18th stanza of the 1st canto, and "well" in the 43rd of the 2nd; and often the same word is spelled differently. His inaccurate use of mythology is also objected to by some, but the moral excellence of the poem is unquestioned, and whatever its defects may be, it will always remain one of the greatest poems in the English language—a work which is the combination of poetic art and natural feeling.

—AUGUSTA.

### ATHALIE.

Racine, the most admired of all the French dramatists was born in Dec. 1639. He was sent to the College of Beauvais by his grandfather after the death of his parents, and afterwards to a school at Port Royal. He astonished his teachers by the rapidity of his progress in all his studies especially Greek. Sophocles and Euripides were his favorite authors. When they learned that he indulged in the sinful pastime of making verses, they deemed it necessary to punish

him. They thought to cure him by sending him to his uncle, a canon of Languedoc, in the hope that he would succeed to his benefice. He tried to study theology, but did not succeed. His thoughts were with the Greek dramatists. So he returned to Paris and commenced the life of a dramatic writer, making the acquaintance of Boileau and Moliere. His first dramatic work was "La Thebaide," but it was not until 1667 when his "Andromaque" appeared that the power and peculiar character of his genius excited marked attention. For ten years his dramatic career was most successful. Then at the age of thirty-eight in the height of his fame and popularity he decided to abandon the stage and the world and to become a Carthusian monk. With difficulty he was induced to abate the vigor of his intentions and seek happiness in marriage instead of in penance and solitude. "Esther" and "Athalie" are the only dramas produced after his conversion. Those who regret the religious spirit which possessed him and imposed silence on his genius for twelve years are consoled in reading "Athalie." If he had remained attached to a worldly life and agitated by the theatre, he would, without doubt, enriched the stage with new masterpieces, but "Athalie" would not have been.

The scene of the drama is laid in Jerusalem at the feast of Pentecost, one of the three great annual feasts of the Jews. The play opens by Abner, one of the principal officers of the kings of Judah, coming into the temple to celebrate the feast of Pentecost. He tells his gloomy forebodings to Jehoiada the high priest. He fears that the Jews will desert the worship of God, and that Athalie will destroy their temple, because the apostate priest of Baal has told her that treasure amassed by David was hidden there. The character of Jehoiada is summed up in these lines:

"Celui qui met un frein à la fureur des flots  
Lait aussie des méchants arrêter les complots.  
Soumis avou respect à sa volante sainte,  
Le crains Dieu, cher Abner, el n'ai point d'autre crainte."

And again in scene VII, Act III, when he is expecting the troops of Athalie to surround the temple he says:

"Voila donc quels veugeurs s'arment pour ta quarrelle,  
Des prêtres, des enfants, ô Sagesse éternelle !  
Mais, si tu les soutiens, qui pent les ébrauler ?  
Du tombeau, grand tu tu veux, tu sais nous rappeler :

Tu frapes et guéris, tu perds et ressuscites.  
 Us ne s'assurent point en levr's propres mérites,  
 Mais en tou nom sur eux invoqué tuut de fois,  
 Eu tes serments jurés au plus soint de leurz rois,  
 Eu ce temple où tu fais ta demeure sacrée,  
 Et qui doit du soleil égaler la durée."

He reproaches Abner for the fruitless profession of allegiance to God. Abner tries to excuse himself by saying that God seems to have forgotten the Jews. But Jehoiada replies with religious fervour by recounting all the miracles which God has lately wrought. But Abner says there is not one left of the house of David to establish a kingdom. Jehoiada, after hearing Abner's expressions of loyalty, tells him to return at the third hour when he will be able to show him that God never fails to fulfil his promises. Jehoiada announces to his wife Josabeth his intention of proclaiming Jehoash to be the son of Abaziah and crowning him as king. Josabeth is very much alarmed at this bold proceeding, fearing that the Levites will not be able to protect the king, and that he will be killed by Athalie, as all the other members of the family had been. To which Jehoiada replies that she has not taken into account the divine help which would be given to protect the descendant of David. He asks succor from on high to aid him at this important time. The dream of Athalie plays a necessary and important part in the drama. She relates to Nathan and Abner. Twice she has seen in a vision a child who threatens to pierce her with a sword. She starts to go to the temple of Baal to pray for his protection, but an idea seizes her to do homage and offer presents in the temple of the Jews. Here she catches sight of the child who has haunted her dreams. She then questions him as to his parentage, his present occupations and pleasures and offers him a home in the royal palace, but he refuses. Athalie sends her minister Mathan to Josabeth to ask for Joash, but he is also refused. Josabeth then tells her husband that it may be better to delay the coronation of Joash for some time. But Jehoiada arms the Levites and tells his wife to arrange and make everything ready for the ceremony. All is prepared. The book of the law, the crown, the fillet and the sword of David are laid on the table. The boy Joash does not as yet know that this preparation is for him. He has never been told who his parents were and is very much surprised when Jos-

abeth puts the fillet on his forehead, but she assures him she has been commanded to do it. After Jehoiada has related to Joash the story of his rescue he proclaims him King to the Levites, who swear allegiance to him. They are then divided into several companies for the defence of the temple. Athalie enters the temple and the doors are closed upon her. She asks to see the church and the treasure. Jehoiada answers that he will show them to her both at once, and drawing back the curtain Joash is seen seated on a throne surrounded by Levites. Athalie knows that this is Joash. He is the one who has troubled her dreams. She seeks in vain to deceive herself. She cries Treason! Treason! But the people, when they learn that a descendant of David still lives, immediately receive him as their king, break down the alters of Baal, and kill Mathan. Athalie is allowed to go outside the temple so that the blood may not defile, and soon we hear of her death. So ends this wonderful tragedy.

It is considered to be the most perfect of Racine's tragedies, and is a masterpiece of French poetry. In it Racine shows himself to be a lyric and epic, as well as a dramatic poet. The choruses which are scattered through the play show him to have been possessed of a deeply religious spirit.

One of the most striking passages of this play is found in Act III, Scene VII, where Jehoiada laments over the destruction of Jerusalem. No less beautiful is the burst of eloquence in which, inspired with the spirit of prophecy, he rejoices over the rise of the "queen of cities." We would also notice the beauty of the passage in Act IV, Scene IV, in which Racine, using the privilege allowed to genius, speaks words of warning to those in authority. How touching the lines in which he begins the address to the child for whom he has held the place of father for so many years:

"O mon fils ! de ce nom j'ose encor vous nommer,  
 Souffrey cette tendresse, et pardonnez aux larmes  
 Que m'arrachent pour vous de trop justes alarmes."

and how exact the picture of the evil effects of flattery he draws in the remaining lines of his address.

There can be no greater difference of character than which is displayed between Athalie and Josabeth. The one is all boldness and pride, the other all gentleness and hu-

mility. The great love of Josabeth for Joash is mingled with a profound reverence for him as king. We are shown the depth of her affection for him when in Scene III, though naturally a timid woman, she says to Jehoiada with respect to Joash,

“Faut-il le transporter aux plus affreux deserts,  
Je suis pûte.”

The character of Athalie is well sustained throughout. The craftiness and heartlessness which she exhibits repel us, but we might be tempted to admire the boldness with which she meets her fate if it were not for the blasphemy she utters. The character of Mathan is very strongly drawn. How terribly the account he gives to Nabai of the manner in which, through ambition, he was led to renounce the service of the true God, and to enter into the priesthood of Baal. His closing words show that he has not lost all sense of the degradation into which he has fallen when he hopes that he may

“Parmi le débris, le ravage at les morts,  
A force d'attentas perdre tous ses remords.”

At the end of each act of the play of Athalie there is a chorus which adds much to the beauty of the piece. Each chorus has a special character of its own. The first seems more particularly in praise to God for his kindness to the children of Israel. The second is partly rejoicings over the goodness and amiability of Joash. In the fourth the choir encourages the warriors of Israel to go forth without fear to fight against the impious Athalie and implores the God of Jacob to show again his former goodness to his chosen people. All the beauties of this play cannot be appreciated by a hurried perusal. To be thoroughly enjoyed it should be thoughtfully and carefully read.

—AUGUSTA.

Truth is as impossible to be soiled by any outward touch as the sunbeam.

Of Law there can be no less acknowledged than her seat in the bosom of God, her voice the harmony of the world; all things in heaven and earth do her homage, the very least as feeling her care, and the greatest are not exempted from her power.

## The Portfolio.

Published monthly by the Students of the Wesleyan Ladies' College  
Hamilton, Ontario

EDITOR-IN-CHIEF - - - - - Lillie Hardy  
BUSINESS MANAGERS - - - - - { Edith Robinson  
Clara Kitchen  
ASSOCIATE EDITORS - - - - - { Edith Robinson  
Aleda Burns  
Fanny Merrill  
CORRESPONDING SECRETARY - - - - - Kathleen Shore

### TERMS OF SUBSCRIPTION :

PER ANNUM, ONE DOLLAR. SINGLE COPIES, 15 CENTS.

Address all communications to

**Portfolio, = Hamilton, Ont.**

We invite correspondence and contributions from the  
Alumnae and former students

### Editorials.

An open meeting of the Senior Literary Society was held in the students' drawing-room of the college, on Saturday, June 11th, at 4 o'clock. Although many visitors were present, including most of the members of the faculty, still a number found it impossible to respond to the invitation, owing to examinations to be held on the following days.

Our president, Miss C. Shore, in a few well chosen words, welcomed our visitors and spoke of the great success with which our meetings were held during the year. The programme was opened by an instrumental solo by Miss Martin. Miss Martin deserves great praise from the S. L. S. for the readiness with which she has responded to every call for help from tardy and unfortunate members. The selection chosen by Miss Martin was one of Mendelssohn's "songs without words," and could not fail to please all who heard it.

Miss A. McInnes was next called upon for a recitation. At first Allie seemed nervous, her eyes continually falling upon the carpet, but after a little her diffidence departed, and the attention of the audience, which before

had been divided between Allie and her recitation, centered in the recitation alone, and Allie, from whom we expected not a little, did not disappoint us.

The "Items of Interest," read by Miss Hardy, were excellent, and very well chosen. Not satisfied with local news, Miss Hardy selected scraps of information from all parts of the world, dealing, in no small degree, with interesting news of colleges in Europe, Asia and America.

Miss Aikens then read an essay entitled "Sunshine and Shadows." In Miss Aikens' essays we have always noticed a choiceness and beauty of language which few in our society have equalled.

Miss Kitchen had evidently taken pains in procuring her "Items of Humor," for they were varied in the extreme, dealing with the fun of the school-girl as well as that of the woman of letters. We enjoyed all of them very much, with the exception of latin ones, in which we are afraid some of us did not see the point.

Miss E. Robinson was next called upon for an instrumental solo. Miss Robinson is, without doubt, the best pianist in the society, and we always expect a treat when her name appears on the programme for an instrumental solo. She has an exceedingly pretty touch, and delights all who hear her.

The young lady who was next on the programme for an essay, through some mistake, came unprepared. The programme-makers asked Miss E. Robinson to kindly allow one of her essays to be read in the place of the one which was not forth-coming. The essay they wished was one which had been sent, among the others from the society, to the critics appointed by the Alumnae to award the literary society essay prize. After some persuasion Miss Robinson consented, provided the name of the author was not given. Miss Eurns was asked to read it. The subject was a curious one :

"Pussy-cat, pussy-cat where have you been?"  
 "I've been to London to see the Queen."  
 "Pussy-cat, pussy-cat, what saw you there?"  
 "I saw a little mouse under the chair."

Miss Robinson's essay was admired by all, being racy and very interesting.

Last on the programme was class criticism by Miss Marter, which of course was the most interesting part of the programme.

Dr. Burns then made a short address to the Society, in which he congratulated the young ladies on the success and regularity with which the meetings had been held during the year, but was surprised and disappointed in the time they had selected for their weekly meetings. Our president suggested that if the Society would meet on Friday evening they would be subjected to less annoyances.

Other prominent visitors having been asked to speak a few words, the meeting was adjourned, all having enjoyed a pleasant afternoon.

#### EXCHANGES.

The *University Gazette* gives us a very interesting article on "New Methods of Journalism," and makes clear some things in regard to newspaper literature that have often puzzled this department. We are sorry not to have had a full report of the debate in the Literary Society, as anything relating to our Canadian literature, and especially to that aspect of the question, is interesting to all.

The *University Herald* comes to us filled with matter interesting not only to outsiders but also to the college students, we are sure. A college paper may be made a great factor for good in any institution, and should be conducted on the principle of "for the student" as well as their friends. We are glad to see this plan followed with the publication of the *Herald*. "The Statistics of '87" is an article worthy of note. An article of "Etching in America" is well written and is full of useful information. Also an article on "Sidney Laurier" brings the poet-philosopher before us in good light.

The *Queen's College Journal* is as welcome as ever in the sanctum of the Port. and is

a good index of the excellent work done at Kingston. All honor and a hearty welcome to our co-workers in the journalistic line.

In the *Adelphian* for April we find some excellent advice to the future editors, and we think such advice might, with profit, be taken by all engaged in such work. The "Vacation Romance" opens the way for many new developments in the story line. The "August Reminiscence" is rather weak.

The only article worthy of note in the *Troy Polytechnic* outside of the college matter is one on the "St. Gotthard Railway." Very instructive and interesting, but a little out of the line of college work, we fancy. The "Experiences of a Collector" will be read eagerly by any one who indulges in that pleasing work.

We are pleased to have *College Chips* with us this year, and hope it may come again. An excellent article on Conversation is given in the April number. We copy the following sentence, encouraging to many who are poor and would fain be good conversationalists: "Conversation is not a gift with which only certain persons are endowed, but an art, which hard work and perseverance will always bring to a higher degree of perfection. A great many persons who are naturally very poor talkers, may, through constant practice and training, become very pleasant and interesting conversers.

The *Southern University Monthly* sends a good number for April. We imagine on looking at it that we will find some heavy and sensible reading inside and we are glad to find it so.

To the *Hamilton College Monthly* we merely say "You are always welcome and will ever have one of the highest places on our exchange list."

The *St. John's College Magazine*, Winnipeg, Manitoba, for April contains three good articles besides the usual amount of college matter, and has a very pleasing appearance. We are glad to have this journal from our sister province and wish it all success.

Would the writer of the "So-called Reformation" in the April 2 number of *Notre Dame Scholastic* be satisfied if all the learning now here was shut up in a few monasteries and kept from the people as individuals? He speaks so bitterly of the increased liberty of thought and of the new and strong intellectual life that followed that time of

change that we are impelled to put the question.

We have received also the following: *Varsity*, *Beacon*, *Wilmington Collegian*, *College Times*, *Philo Star*, *Irving Library Gazette*, *Mezzophantian*, *Manitoba College Journal*, *Niagara Index*, *Tuftsian*, *Student Life*, *Student*, *Presbyterian College Journal*, *Knox College Monthly*, *College Portfolio*, *Simpsonian*, *Sunbeam*, *Darmouth*, *Messenger*, *Rouge et Noir*, *Acta Victoriana*, etc.

#### SELECTIONS FROM EMERSON'S ESSAY ON FRIENDSHIP.

There are two elements that go to the composition of Friendship, each so sovereign that I can detect no superiority in either, no reason why either should be first named. One is Truth. A friend is a person with whom I may be sincere. Before him I may think aloud. I am arrived at last in the presence of a man so real and equal, that I may drop even those undermost garments of dissimulation, courtesy, and second thought, which men never put off, and may deal with him with the simplicity and wholeness with which one chemical atom meets another. Sincerity is the luxury allowed, like diadems and authority, only to the highest rank, *that being permitted to speak truth*, as having none above it to court or conform to. Every man alone is sincere. At the entrance of a second person, hypocrisy begins. We parry and fend the approach of our fellow-man by compliments, by gossip, by amusements, by affairs. We cover up our thought from him under a hundred folds. \* \* \* \* \*

The other element of friendship is tenderness. We are holden to men by every sort of tie, by blood, by pride, by fear, by hope, by lucre, by lust, by hate, by admiration, by every circumstance, and badge and trifle, but we can scarce believe that so much character can subsist in another as to draw us by love. Can another be so blessed, and we so pure, that we can offer him tenderness? When a man becomes dear to me I have touched the goal of fortune. I find very little written directly to the heart of this matter in books, and yet I have one text which I cannot choose but remember. My author says: "I offer myself faintly and bluntly to those whose I effectually am, and

tender myself least to him to whom I am the most devoted." \* \* \* \*

The end of friendship is a commerce the most strict and homely that can be joined—more strict than any of which we have experience. It is for aid and comfort through all the relations and passages of life and death. It is fit for serene days and graceful gifts, and country rambles, but also for rough roads and hard fare, shipwreck, poverty and persecution. It keeps company with the sallies of the wit and the trances of religion.

Friendship may be said to require natures so rare and costly, each so well tempered and so happily adapted, and withal so circumstanced (for even in that particular, a poet says, love demands that the parties be altogether paired), that its satisfaction can very seldom be assured. It cannot subsist in its perfection, say some of those who are learned in this warm lore of the heart betwixt more than two. I am not quite so strict in my terms, perhaps because I have never known so high a fellowship as others. I please my imagination more with a circle of godlike men and women variously related to each other, and between whom subsists a lofty intelligence. But I find this law of *one to one* peremptory for conversation, which is the practice and consummation of friendship. Do not mix waters too much. The best mix as ill as good and bad. You shall have very useful and cheering discourse at several times with two several men, but let all three of you come together, and you shall not have one new and hearty word. Two may talk and one may hear, but three cannot take part in a conversation of the most sincere and searching sort. In good company, there is never such discourse between two, across the table, as takes place when you leave them alone. In good company, the individuals merge their egotism into social soul exactly coextensive with the several consciousnesses there present. No partialities of friend, no fondnesses of brother to sister, of wife to husband, are there pertinent, but quite otherwise. Only he may then speak who can sail on the common thought of the party, and not poorly limited to his own. Now this convention, which good sense demands, destroys the high freedom of great conversation, which

requires an absolute running of two souls into one.

No two men but, being left alone with each other, enter into simpler relations, yet it is affinity that determines *which* two shall converse. Unrelated men give little joy to each other; will never suspect the latent powers of each. We talk sometimes of a great talent for conversation, as if it were a permanent property in some individuals. Conversation is an evanescent relation,—no more. A man is reputed to have thought and eloquence; he cannot for all that, say a word to his cousin or uncle. They accuse his silence with as much reason as they would blame the insignificance of a dial in the shade. In the sun it will mark the hour. Among those who will enjoy his thought, he will regain his tongue.

Friendship requires the rare mien betwixt likeness and unlikeness, that piques each with the presence of power and of consent to the other party. Let me be alone to the end of the world, rather than that my friend should overstep, by a word or a look his real sympathy. I am equally balked by antagonism and by compliance. Let him not cease an instant to be himself. The only joy I have in his being mine, is that the *not mine* is *mine*. I hate, where I looked for a manly furtherance, or at least a manly resistance, to find a mush of concession. Better be a nettle in the side of your friend than his echo. The condition which high friendship demands is ability to do without it. That high office requires great and sublime parts. There must be very two before there can be very one. Let it be an alliance of two large, formidable natures mutually beheld, mutually feared, before yet they recognize the deep identity which beneath these disparities unites them. \* \*

We talk of choosing our friends, but friends are self-elected.

Don't put too fine a point to your wit for fear it should get blunted.

I seem to have been only like a boy playing on the seashore, and diverting myself now and then finding a smoother pebble, or a prettier shell than ordinary, whilst the great oceans of truth lay all undiscovered before me.

THE PORTFOLIO.

DR. SINCLAIR.

Dentist,

NO. 22 EAST KING STREET,

Opposite Fountain.

Hamilton, Ont.

LAZIER & MONCK

Barriers, Attorneys and Solicitors

42 JAMES STREET NORTH,

S. F. LAZIER, M. A. L.L. B.  
J. F. MONCK.

HAMILTON, ONT.

JOS. MILLS & CO.

MANUFACTURERS OF

LADIES' FINE PURS

SEAL SACQUES, DOLMANS AND ULSTERS.

7 JAMES STREET, - HAMILTON.

Established Over 45 Years.

A. HAMILTON & GO.

WHOLESALE AND RETAIL

DRUGGISTS

DEALERS IN

Artist's Materials, Paints and Oils, Perfumery,  
Toilet Articles, and a large assortment of  
Druggists' Sundries.

COR. KING AND JAMES STREETS, HAMILTON.



1. When your WATCHES or  
JEWELRY require doctoring,  
take them to

JOSEPH TAYLOR'S

42 King St. West.

2. New Goods in American  
Jewelry. Reserve your orders  
and judge for yourselves. Inspect  
our stock before purchasing and  
you will be amply repaid.

Remember the place

JOSEPH TAYLOR'S, 42 KING ST. WEST.

J CRAWFORD

Confectioner

38 KING STREET WEST

J. ZIMMERMAN,

Dentist,

38 KING ST. EAST, HAMILTON.

Gas, Vitalized Air and other Anesthetics.

FULL LINES

-OF-

FALL AND WINTER

MILLINERY

-Just imported by-

MRS. HINMAN

No. 8 James St. North. DRESS AND MANTLE MAKING.

CHARLES STREET CONSERVATORIES.

CUT ROSES

-AND-

All kinds of Ladies' Wear

A SPECIALTY.

F. G. FOSTER,

Cor. Charles and Hunter Sts.,

HAMILTON, . ONT.

THE PORTFOLIO.

---

*Behran*

**THE PHOTOGRAPHER**

(LATE OF NEW YORK CITY.)

Makes the Finest Pictures in Hamilton. All Photographs made by the Instantaneous Process, and guaranteed satisfactory. ("Proofs shown without extra charge.") Pictures finished in Oil, Water Color, Crayon, and India Ink. Special reduced prices made to attendants of the College, also club rates furnished on application.

Studio: 124 King St. East.

---

---

**McKAY BROTHERS**

48 KING ST. EAST, HAMILTON,

Direct importers and  
dealers in

BRUSSELS, TAPESTRY, WOOL, AND  
HEMP

**CARPETS**

Oilcloths, Lace Curtains, Tapestry, Coverings, Curtain  
Poles, Stair Rods, Dress Goods, Hosiery, Gloves, Shawls,  
Blankets, Flannels, Tweeds, Shirtings, Table Linens,  
Tickings, &c.

Sole Agents in Hamilton for the Perfection Carpet Sweeper

THE BEST IN USE.

---

**McKAY BROTHERS**

48 King St. East, between Hughson  
and John Sts.

**H. & C. Blachfords'**

NOTED FASHIONABLE

**BOOT AND SHOE**

—HOUSE—

30 AND 32 KING ST. WEST, HAMILTON

(Successors to Colin McRae.)

---

N. B.—WE MAKE LADIES' WEAR  
A SPECIALTY,



THE PORTFOLIO.

---

# McILWRAITH & McMASTER

—Beg to call Special Attention to their—

## DRESS AND SILK STOCK.

---

They are the Only House in Hamilton importing direct from France. Their Selections are made in Paris. They buy Immense Assortments. Styles that are the latest on the Continent. Fabrics that retain a Lustre and Brilliance of Color, found nowhere outside of French Manufactures. They Always Have on Hand in Season,

## THE NEWEST NOVELTIES IN MILLINERY.

---

Their Dressmaker—a lady from New York—is one of the Best in the City. They will Always be pleased to show goods, whether ladies are wishing to purchase or not.

## McILWRAITH & McMASTER.

---

### R. DUNCAN & CO.

**BOOKBINDERS,**

**Booksellers and Stationers**

—IMPORTERS OF—

SCHOOL AND COLLEGE

**TEXT BOOKS,**

*Room Paper Decorations, Etc.*

COR JAMES AND MARKET STS., HAMILTON

E. F. ROBINSON,  
(Successors to Harrison Bros.)

**Chemist and Druggist**

A Choice and Full stock of  
PERFUMES, SOAPS, TOOTH-POWDERS AND BRUSHES.  
HAIR BRUSHES, ETC., ETC.

The Fullest Line in the City of  
**PATENT MEDICINES.**

Prescriptions put up by qualified Pharmacists only.

36 JAMES ST., HAMILTON

**DAVIS & McCULLOUGH**

12 KING STREET WEST

ARE THE LEADING

**JEWELLERS AND MANUFACTURERS**

IN THE CITY OF HAMILTON.

**DAVIS & McCULLOUGH**

THE PORTFOLIO.

**FOUND!**

A Delicious Blend of High Grade Coffee.

If you love a cup of Good Coffee, give me a call. I have the finest Coffee in the City. Every day brings praise from some new customer that has tried it. You can buy it whole and grind it at home, or we will grind it fresh on the spot. You can rely upon the article being strictly pure. Don't put off getting some of this Coffee, but order some at once and you will be delighted with it.

**NEWTON D. GALBREATH,**  
104 KING ST. EAST.

WHERE TO GO

**A. R. KERR & CO.,**  
NO. 84 KING STREET WEST,

Is the place to get your

**DRY GOODS**

MILLINERY, MANTLES AND DRESSES

Cloth Mantles from \$1.00 up to \$40.00 each. Brocade Mantles from \$10.00 up to \$100.00 each. Fur Lined Cloaks from \$8.00 up to \$75.00 each. 10,000 yards of Dress Goods from 10cts. up to \$1.00. 10,000 yards of Black Silks from 50 cts. to \$3.50. For the Largest Stock, Best Value and Nobbiest Assortment of Staple and Fancy Dry Goods go to

**A. R. KERR & CO.**

**JOHN A. CLARK**  
Chemist and Druggist

COR. KING AND HUGHSON STS.,  
HAMILTON.

**D. MOORE & CO.,**  
Iron-Founders & Manufacturers

Stoves, Tin, Copper, Iron, Japanned and  
General Stamped Ware.

IMPORTERS AND WHOLESALE DEALERS IN

Tin-Plate, Canada-Plate, Sheet-Iron, Sheet-Copper, Galvanized Iron Wire, Tinsmiths' Tools, and General Trade Supplies.

OFFICE: 100 King St. East. FOUNDRY: Cor. Catherine & Robert Sts

HAMILTON, ONT.

**STILL LEADING**

The LEADING

**Shoe AND Rubber House**

IN THE CITY, IS TO BE FOUND AT

**28 KING STREET EAST.**

The LARGEST ASSORTMENT in Ontario in

Boots, Shoes, Rubbers and Overshoes,

ARE TO BE FOUND AT THIS STORE

Prices Moderate, and Only  
ONE PRICE ASKED OR ACCEPTED

Your Patronage Respectfully Solicited.

**J. D. CLIMIE**

28 KING ST. EAST.

**A. MURRAY & CO.**

KING STREET,

—Direct Importers of—

**Silks, Dress - Goods**

MILLINERY, MANTLES,

—AND EVERY DESCRIPTION OF DRY GOODS.—

A. MURRAY & CO. Import First-Class Goods Only, and sell them for cash at Wholesale Prices.

—ORDERS FOR—

*Millinery, Mantles or Dresses*

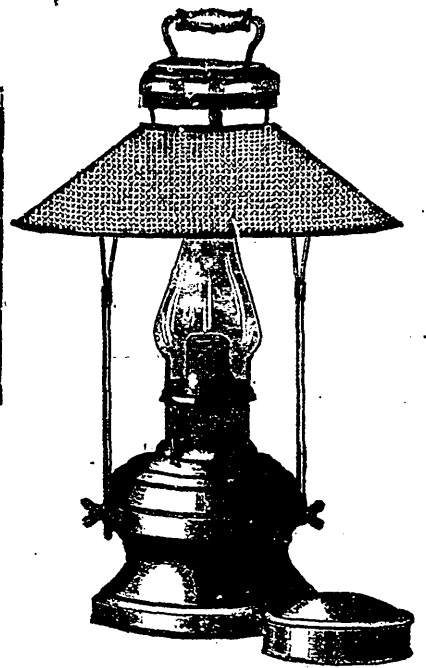
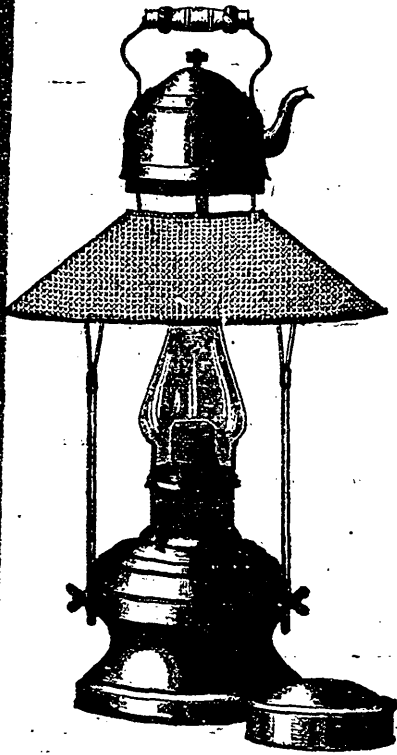
PROMPTLY ATTENDED TO.

W. S. BURN.

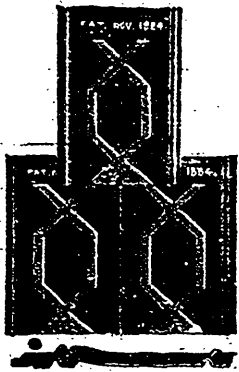
W. W. ROBINSON.

### ADJUSTABLE Lamp Stand and Shade

Suitable for all Styles of Font Lamps  
and Many Purposes.



### "REGAN" Pat. Metal Shingle.



Painted. Ornamental. Weather  
Proof. Fire Proof. Ever-  
lasting. Cheap.



Light Equal to Sixty Candle Power or Two  
Ordinary Gas Jets. Flame Perfectly  
Steady. Chimneys Unbreakable by  
Heat or Cold. In Plain and  
Handsome Styles.

### COOKES' Window Lock.



Holds Upper and Lower Sash  
at any desired Point.

# The BURN & ROBINSON Mfg. Co., Hamilton, Ont.

FACTURERS OF THE FAMOUS ROCHESTER LAMPS, AND OTHER SPECIALTIES.