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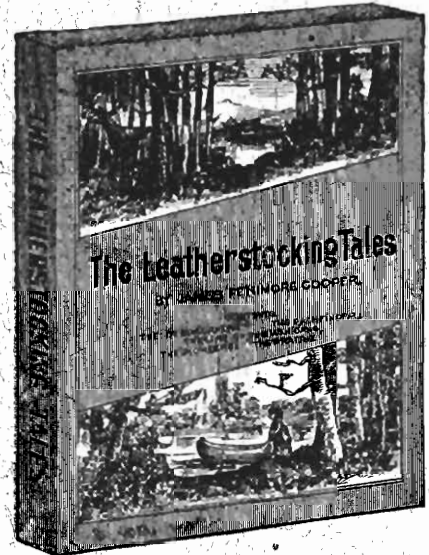
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## Poetry.

### The Soldier Brave.

The Goddess, Freedom, yonder lies,  
Sore wounded on the field,  
I'll hasten to her comfort now,  
And God will be my shield.  
I'd rather be a soldier brave,  
And serve my native land,  
Than owner of some fine estate,  
And treasures in my hand.

For right and country I will shed  
My blood and give my life,  
Yea, break my sword beneath my heel,  
Before I'll quit the strife.

And when I think of bitter foes,  
And traitors' plans all rife,  
I'll break my sword beneath my heel,  
Before I'll quit the the strife.

I know 'tis hard to bid farewell,  
When Forward! March! is given,  
I know that dear ones' tears will fall,  
As falls the dew of heaven.

Fare-well, I'm going now,  
Hark! hear the bugle's call,  
Fare-well to home and friends,  
May God protect you all.

Send many a pray'r for me on high,  
To him who hears our solemn cry,

Copyright 1889.

REV. J. Gordon JONES, M. A.

Set to Music by Dr. Parry, for Baritone Voice. Published in Sheet form by  
D.O. Evans.

### The Tempest.

The wind hath its wanderings,  
Wayward and free,  
From mountain to mountain,  
From sea to sea.

It sings through the woodland,  
It croons in the cave,  
And rides in its might,  
On the crest of the waves.

Its wail is sad as a maiden's sigh,  
Its murmur indistinct and faint,  
Doth wake in human hearts a cry  
Respondent to its sobbing plaint.

Hark! hark! From the north-west,  
Comes rushing the tempest,  
It blusters and thunders,  
In madness it blunders.

Forests are quaking,  
The whole earth is shaking,  
Wild ocean is waking,  
Its billows are breaking.

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Translated from the Welsh by W. E. Davies.

Set to Music by R. S. Hughes, for Baritone voice. Published in Sheet form by  
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CALLING THE ROLL.

Declamation in competition at the Delphos Eisteddfod;—See program in this number.

"Corporal Green!" the orderly cried;  
"Here!" was the answer, loud and clear,  
From the lips of a soldier standing near;  
And "here!" was the word the next replied.

"Cyrus Drew!" and a silence fell:  
This time no answer followed the call;  
Only his rear man saw him fall,  
Killed or wounded he could not tell.

There they stood in the failing light,  
These men of battle, with grave dark looks,  
As plain to be read as open books.  
While slowly gathered the shades of night,  
The fern on the slope was splashed with blood,  
And down in the corn, where the poppies grew,  
Were redder stains than the poppies knew.

For the foe had crossed from the other side,  
That day, in the face of a murderous fire  
That swept them down in its terrible ire;  
And their life blood went to color the tide.

"Herbert Cline!" At the call there came  
Two stalwart soldiers into the line,  
Bearing between them Herbert Cline,  
Wounded and bleeding, to answer his name.

"Ezra Kerr!" and a voice said "here!"  
"Hiram Kerr!" but no man replied:  
They were brothers, these two, the sad wind sighed,  
And a shudder crept through the corn field near:  
"Ephraim Deane!"—then a soldier spoke:

"Deane carried our regiment's colors," he said,  
"When our ensign was shot; I left him dead,  
Just after the enemy wavered and broke.

'Close to the roadside his body lies;  
I paused a moment and gave him to drink,  
He murmured his mother's name, I think;  
And death came with it and closed his eyes."

'Twas a victory—yes; but it cost us dear;  
For that company's roll, when called at night,  
Of a hundred men who went into the fight,  
Numbered but twenty that answered "here!"

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# VOICE MANUAL.

## Advice to Singers.

By a Singer.

**EMPHASIS.**—Having accustomed yourself to carefulness over each letter in your pronunciation, the next thing is to study correctness of emphasis, &c. All this is apart from the strictly musical portion of your studies, and while you can work at this without music, you will certainly spoil the effect of your singing (however good your voice and voice-production may be), unless you do so study your "words." I should recommend you to practice reading aloud for not less than a quarter of an hour at a time, say once a day. Read *standing*; place your book upon a desk, on a level with your eyes, and speak out deliberately, and with full tone of voice, and as much variety of intonation as the matter read requires. Shakespeare is your best author for this study. You will feel at first as if you were doing a very absurd thing, but never mind that—do it, and do it as well and as carefully as you can.

**POSITION OF THE LIPS.**—In speaking and reading aloud during your preliminary training for singing, be very careful that there be no change in the aperture of the mouth or position of the lips while uttering any one sound, however prolonged. If the lips move from their first position, however slightly, the tone immediately changes, and the pronunciation ceases to be pure and refined.

**STUDY OF WORDS.**—The words of a song are as much worthy of the singer's study as the music, that is, if the song is worth singing at all. I do not mean to say that in themselves they must necessarily be of equal merit, but that they require as much attention on the part of the singer to bring out their meaning. Study the text, therefore, apart from the music. Read the words aloud deliberately; master the sentiment of them, and note the prominent words and phrases, so as to be able to give them their due value when you have to combine them with the music. Avoid giving prominence to such words as "of," "for," "the," "and," "in," &c., &c., but yet let each be distinctly pronounced, and not slurred over in an indefinite murmur. Learn the words of your song by memory. Master the text, and consider the whole from an elocutionist's point of view before you attack the musical side of the matter. A singer when singing in public should not be troubled with his words and music too.

**GENERAL EDUCATION.**—An important branch of study is that of giving expression to the passions, and of communicating your conceptions and emotions to the minds of your listeners. No better training could a young singer have for forming such ideas than the earnest perusal of the works of Shakespeare, Dante, Goethe, Milton, Lytton, George Eliot, &c.; or in watching carefully and intelligently the acting of our best stage performers. For a singer to be successful, he or she must be in a position to express, and bring home to an audience, such emotions as love, hatred, anger, fear, grief, and pity; all these, and many other such feelings, have constantly to be transmitted by the singer, and it is to the most natural and faithful exposition of these, and that most consistent with the other equally important points of the art of singing, that the student's attention should for a long while be patiently and perseveringly directed.

The singer should be a well-educated man, and he should know at least one other language beside his native tongue. He should be well read, too, in the best literature of these two

languages. On questions of all the arts he should seek to make his views sound and true. He should seek to travel, and so enlarge his mind, for all this training will reflect itself in the work of an artist so liberally educated. An inferior education has been the bane of many a student, who has the organ and all the necessary musical ability.

**DRAMATIC STUDY.**—To be a successful public singer, even in the concert-room, one must be more or less an actor; and, therefore, the time and money bestowed in acquiring a sound knowledge of dramatic action and elocution will be well spent. For the lyric stage, such a study is imperative; but its utility to artists who aspire no higher than to ballad or oratorio singing cannot be too highly estimated.

## VOICES AND THEIR VARIOUS QUALITIES.

THE life of the singing voice is so comparatively short, that the study of singing is rendered more difficult than that of any other art. You may buy a violin or pianoforte, ready-made and perfect, in your childhood, and nothing remains for you but to study the instrument diligently under a good master. But the vocal instrument cannot be said to exist at all for purposes of singing study, before the age of eighteen or twenty in males, and (in our climate) sixteen in females. Even at those ages the organ is necessarily immature and undeveloped. Consequently the study of the art has to be carried on during the progress of the instrument to maturity.

To counterbalance this disadvantage, however, we must bear in mind that that very study materially helps to perfect the instrument. Singing is by no means all "style," and the study of it includes the formation of the voice and production of a good tone, and it is, of course, easier to manipulate an unfinished article than a finished one—to educate youth and suppleness than to bring maturity and stiffness into subjection to new conditions.

Therefore begin your study in the youth of your voice; but, recollecting that its life is the most short-lived of your faculties, let your study be most earnest and painstaking. Especially if singing is to be your profession, act upon the wise advice of Dr. Burney, and "Never go to bed until you have learned something which you did not know the previous night"

**VOICES.**—"What is your voice?" is a very common question, sometimes expressed in the rather less polite but more intelligent form, "What do you call your voice?" The answer almost invariably is either "Soprano," "Contralto," "Tenor," "Bass," or "Barytone." Here is a warning for you at starting. Do not limit your notions of what voices are to those four or five generic names. Because choral music is generally written in four parts, for soprano, alto, tenor, and bass, the non-musical public, and a great many musical people (some composers included) seem to think that those names are an inclusive description of every human voice.

This would be of very little consequence if it were only a question of names; but it is of no use to say "What is in a name?" if the result of a wrong name is to lead to mischief. The misfortune of wrongly naming your voice is that it will lead you to practice wrongly, and to choose the wrong style of music for study and performance. For instance, a young lady may call herself a *soprano* because she can "sing *upto C*," and may therefore fancy that the whole repertoire of a Tietjens or a Clara Novello is within her reach; and acting on this notion, she may fatally damage a naturally bright and pleasing voice by giving it work to do which belongs of right to a voice of totally different calibre, the *mezzo-soprano*.

(To be Continued.)

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ARTISTS possessing the most merit, see the most in others.

AN obstinate musician does not hold opinions, but they hold him.

THE only way for a musician to get along fast is to get along slowly.

THE worst thing about musical life is that there are so many who are too old to start over again.

PERHAPS no College in America has made such a marked advancement during the past year as the department of music in Vassar College. The College was fortunate in securing the services of Prof. E. M. Bowman of New York City. A man of wide reputation, great natural ability, the best foreign training, and a born teacher. Prof. Bowman has brought unbounded energy and enthusiasm into the work, and the department of music gives promise of being a strong part of the College. Misses Chapin and Whitney, who have labored so faithfully for many years, now find a director in hearty sympathy with their aims. Prof. Bowman did not consider any of the students sufficiently advanced in harmony to receive diplomas. The Vocal training has been under the direction of Mr. Sauvage since December. Although having but part of a year's work to show the advance has been very marked. Vassar vocal Culture was at one time almost a by-word, but the future outlook is very bright. The Commencement concert was very elaborate and artistic. Before the final number of the program, the genial professor rose and said that he wished to express his pleasure at the evening's performance. It was his first year at Vassar, and he wished to bear testimony to the high excellence of the work of the assistant teachers whose methods could be seen in the evenings work. He had no part in producing this result and therefore felt free to praise the instruction of others. It is the experience of the best artist that at least 95 per cent of pupils who come for advance instruction in the large cities have been trained in methods radically wrong. Their entire style had to be reformed. He was happy to say that Vassar work could be included in the other five percent.

# Words of Wisdom.

Music is divine.

The manifested soul is thought.

They are never alone that are accompanied by noble thoughts.—*Sir Philip Sidney.*

When you are playing, never trouble yourself about who is listening.—*Schumann.*

Sing frequently in choruses, especially on the middle parts. This makes you musical.—*Schumann.*

All services become sacred in ceasing to be mercenary and profane.—*Harris.*

In the selection of your pieces for study, ask advice of older players; that will save you much time.—*Schumann.*

For when the soul seems most forsaken,  
Most by God's angels is it led.—*COLVILLE.*

What do we live for if it is not to make life less difficult to each other.—*George Elliot.*

You will commit the fewest faults in judgement if you are faultless in your own life.—*Epictetus.*

The process by which musical imagination is awakened can no more be explained than its effects.—*Hiller.*

The mental process in which a composer is engaged when he chooses this or that key to express his feelings is as unaccountable as the action of genius itself.—*Schumann.*

Be thy best thoughts to work divine addressed;  
Do something—do it soon—with all thy might:  
An angel's wing would droop if long at rest;  
And God himself inactive were no longer blessed.

—*CARLOS WILCOX.*

There can be no greater development, than for each to master the errors of his own nature, and to let his neighbor alone. It is a hard task to overcome both your own and your neighbor's mistakes.—*The Seid.*

Instead of complaining at the confusion of the statements of another, set your thought upon what you know is true and gain your own understanding. No one is dependent on another for his line of reasoning; for all have divine intelligence, and if the same length of time were spent in honest endeavor to know for one's self, that it is spent in trying to harmonize the words of another, we would have more thinking and working people.—*Christ Science.*

Music is productive of heroic, religious, poetic, joyful and loving sentiments. It is refining and peacemaking.

Nerve and Muscle must be so perfectly subordinate to thought and feeling, that the slightest shades of variance may be clearly expressed.

Music is the quickest and most ready means of procuring happiness known! And by what exalted means you have accomplished this—Music is the art of making happiness.

Classical Music lives on through the years because it means something; because there is thought in it. Music that means nothing, that has no thought in it, does not live.

A teacher will never succeed in making a pupil appreciate the many resources of sound, the different effects of tone, the character of accentuation, the variety of shadings, if he himself does not unite example and precept.

If the law against carrying concealed weapons was literally enforced, some people would have to carry their tongues out of their mouths.

### More Music From the Pew.

Music may not be an essential factor of worship, but it is a commodious vehicle to carry a diversity of religious freight, and a majority of worshipers choose to adopt it as a part of the religious program. If the worshiper be an individual, his music may be an acceptable offering without reference to harmony or the art of "falling into line" with others, but when we undertake to do the same thing at the same time with another, the laws of agreement are involved, and we are brought up face to face with something more than spontaneous effort. Let us not mistake individual spontaneity for the legitimate diversity of musical expression. Organized effort submerges individuality. No one has a right to load the vehicle with his individual twangs, slide or drays, notwithstanding we may load it now with the joyous strain of Christmas hallelujahs, now with the solemn dirge of the funeral train, or now with the sublime climaxes of unmixed devotion. But do I touch a mooted question when I speak of "spontaneous" devotion? Whatever the theory of the majority, it is my observation that practice apparently rests upon the satisfying conclusion that "such as I have give I thee" is the ultimatum of musical responsibility in worship. Too many good people seem satisfied with the "such as I have" style, and act as if they thought the intellectual effort to harmonize would somehow lessen the spirituality of song worship, but away with such shallowness! But why have music as a part of the devotional act? Surely not for entertainment, for entertainment is not worship. Surely not to provide a religious omnibus solely to accommodate those who cannot help in any other part of the worship. Could it be simply to diversify the proceedings and break the monotony of dull form? Sure enough it breaks the monotony too often, but, the fragments! If not for entertainment, then each worshiper is under obligation to make an effort to help. And if each worshiper help, and still it is not an "omnibus" to carry his peculiar style, no matter how different from others, there is no alternative from his making an effort at "falling into line" upon some intelligent basis, spontaneity is not harmony. But the "why". The worshipful attitude is fraught with the highest emotions of the human heart. Musical possibilities and the appreciation of their execution are means of enjoyment as well as grace, and are furnished the human family on much the same terms as "bread and butter" is afforded, and the terms of both are demanded as a sacrifice upon the altar of true worship—the one as the indirect representation of industrial necessity, the other the direct representation of contact with the spirit of God.

Our appreciation of food rests upon no command to eat, but we soon learn the industrial qualities attaching to the honest consumer, and we are in as plain view of the industrial basis which furnishes the satisfying agreement of tones capable of inspiring the higher emotions of true worship.

Yes, every tune is the exponent of somebody's labor and back of that labor lies the God-given power to appreciate it.

Spontaneity may do to begin musical effort, but who is willing to insult the creative genius of Omnipotence with the return of the "hidden talent," unwilling to bestow any labor upon its development, or assume any responsibility for its growth? The poorest singer displays the talent in its primitive form, and he sings because he "can't help it". This is all right

for a beginning, but what of progress? The beginning casts no effort of ours, but after that we are responsible for the germ. This means of worship furnished us has a fertile resource of spiritual growth and to fail in its development is akin to sin—is the return of the hidden talent. Do you think that to sing what you "happen to know" and "as you happen to know it" is using this talent?—indeed it is doing no such thing, for when do you turn over the "gained" talents to the master? "Such as I have" &c; will do for a Peter's alms, but song worship, is a different thing.

Does any christian conclude that a spiritual gift must not be contaminated by intellectuality? None is so silly. The finished product of a gracious and beneficent life is the twin growth of spiritual and intellectual germs. The present state of song worship argues one of two things:—it is either of too little importance to arrest the attention of the masses; or each worshiper can rightfully regard the omnibus conveyance of his individual emotions to the altar as the proper standard of collection worship. "Of too little importance" can only be construed to mean indifference; for, while it is possible to worship without singing, custom too universally declares in its favor, to dismiss it so lightly; and if participation be the central thought of congregational worship, none is excused.

Don't put up the pitiful plea that you "don't know the tunes"—do you know what "in the sweat of thy face" means?—Well there is work attached to "knowing" the tunes, and if you want any of this kind of bread, why refuse to work? Don't evade the truth, but plead indifference and make an effort to do better. But if you champion the "omnibus" style of congregational music, I scarcely know what to say to you. Certainly you would grant each individual the right to sing his own tune; for the selection of a single tune for the congregation to sing at one time is some effort at harmonizing, and if some effort in this direction be necessary, what better right have you than I, to say how far this "harmonizing" effort shall be carried? I think none will champion the "entertainment" cause as exemplified in exclusive choir singing, and we doubtless agree that "most all" should sing if they "happen to know the tunes," but if there is any individual responsibility in this matter, I want the others to wake up and unhearth that "hidden talent" before the Master come. "Haven't any talent"? Then you are excused—but who shall decide whether or not you have it? Spirituality is all right in its place, but it won't take the place of intellectuality. "Be not deceived" is unquestionably authoritative, and I believe it countermands self-deception as well as that by others. When we are entrusted with spiritual germs and instructed to nurse them into wear and tear qualities by intellectual food (work) let us not deceive ourselves by thinking that we are excusable for not falling into line properly in congregational singing because "we don't understand music" when we have "hid the talent" and use our time and energies in making more money, or in political strife, or in the acquirement of some selfish quality that can not be used to the glory of God. I would not champion new ways for the sake of newness, neither do I want the average worshiper to cling to old ways without some better reason than that it takes work to learn. Doubtless too many living out are "just as I am etc." with the stupid satisfaction of thinking it a tribute to indifference and

encouragement to the "way we used to do" People religiously talk about growing in grace, but with too many, it is mostly last year's growth. Unless we are willing to make the effort to cultivate a talent intended for worship, let us not be guilty of deceiving ourselves with thinking we are doing the best we can. Let us wake up to appreciate song as a more sacred and important factor of worship, and to see the industrial foundation upon which it rests. "Y"

### Spencer's Faerie Queene.

BY JOHN JONES.

In point of time Edmund Spenser was the second of the four great English poets and the ninth of the volunteer Laureates of England. He was born at East Smithfield, near the Tower of London in or about the year 1553. Although his parents were in humble circumstances, they were related to several good families, to whose influence he was probably indebted for much of the court favor he eventually obtained. From a curious manuscript in the possession of Col. Townley it appears that he was a scholar at the Merchant Taylors school:-

"Gownes given to certeyne poor schollars of the schools about London, in number 32, vizt: St. Paul's Merchant Taylor's, St. Anthony's Schole, St. Sairour's Grammar Schole, and Westminster Schole."

First on the list of the scholars of Merchant Taylors who had gowns is Edmund Spenser, and another entry records the gift of ten shillings. "April 28, 1569. To Edmund Spenser, scholar of the Merchant Taylors' schollers at his gow nge to Pembroke Hall in Cambridge, x .3." From this fact, and his being a sizar (one of humblest class of students) of Pembroke College, Cambridge, it is evident that he was in straightened circumstances which is further shown by a note, dated—"Nov. 7, 1570. To Richard Langher and Edmonde Spenser, two poore Scholars of Pembroke Haule, vj. s. a place, in the whole xijs., by the hands of Mr. Thomas New, fellow of the same house." He "proceeded BA" in 1573, and "commenced M. A." in 1576. There appears to have been some unpleasantness between him and the college authorities; he was not elected to a fellowship but quitted Cambridge after he had taken his master's degree. He came before the world as a poet so early as the year 1569, when some sonnets translated from Petrarch, appeared from his pen. His works worthy of special notice however, are the "Shepherd's Calander" "Colin Clouts Come Home Again", the "Epithalamion", "Mother Hubbard's Tale," his "View of the State of Ireland," and his grandest work, "The Faerie Queene," When he had finished his "Faerie Queene," he carried it to the Earl of Southampton, the great patron of the poets of that day. The manuscript being sent up to the Earl he read a few pages and then ordered his servant to give the writer twenty pounds. (\$100.) Reading on, he cried in a rapture, "Carry that man another twenty pounds!" Proceeding further, he exclaimed, "Give him twenty pounds more!" But at length he lost all patience, and said, "Go, turn that fellow out of the house, for if I read further I shall be ruined."

The first part of "Faerie Queene" was published in 1590, and dedicated thus;

"To the most high, mightie and magnificent Empresse, renowned for pietie, vertue, and all gracious government, Eliza-

beth, by the Grace of God, Queene of Englande, France, Ireland and of Virginia." But Spenser had his enemies at Court, and the astute Lord Burleigh was one of them. Elizabeth being flattered in the poem, her vanity prompted her to reward the poet with a grant of £ 50 a year. When therefore, she informed Burleigh of her intention to pension the poet, he scornfully remarked, "What! all this for a rhyme?" to which Elizabeth replied, "Then give him what is reason." The conversation was repeated to Spenser, and after he had waited a considerable time for his allowance, he handed the Queen a little epigram on the subject:—

"I was promised on a time  
To have reason for my rhyme;  
But from that time unto this season,  
I have had nor rhyme nor reason,"

The hint had the desired effect, and the pension was paid.

This poem illustrates the power of allegory in its most creative and imaginative form, and as an inspired allegory it finds its equal only in the "Pilgrim's Progress" of the immortal John Bunyan. The plan of the "Faerie Queene" is both elaborate and involved and could scarce be stated without consuming more time than we have at present. Its general purpose, in the Author's words was, "to fashion a gentleman or noble person in virtuous and gentle discipline," a purpose so pure and so exalted that well might Milton say, addressing himself to the Parliament of England, "I dare be known to think our sage and serious poet Spenser a better teacher than Scotus or Aquinas." Each book of the poem was intended to be allegorical of some virtue, such as holiness, temperance, chastity, friendship, justice, courtesy, and each represented or defended by a knight, as the whole allegory was to be colored by the genius and institutions of Chivalry--a chivalry, however impregnated with the spirit of Christianity, and therefore more pure, and spiritual than the mere earthly system that passed under that name. The primal element of a great poet's power is the knowledge of the human heart; and, wherever his imagination may roam to gather its materials from without, there must be communion with all that dwells in the recesses of his own soul. This meditative imagination was Spenser's in an illustrious degree; and, when rising from the deep of his own spirit to look abroad, there seems to have been no spot of the knowledge of the civilized world which the vision of his far-seeing imagination did not comprehend. Sacred and profane, ancient and modern, history or fable or legend, all that the ingenuity of man has desired, or his memory perpetuated, are gathered together; not a promiscuous and discordant mass, but fused by the heart of poetic genius and poured out in one glowing and glittering flood. And here let me take occasion to invite attention to the prime constituent of imagination--imagination as described by Shakespeare, "all compact,"--the faculty of blending into one harmonious and consistent whole the various elements it calls together. On the pages of the "Faerie Queene" you meet, for instance, the exploded mythology of ancient paganism, and the immortal mysteries of Christian faith so shadowed forth together that the scanty of the last is yet no ways sullied by profane contact; the blind cravings of benighted antiquity are so united with the light that has been shed upon the believer's heart that all is made subservient to the cause of truth. It is all fairy, and yet is so full of all that fills the human heart; it is full of patriotism; and more than all, it is full of Christianity.

No poet ever possessed a more exquisite sense of the beau-



iful than Spenser. This is to be traced in his description of external Nature, and, in a still more surpassing degree, his portraiture of female beauty. There is no poet of whose towers isolated quotation would convey a more inadequated impression than Spenser, because it seems to have been the delight of his spirit to luxuriate in its own imaginings of holiness and virtue and beauty, and then to pour forth a long continued strain, of which the well-sustained effect would be marred by disjointed extract. In one instance, a description of a fair sylvan huntress is expanded to a hundred lines in which, after the poet has wrought up the sense of admiration by a matchless profusion of fancy and imagery, the last touch is given to the woodland beauty in this stanza:—

“ Her yellow lockes, cripled golden wryre,  
About her shoulders weren loosely shed;  
And, when the winde amongst them did inspyre,  
They waved like a penon wyde dispred,  
And low behinde her backe were scattered;  
And, whether art it were or heedlesse had,  
As through the flowering forest rash she fled,  
In her rude heares sweet flowers themselves did lap,  
And flourishing fresh leaves and blossoms did enwrap.”

But more exquisite far than any other rises to our imagination the form of Una, radiant with the grace of heavenly truth— beauty beaming through her sorrows as she wanders searching for the deluded Christian Soldier:—

Forsaken, woeful, solitary maid,  
One day nigh wearie of the yrkesome way,  
From her unhaste beast she did alight,  
And on the grass her dainty limbs did lay  
In secrete shadow, far from all men's sight.  
From her fayre head her fillet she untighd,  
And layd her stole aside. Her angel's face,  
As the great eye of heaven shyned bright,  
And made a sunshine in the shady place:  
Did never mortall eye behold such heavenly grace.”

The high spirituality of Spenser's genius is in nothing more conspicuous than his power of awakening the sense of the beautiful by his imaginatave pictures of what may be called spiritual beauty, as distinguished from natural beauty. He seems to delight in the possession, as it were, of a new sense, his mind's eye charged with the vision of moral loveliness, an imperishable grace, celebrated in his beautiful Hymn in Honor of Beautie.

“Beautie is not, as fond men misdeeme,  
An outward show of things that only seeme.

For that goodly hew of white and red  
With which the cheeks are sprinkled, shall decay;  
And those sveete, rosy leaves, so fairly spred  
Upon the lips, shall fade and fall away  
To that they were, ev'n in corrupted clay;  
That golden wyre, those sparkling stars so bright,  
Shall turne to dust and lose their goodly light.  
But the faire lampe, from whose celestial ray  
That light proceedes which kindleth lovers' fire,  
Shall never be extinguished nor decay;  
But, when the vital spirits doe expire  
Unto her native planet shall retyre;  
For it is heavenly born, and cannot die,  
Being a parcel of the purest skie”.

The subject is very interesting; but John Jones will not weary your readers, and therefore, he will here write his Finis.

### The Painesville Musical Festival.

—o—

The fourth annual Musical Festival of our schools held at the Congregational Church last Wednesday evening June 3, was certainly a stupendous success, judged from any stand-point, every available seat being occupied and standing room at a premium.

Promptly at 7:45 o'clock, the Festival chorus filed on to the stage to the strains of a grand march played on the organ by Mr. McCall. When seated tier upon tier in front and on each side of the beautiful organ, the chorus numbering 300 voices, banked in with flowers, palms and ferns, it made a picture beautiful to behold. Add to this the bright, joyous faces and sweet strains of music, now soft and low, hushed almost to a murmur, then cleaving the air with a burst of melody, almost startling in its promptness at the slightest movement of the conductor's baton, backed up by a fine organ under the hands of a master of that noble instrument, and a faint idea can be obtained why over a thousand people would sit and stand for two hours in a packed house on a warm summer night without stirring from their places.

The first part of the program, being miscellaneous in character, gave an opportunity for variety, the chorus work being crisp, clean and effective.

The first part came to a close by the singing of a stirring medley of patriotic songs, arranged for the occasion by Mr. Jones, ending with “Marching Through Georgia.” As the first strain of this song was heard, the audience was electrified by the measured tread of over three hundred children, as they marched down the west aisle of the church headed by a squad of Knights of Temperance, under command of Lieutenant Ralph Babock. The Boys in Blue accoutred with cap, belt and gun, represented Sherman's March to the Sea; the girls draped in the National colors and bearing flags representing The Woman's Relief Corps. Their steady marching was worthy of veterans and the sight was both beautiful and inspiring.

Part second was devoted to music of a higher order by a rendition of the Cantata, “The Gypsies,” by Edwin Aspa, for mixed voices, by the High School chorus, numbering seventy-five voices. The soloists were, soprano, Miss Leita Grace Hicok; mezzo, Miss Bessie Crossette; alto, Miss Bertha W. Rickett; tenor, Mr. A. F. Mack, bass, Mr. J. P. Jones, all acquitting themselves with credit and to the entire satisfaction of the audience. The choruses were given with more precision and effect than has characterized their efforts in the past.

We can not close our remarks upon this exceptionally attractive festival without a sincere expression of admiration at the energy with which the preliminary arrangements were planned, and the highly successful manner in which they were carried out. We take our leave of the fourth festival with a distinct recollection of former triumphs, but we consider this one to be the most memorable in the annals of these important gatherings. To Mr. Jones, the conductor, we ascribe the praise which is due for the originality and the successful execution of these delightful entertainments, which give the best evidence of the thorough work which is being done in the music department of the public schools.

# The Problem of Life.

Love's sacrifice is a common expression in certain lines of poetic imagery. As the soul has awakened to the knowledge that the object of existence is not self-gratification, the idea of sacrifice has been manifested in daily life and religious ceremonial. After a series of definitions giving many shades of meaning, Webster sums up the idea of sacrifice in these words: "To destroy, surrender, or suffer to be lost for the sake of obtaining something; . . . to devote with loss or suffering."

In the animal manifestation of life, self is the first consciousness. Self-comfort, self gratification, dominate all motive to effort. As the evolution merges into a wider perception, and the imaging power of mental growth makes it possible to include more than the individual, the consciousness of self-suffering is transferred to another.

All the sympathy man has for his fellow-man is from the knowledge of his own sense of pain and loss under like circumstances. As self enlarges its boundaries it becomes inclusive of a wider and wider range of consciousness akin to its own. But dwelling in the objective and finite only, the sense of sharing with another brings a consciousness of loss to himself. And now self-righteousness for a praise-worthy action gives a new sense of self-gratification. This new sensation brings with it a compensation for what self feels it has lost through self-denial; and the approval of others adds another element of compensation for giving up to another what one feels to be his own.

But no one can give up to another what is his own, and it is not the law of God that anyone shall go without what is really his or that anyone shall be favored at the expense of another. If we have a sense of loss it proves that the seeming possession was not real possession.

"Self-sacrifice is the reaction from personal sense gratification at the expense of others." It is the result of fear as to consequences to ourselves for what we have done, and this quality has no part in that perfect love that casts out fear; therefore the highest ideal of love is not expressed in these lines:-

"Now, with a sad, clear sight that reassures  
My often sinking soul, with longing eyes  
Averted from the path that still allures,  
Lest, seeing that for which my sore heart sighs,  
I seek my own good at the cost of yours—  
I know at last that love means sacrifice."

This is the only awakening of consciousness to the knowledge of something outside of selfish personality; but it is only self-love grown larger—that is all. It is not possible that "my own good" can be "at the cost of yours."

As man grows to the knowledge that the resources of infinite supply are sufficient for the needs of every one, the animalism that expresses itself in greed and rapacity through fear that there is not enough for all, will disappear. When the evolution of life has passed out of that stage which is the

manifestation of struggle for the "survival of the fittest," the idea of sacrifice will disappear with it. Both belong to the plane of contradictories and are in correspondence.

Again, sacrifice implies idolatry. Idolatry is but an extended form of ministering to personal selfishness, which suffers loss for the sake of obtaining something; therefore the idolatrous love that makes sacrifice is not the love which "seeketh not her own." Love cannot seek her own because love cannot lose her own, and needs to make no extraneous offering to secure her own. Love is not love, bought in this way. The God-like understanding holds neither idolatry nor sacrifice; the love which is Christ-like has no sense of loss or self-denial in loving.

As a *symbol*, sacrifice means the principle of giving up, or transmitting, the selfish personality that *excludes*, into the all-embracing Christ-likeness that *includes* the whole brotherhood of humanity. A dawning of this possibility of transmutation manifests itself in a great public calamity, when, for instance the Western world shares its over-flow of abundance with famine-stricken Asia; or when the generous nation pours forth its supplies of food and shelter to a Johnstown disaster, or Portland devastated by fire. The common pulse of humanity beats as one at these times, and man owns the unity of life. But to obliterate from the arena of daily life the common animalism of both the wealthy and the impecunious, that seeking for possession which is the motor of strikes, riots, and all forms of anarchy, as well as of the greed and oppression of moneyed power, the ultimate reaching principle must be taught not only by precept but by example, of the love that "seeketh not her own," but rejoices in the well-being of another; the love that is reciprocal, not one-sided. It must be taught and *practiced* in the home circle, on the playground, in the earliest education of the child—nay, it must be pre-natal education.

The literature of all the ages has pictured as its highest spiritual ideal, self-sacrifice on a purely objective plane, making the grand achievement lie in the giving up of *things*, and so Carlotta Perry sings,

. . . "with longing eyes  
Averted from the path that still allures,"

And,

. . . "seeing that for which my sore  
heart sighs."

The language of the "sinking soul" and "longing eyes" is written in many a physical development. This mental condition of loneliness, of being cut off, writes itself legibly upon the body. It is no wonder that physical suffering is common; when the highest intellectual and spiritual development of all nations has so vividly imaged this sense of loneliness and separation as the greatest spiritual attainment. So long as the soul, not yet evolved from the realm of objective sense, still longs for what it assumes to have given up, the sacrifice has not been made, for here is no consecration. But rather let the spiritual understanding, with clear and clearer vision, see with Sir Launfal, that love is not *exclusive* but *inclusive*; it is "Not what we *give*, but what we *share*," and if we give with a sense

of loss we do not share. A new literature is awaiting birth in this chaos of ideas, over which the Spirit of God is brooding in the thought of the present time.

The Spirit of God, which is life, organization, embodiment, creation, brings forth in humanity, as soul by soul comes into touch with the divine, the transmutation of the sense of self-sacrifice and vicarious suffering into the Christ-like love that can realize no loss in loving.

"To what purpose is the multitude of your sacrifices unto me?"

Let love be grand, all-embracing, finding in every phase of life that which it shares *reciprocally*, and the wan faces, the heavy step, the feebly-drawn breath, will give place to rejoicing health of soul and body.

### CONVERSATION BETWEEN THE HIGHER AND LOWER CONSCIOUSNESS.

MARY ROBINS MEAD.

To the indwelling God I say, "Abide in me and I in you," and the voice from within replies: "If you abide not *consciously* in me you are as a branch cast forth and withered. When you know that you abide in me and that my words (the spirit of truth) abide in you, you shall ask what you will, and it *shall be done unto you*. As the Father hath loved me, and breathed me into existence, so that I am joint heir with Him, so have I loved you, my deluded lower self. Now continue *consciously* in my love. By keeping my commandments you shall henceforth realize that you abide in me. I know that I am one with the Father—oh, my child, my prodigal, know to-day that you are a branch from the Tree of Life, which can not be withered while you abide in me as I abide in the father! This is our commandment, 'That ye love one another.' I, the Lord within, am to love you even though you go away in consciousness from my love. You, my child, my external self, are commanded to love me who guide and control you, while yet the claims of the outer world are luring you from the glad presence of your King. 'Greater love hath no man than this, that a man lay down his life for his friends,' I have never been manifested outwardly because you have not yet desired above all things to express me. I have let you delight in the false seemings of the world, so that in finding nothing you would at last learn to hunger and thirst after righteousness, and to seek me so that I might abide in you and no longer lay aside my external life or expression. To-day I can tell you and you can hear, that I abide in you and love you as the Father loves me. You, my dear other self, are *free!* Free to manifest wisdom and strength *in the flesh!* Peace is yours, and 'Lo! I am with you alway!'"

### VOX HUMANA,

M. A. P.

We are ever proclaiming to the world our conceptions of Truth by the varying accents of the voice; the state of the mind

will be unmistakably *reported* in the voice, denoting conditions of Peace, Repose, Love, Contentment, Harmony, and their opposites, War, Strife, Anger, Discontent, Inharmony, etc., etc.

"Voice is but the vibration of the air," acted upon by the mind and set in motion. What then can the voice express but the conscious and unconscious thoughts present in the mind?

Even the withholding the sound of the voice would in itself indicate a desire to keep back something, thus proclaiming the necessity of keeping a secret, a lack of trust in others; a belief in the thought of separateness, which, if analyzed, means that the individual has not yet awakened to the thought of Unity—Oneness.

How different are the voices of children and adults. Children report no care, no anxiety, no sense of burdens, no false conception of so-called evil and sin. They report only joy—one long happy day.

Have you ever noticed the smiles they bring to mother's face, and how her voice will respond to theirs? If this is not the case, *listen*, and you will surely find a strain of inharmony in the family that the children are imitating.

Animals especially are keenly sensitive to the *sound* of the human voice. They detect at once the difference between a kind or a sharp tone. There is another feature in this study of the voice that may appeal to us. By close observation we may learn to discern the asking voice, indicating desire in the right direction, and know the ones who really need our help. Even now we recognize the self-satisfied voice that comes from away down somewhere. A miser's voice sounds light and metallic. A mysterious voice comes from afar—from the realms of *nothing*. Then there is the artificial voice, and many others.

After all, the word Harmony embraces the whole idea of voice.

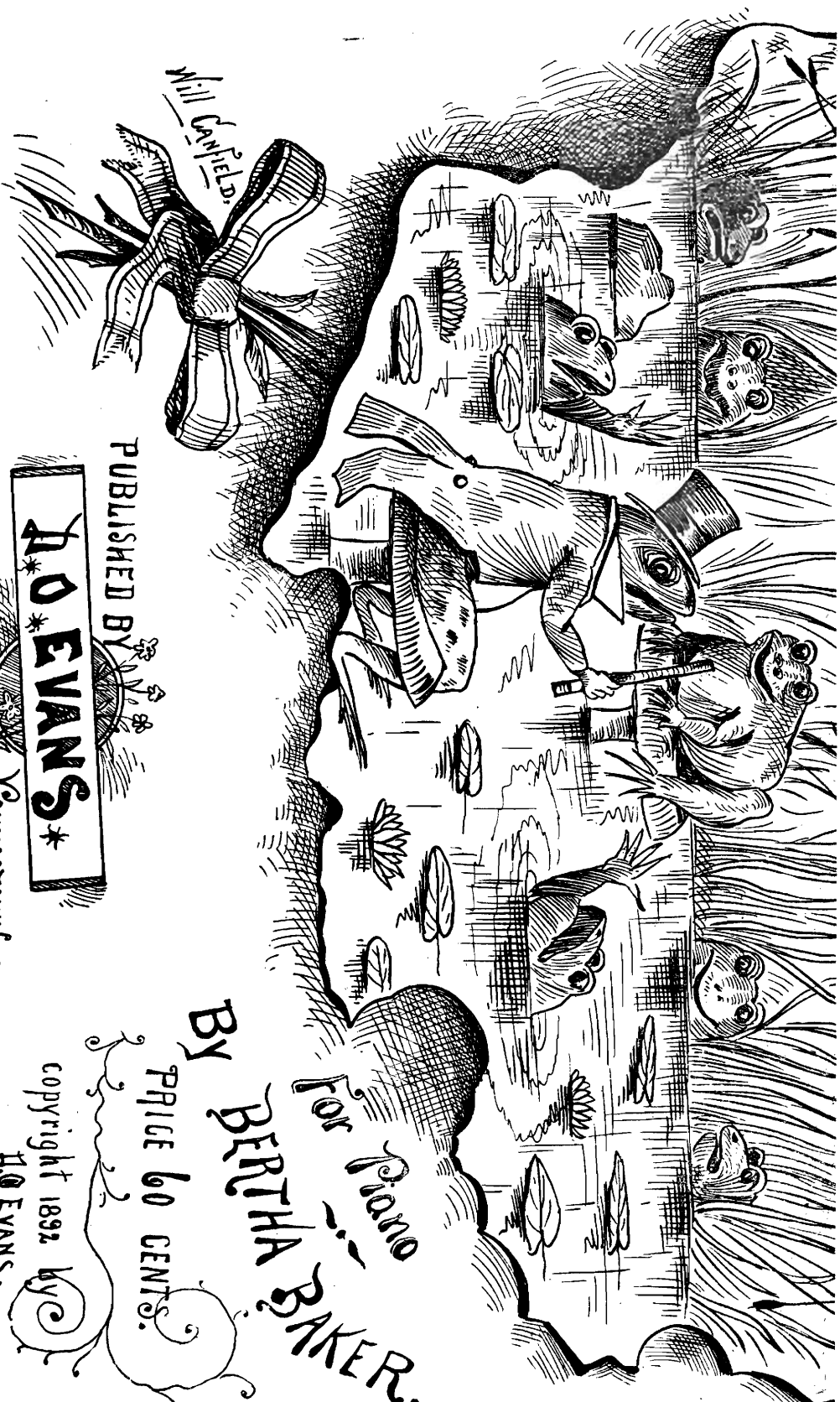
As we all long to have beautiful voices, is there any other way than to tune our lives to the idea, Harmony? We cannot *really* change our voices until we first embrace the idea, any more than we can believe that shadows come before the light, or that phenomenon is before Reality. Should we try without the true desire, it would only prove to be the counterfeit ring, not that of true coin.

If there is anything in us to respond to the thought of Harmony, accompanied by true desire, our voices will be tuned, and vibrate according to the law of action and re-action, and give out to the world clear notes of Truth. Fortunately for us, our voices are phenomenal and subject to change, and will report the *progress of the Soul*. Therefore, during the ages of development through which we must pass, we shall change them again and again until they will ring out the glad cry of Freedom to all nations, the sound of which will be resonant, sweet, and clear, because it will come in a direct line from Reality.

Think of the influence that a beautiful song must have upon a great multitude. It has been the means of lifting individuals up to a level with their ideals. Can they rise higher?

Have you heard the choir at Brooke Herford's church sing the word, "forever"?

They carry you with the word higher and higher until you can see a long way on that line to Reality. I could fancy, long after the phenomenal voices had ceased to vibrate, that other voices caught up the refrain still more joyfully, and sent it on, on, until in the place of the fancy there stole the sweet peace that comes with the "still small voice" as it breathed the word *Immortality*.



MILL CANFIELD

PUBLISHED BY

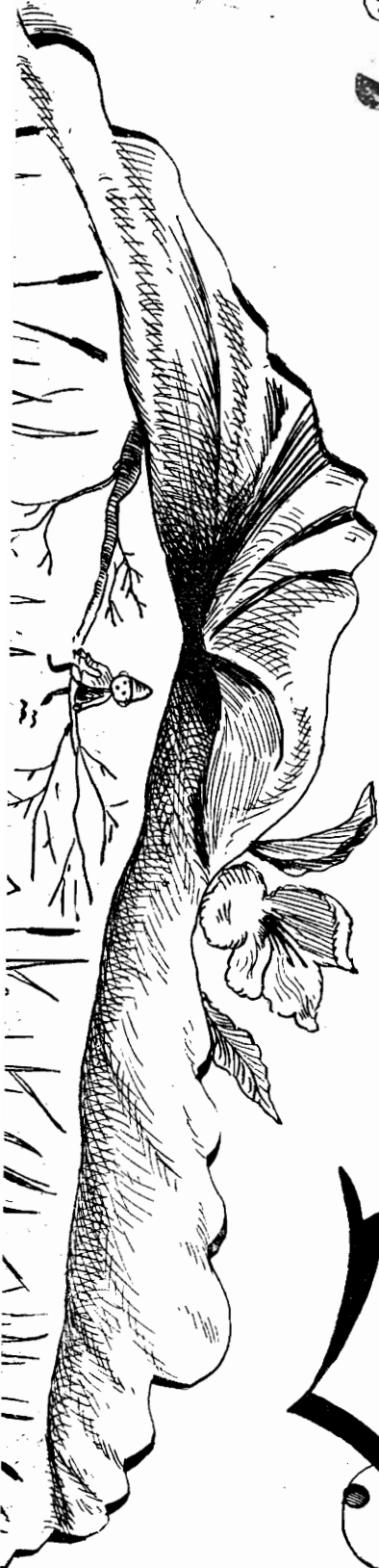
**H. O. EVANS**

YOUNGSTOWN, OHIO.

BY **BERTHA BAKER**  
FOR PIANO

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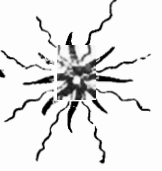
# THE FROGS' REVELRY

(Le Festin de Grenouilles.)

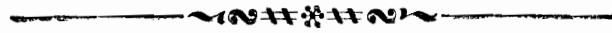


DEDICATED TO MY SISTER.

Mrs. M. KIRBY BRENE.



# EDITH WALTZ.



AMERICAN MUSICAL TIMES EDITION.  
By D. O. EVANS.

O. H. EVANS,  
Op. 6. No. 3

1 4 1 1

5 3

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a 3/4 time signature. The first measure has a quarter note G4 with a '1' above it. The second measure has a quarter note A4 with a '4' above it. The third measure has a quarter note B4 with a '1' above it. The fourth measure has a quarter note C5 with a '1' above it. A slur covers the last two measures. The bass clef staff has a 3/4 time signature. The first measure has a quarter note G3 with a '5' below it and a quarter note G4 with a '3' below it. The second measure has a quarter note A3 with a '1' below it and a quarter note A4 with a '3' below it. The third measure has a quarter note B3 with a '1' below it and a quarter note B4 with a '3' below it. The fourth measure has a quarter note C4 with a '1' below it and a quarter note C5 with a '3' below it.

3 5 3 1

1 1 2 3 2 3 4

Detailed description: This system contains measures 5-8. The treble clef staff has a 3/4 time signature. The fifth measure has a quarter note G4 with a '3' above it. The sixth measure has a quarter note A4 with a '5' above it. The seventh measure has a quarter note B4 with a '3' above it. The eighth measure has a quarter note C5 with a '1' above it. A slur covers the last two measures. The bass clef staff has a 3/4 time signature. The fifth measure has a quarter note G3 with a '1' below it and a quarter note G4 with a '1' below it. The sixth measure has a quarter note A3 with a '1' below it and a quarter note A4 with a '2' below it. The seventh measure has a quarter note B3 with a '2' below it and a quarter note B4 with a '3' below it. The eighth measure has a quarter note C4 with a '2' below it and a quarter note C5 with a '3' below it.

3 2 4 3 5

Detailed description: This system contains measures 9-12. The treble clef staff has a 3/4 time signature. The ninth measure has a quarter note G4 with a '3' above it. The tenth measure has a quarter note A4 with a '2' above it. The eleventh measure has a quarter note B4 with a '4' above it. The twelfth measure has a quarter note C5 with a '3' above it. The thirteenth measure has a quarter note G4 with a '5' above it. The bass clef staff has a 3/4 time signature. The ninth measure has a quarter note G3 with a '1' below it and a quarter note G4 with a '1' below it. The tenth measure has a quarter note A3 with a '1' below it and a quarter note A4 with a '2' below it. The eleventh measure has a quarter note B3 with a '2' below it and a quarter note B4 with a '3' below it. The twelfth measure has a quarter note C4 with a '2' below it and a quarter note C5 with a '3' below it. The thirteenth measure has a quarter note G3 with a '1' below it and a quarter note G4 with a '1' below it.

1 2 3 1 2 3 2 5 1

1 5 3 1 5

Detailed description: This system contains the final four measures (13-16). The treble clef staff has a 3/4 time signature. The thirteenth measure has a quarter note G4 with a '1' above it, followed by eighth notes A4 (2), B4 (3), G4 (1), A4 (2), B4 (3). The fourteenth measure has a quarter note A4 with a '2' above it and a quarter note B4 with a '5' above it. The fifteenth measure has a quarter note B4 with a '1' above it. The sixteenth measure has a quarter note C5 with a '1' above it. A slur covers the last two measures. The bass clef staff has a 3/4 time signature. The thirteenth measure has a quarter note G3 with a '1' below it and a quarter note G4 with a '1' below it. The fourteenth measure has a quarter note A3 with a '5' below it and a quarter note A4 with a '3' below it. The fifteenth measure has a quarter note B3 with a '1' below it and a quarter note B4 with a '1' below it. The sixteenth measure has a quarter note C4 with a '5' below it and a quarter note C5 with a '5' below it.



1 3 5 1 3 5 4 3

1 3 5 5 4 3 2 1 2 1 2 3 1 2 3 1 3 5

5 4 3 1 2 3 1 2 3 4 3 4

8va ~~~~~ 1 4

1 3 5 3 1

First system of musical notation for piano, consisting of a treble and bass staff. The treble staff has notes with fingerings 3, 4, 1, and 5. The bass staff has notes with a fingering of 5.

Second system of musical notation for piano, consisting of a treble and bass staff. The treble staff has notes with fingerings 1, 2, 3, 1, 2, 3, 2, 5, and 1. The system ends with the word "Fine."

Third system of musical notation for piano, consisting of a treble and bass staff. The treble staff has notes with fingerings 3, 2, 1 and includes a repeat sign. The bass staff has notes with a dynamic marking "p" and includes a repeat sign.

Fourth system of musical notation for piano, consisting of a treble and bass staff. The treble staff has notes with a fingering of 3. The bass staff has notes with a fingering of 3.

Fifth system of musical notation for piano, consisting of a treble and bass staff. The treble staff has notes with fingerings 5, 3, 1, 2, 5, 4, 3, 2, 1, and 2. The system ends with the instruction "D.C. Al Fine."



PRICE 5 CENTS PER COPY.

REPUBLICAN CAMPAIGN SONG.

Words by HORACE SMITH.

Music by D. O. EVANS.

Moderato.

Our markets for freemen we'll cherish We'll make our Amer-i - can tin ; The  
Mc - Kin - ley will give us pro - tection For ev - ery Amer - i - can son ; The  
John Sherman, the sage of the sen - ate, In - fla - tion dis - hon - est will foil ; The



hope of the peo - ple shan't per - ish, For Har - ri - son's go - ing to win.  
Britons will be in de - jection When Har - ri - son's forces have won,  
six - ty cent dol - lar's not 'in it,' Wont pay for the work - ing - man's toil.



CHORUS.

Free homes 'neath the flag of our country, A ballot that's fair and is free ; Pro -



tec - tion and mon - ey that's honest Our bat - tle cry ev - er shall be.



Copyright 1892, by D. O. Evans.

\$3.00 PER HUNDRED

The shepherd with flocks that are grazing  
In meadow, on hillside, in dell,  
The doctrine of "free wool" amazing  
With ballots united repel.

The farmer with cornfield so handy  
Can bet on American wine,  
For Minister Reid is a "dandy,"  
Has opened the ports of the Rhine.

In battle our Harrison boldly  
Braved saber and bullet and ball,  
Beneath folds of our country's banner,  
In answer to Freedom's wild call.

While Grover and Stevenson waited,  
All safe from each danger and gun,  
And copperhead doctrine they prated  
Till Abraham's army had won.

Mid knights of a circle called golden,  
Whose metal was copperhead brass,  
There Stevenson shouted embolden  
And brayed to his butternut class.

Dead heroes of Northland and Dixey,  
We cover you over with flowers ;  
Brave soldiers of Sherman and Jackson,  
A nation united is ours.

Place brave men and soldiers before us,  
Who gallantly fought in the fray,  
For copperhead "champs" to rule o'er us,  
Dishonors the blue and the gray.

Published by D. O. Evans, Youngstown Ohio.

ATTENTION! REPUBLICAN CLUBS.

## Utah Correspondance.

Provo, Utah, June 12, A great deal of interest has been manifested in musical matters in this territory during the last few months owing to the contest which was advertised to take place in Salt Lake City in the beginning of June. Singers in all parts of the territory have been preparing for the fray and on Saturday and Monday June 4 and 6th the contest took place. It was held in the large Mormon Tabernacle in Salt Lake, which has a seating capacity of 13000 people, and the acoustic properties are the finest in the world. Here also we find one of the largest pipe organs ever built.

The contest was given under the auspices of the Young Men's Mutual Improvement Association and the singing was confined to male voices. Prof. Evan Stephens, a young man of rare musical genius and ability, was director and manager, and A. C. Smythe of Manti, L. D. Edwards of Logan, and A. G. Whitney, musical Critic of the Salt Lake Herald, were chosen as adjudicators.

On Saturday night the following were the contests:—  
Brass Band contest by members of one association, each band to choose their own selection. The Tenth Ward Band of Salt Lake and the Taylorsville Band entered, both playing light overtures. The prize of (\$100.00) was awarded to the former, it being better on every point.

The bass solo (vocal) "The Storm Fiend" by Roeckel, brought out ten contestants. The first prize of (\$15.00) was awarded to John Robinson and the second prize of (\$10.00) to H. S. Ensign both of Salt Lake.

Next was a piano solo "The Dying Poet" by Gottschalk. Only one contestant entered, Mr. H. J. Smurthwaite of Ogden, but he performed excellently; his touch, technique and expression being very marked. He was awarded the (\$15.00) prize.

The vocal trio "Yon Towering Peaks" for bass, baritone and tenor, was the warmest contest of the evening. Two parties from Ogden and one from Provo entered, and the prize of (\$30.00) was awarded to one of the Ogden trios although much dissatisfaction was manifested by the audience. The closing number for Saturday evening was "Hail Columbia" by the combined bands.

On Monday evening fully four thousand persons gathered in the immense building to witness the struggle for vocal supremacy. The contestants were all in fighting trim.

The opening contest was the male chorus "The Dawn of Day" a very difficult selection composed by Prof. Stephens, especially for this occasion. The Fourth Ward Male Glee Club of this city and Malad Male Chorus Club entered. The prize was (\$100.00) and the Provo boys won it without a struggle. This was the only contest upon which the judges agreed. A quartette, baritone solo, double quartette with tenor solo, and a tenor solo followed, and were bravely fought by all who entered.

The crowning piece of the evening was the male chorus contest for a prize of (\$250.00). The chorus was confined to not over a hundred voices and not less than fifty. The selection chosen was "Comrades In Arms." Four clubs, including Provo, entered for the prize.

The Conductors were:—George E. Hyde of Ogden, C. J. Thomas of Salt Lake, Mr. Wozzley of Malad, and H. E. Giles of Provo. The three former gentlemen show-

ed a lack of precision in beating, and one especially exhibited down-right carelessness. The prize was awarded the Salt Lake chorus much to the disgust of many musicians who were present. The greatest objection to Salt Lake was that they sang the animato movement too fast, so that the first basses could not sing the words, and at the close they had left the key entirely. The contest closed with the Four Male Choruses under the direction of Prof. Stephens, singing "Comrades In Arms."

The contest has done much towards awakening an interest in music here and as it is proposed to have an annual contest, it is expected that much good will be derived from it.

Utah is not behind any of the states in musical matters and no doubt one or two good choirs will be present at the World's Fair Contest.

"VERITAS"

## "POPULAR" AND ARTISTIC SONGS.

The difference between a "popular" and an artistic song consists for the main part in the former employing one and the same melody for each verse; whereas in the latter, the music is adapted to the words without reference to their division into verses, and seeks to give expression to the smallest details of the subject. This latter form is also distinguished from popular song by the accompaniment, as the instrumental portion not only assumes a more independent position, in that it proceeds irrespective of the voice; but that, in parts where the subject of the poem may render it necessary, it supplements the voice and conveys to the mind of the listener those shades of expression which the voice alone is not capable of rendering. In a popular song on the other hand, the accompaniment proceeds, as it were, spontaneously from the melody, the harmonic and rhythmic proportions of which are its sole guide. Occasionally, perhaps, in case of an *arpeggio*, it may to a certain extent increase the emotion. It will be at once apparent that German lyric melody, in the new form it had assumed, opened up to the musician an immense field for the exercise of his creative powers, and no one took greater advantage of the opportunity thus offered than Franz Schubert, whom we may justly term the creator of German artistic songs.

—Anon.

Verdi, the Nestor of Italian composers, has consented to compose a cantata symphony in honor of the Columbus celebration at Genoa, this autumn, and Baron Franchetti will write a Columbus festival opera for the same event. It is thought more than probable that both productions will be rendered also at the World's Columbian Exposition at Chicago, supplementary to the original musical compositions of the highest order. It is hoped, they are being prepared for that occasion.

Ah, how skilful grows the hand  
That obeyeth Love's command!  
It is the heart, and not the brain,  
That to the highest doth attain;  
And he who followeth Love's behest,  
Far excelleth all the rest,—LONGFELLOW.

## World of Music.

Patti is at her Castle in Wales.

Miss Mary Yohe is in England.

The Paris Conservatoire is to be reorganized.

Miss Marie Halton is singing in "La Cigale" in Australia.

Miss Emma Juch added "Pinafore" to her repertory in San Francisco.

The deficit on the first season of the Thomas Orchestra in Chicago is \$53,000.

Mr. Ambroise Thomas, who is eighty-one years of age, is greatly troubled by insomnia.

Mr. Timothie d'Adamowski is the conductor of the Promenade Concerts at Boston Music Hall.

Mr. Avon Saxon, the Boston baritone, has been making a tour of South Africa with fine success.

Prof. S. B. Fox, of Greenville, Pa. visited our city recently, spending a few days among musical friends.

The engagement of Mr. R. E. Chadwick of Philadelphia to Miss Mary Webster of Brooklyn is announced.

Merdel'ssohn's daughters, Mrs. Wach and Mrs. Benke, attended a recent service at Westminster Abbey, London.

Chas. B. Hawkins of the Brown and Simpson Piano Co. is travelling in Ohio in the interest of the Brown Pianos.

Aneurin Jones Commissioner of Parks, New York City, left for his home July 7, after a short visit to our city laying out the plans of our new Park.

Prof. Ries Price (Apmawrth.) of Chicago, Ill; has been engaged to adjudicate at the Iowa Festival, to be held at Oskaloosa, December 26 1892. D. R. Williams—"Index", Braddock, Pa. will weigh, measure and desecrate the efforts of all Competitors in Prose and Poetry.

Prof. J. P. Jones Painesville, O., sailed for London England July 7, '92. The Professor's visit will be mainly in the interest of Boy choirs etc. Mr. Jones promises the readers of the Times a few articles upon his visit giving his views and observations.

T. J. Davis Mus. Bac. Scranton, Pa. will spend his vacation in London, studying vocal culture with Wm. Shakespear, Randegger and E. Davison Palmer. Physiology with Emil Behnke. Mr. Davis sailed July 13, and will return some time in October.

G. E. Griffiths of Rock Island Ill., is visiting relatives and friends in this city. He gave a very pleasant evening of song at the residence of the Editor, Mrs. Tavalaw Evans assisting in the duet "Flow Gently Devo." The visit will long be remembered as moments musical. Mr. Griffith is Supervisor of music in the Public schools, Prof. of music at the Augustana College Rock Island, and teacher and director of music in the Ophens Institute Davenport Iowa.

The Seventh Annual Iowa State Eisteddfod, will be held at Oskaloosa, December 26 1892. The stirring chorus by T. J. Davis Mus. Bac. "Cambria's Song of Freedom" which appeared in the American Mus. Times of August 1891, and the beautiful and vivacious Glee by D. Protheroe Mus. Bac. "The Rivulet" which appeared in the December number of this Journal, are the leading and most important numbers of the

## Poetry.

### Two Typewriters.

(CHICAGO TIMES.)

Oh, here's to one type of the typewriter girl  
Who comes to the office at ten,  
Whose bleached Psyche twist terminates in a  
curl,  
Whose thoughts are of marriage and men.

She languidly sits in a soft easy chair,  
And prays that no business may come,  
And reads Frenchy novels of love and despair,  
While she busily masticates gum.

And here's to her sister, whose dresses are  
plain,  
Who is practical, earnest, and bright,  
Who honors her work, and would never dis-  
dain  
To labor from morning till night,

The former fair dreamer is out of her sphere,  
And is rapidly fading away,  
While more of the latter are wanted each year  
For they're in the business to stay.

### A Chicago Drinking Song.

Come brothers, share the fellowship  
We celebrate tonight;  
There's grace of song on every lip  
And every heart is light!  
But first, before our mentor chimes  
The hour of jubilee,  
Let's drink a health to good old times,  
And good times yet to be!

Clink, clink, clink!  
Merrily let us drink!  
There's store of wealth  
And more of health  
In every glass, we think.  
Clink, clink, clink;  
To fellowship we drink!  
And from the bowl  
No genial soul  
In such an hour can shrink.

And you, oh, friend, from west and east  
And other foreign parts,  
Come share the rapture of our feast,  
The love of loyal hearts;  
And in the wassail that suspends  
All matters burthensome,  
We'll drink a health to good old friends  
And good friends yet to come

Clink, clink, clink!  
To fellowship we drink!  
And from the bowl  
No genial soul  
In such an hour will shrink.  
Clink, clink, clink!  
Merrily let us drink!  
There's fellowship  
In every sip  
Of friendship's brew, we think.

EUGENE FIELD.

## Funny Philosophy.

"Clara, I'd give a thousand dollars for your complexion."

Would you, dear? What did the color you've got on cost you?"—CHICAGO INTER-OCEAN.

—Jewelers report that gold dollars are extremely scarce, and many other persons note a similarity in the silver and the paper varieties.

There seems little left to wish for,  
She has pleasure, wealth and fame;  
But still she is not happy,  
For she sighs to change her name.

CHICAGO INTER-OCEAN

—It is reported from Paris that M. B. Blaedel has invented an apparatus by which a driver of a vehicle can release a carriage from runaway horses.

—Pope Leo XIII. owns a pearl left to him by his predecessor on the throne of St. Peter, which is worth £20,000 and the chain of 32 pearls owned by the Empress Frederick is estimated at £35,000.

With types and paper, and hand-press,  
And faith serenely glowing,  
He settled in the wilderness,  
And set his mill a going.  
They wondered what he was about  
When in the woods they found him,  
But when he got his paper out  
They built a town around him!

REPORTER—Here is an item about a boy who went wading in Florida and was swallowed up by an alligator. What head shall I use?

Editor—Try "Wade and Found Wanting."

Johnny (reading his composition):  
"Every rabbit has four legs and one anecdote."

Teacher—What do you mean by an anecdote?

Johnny—A short funny tale.

The preacher of the future.—Rev. S. Magus Getthere: Well, have you discovered anything?

Private Detective—Yes, I have unearthed an A I scandal.

Rev. S. M. G.—Have the papers got it yet?

Private Detective—No.

Rev. S. M. G.—Good! Leave your notes with me. Have the bulletin board hung out and rush dodgers around town announcing that I preach an "Extra" to-night.—BROOKLYN LIFE.

A Scotchman who wanted to sell some bees inserted the following advertisement in the local paper: "Extensive sale of live stock, comprising no less than 140,000 head, with an unlimited right of pasturage."

A Disappointment.—Reporter: Here's an item about Mrs. Jones' suspenders falling off in church.

"Editor—Throw it out. I'll bet a dollar nothing dropped."—ATLANTA CONSTITUTION.

Mother-in-Law (who has just called)—So your wife will not return for several hours?

Son-in-law—No.

Mother-in-law—Do you know where she has gone?

Son-in-Law—No, there are several stores advertising bargain sales in to-day's papers.—FASHIONS.

A Forced Suspension.—"No paper will be issued during the next two weeks," writes a weekly editor. "Our street tax was \$1, and failing to pay it, we were sentenced to work on the road fifteen days, but, as the county is boarding us, we expect to come out \$6 ahead."—ATLANTA CONSTITUTION.

GRAVITATION.

A pair in a hammock.  
Attempted to kiss.  
And in less than a jiffy  
They landed likeeths.

## Pipe Organ Items.

A great effort is being made to arrange American concert tours next season for Alexandre Guilmant, W. T. Best and other of the world's greatest organists. The following letter on the subject has been received:

NEW YORK, JUNE 27.

To the Musical Editor of The Dispatch;

Dear Sir— We have been endeavoring to raise a fund of \$8,000 for the purpose of securing the presence in America next season of the three acknowledged greatest masters of the organ now living. We desire to create a popular interest in this country in such music, similar to that existing at the present time in England, where hardly any town is without its public hall and concert organ. We hardly know what concert organ music is in America.

We have received subscriptions for only about one-half of the necessary amount.

The organists of this country are heartily in favor of the plan and have done what they could. We wish to interest people of larger means

Yours truly,

THEO. C. KNAUFF.

A general idea of the plan proposed may be gathered from these paragraphs of the circular that accompanied the above:

It is desired to secure subscribers to a guarantee fund for the first several concert tours by such artists as Mr. Alexandre Guilmant, the noted composer and the greatest living French organist, from the Church of the Trinity, Paris; Mr. W. T. Best, organist to the city corporation, St. George's Hall, Liverpool, England, who lately made the trip from England to Australia expressly to "open" the great Town Hall organ in Sidney, New South Wales, now the largest organ in the world; Mr. Charles M. Widor, composer and successor of Wely as organist of the great Five Manual organ in St. Sulpice, Paris; Mr. Gigout, of St. Augustine's, Paris; and others. The first series will be that of Mr. Guilmant or Mr. Best, with whom arrangements have been made during a late trip abroad. It will commence as soon as the guarantee fund is secured and the arrangements can be completed. This first series will include at least 39 concerts, in all the leading cities of the country, commencing in New York, wherever suitable concert organs, which will meet the requirements insisted upon by the organists themselves, and situated in buildings for such concerts, can be procured. The organs used will not be confined to any one make or build. As this class of concerts, even with careful management, is not likely to more than pay expenses, a deposit of a certain amount is required as security by the performers. The fund is to cover the amount of the required deposit, and part of the other expenses. In the event of the course paying expenses, the amount subscribed will be refunded to each subscriber. Any deficit will be made up pro rata. The money will be deposited with Drexel, Morgan & Co., New York, and their London and Paris houses. We sorely need to hear a few such organists as Guilmant or Best, in order that this community may learn what first-class organ playing is like. Many a chance has been given of hearing the world's best pianists, singers and other musical artists of various species, but no chance of hearing the organists of similar world-wide repute. Mr. Knauff's plan is the first of its

kind; it would meet the traditional "long felt want." All encouragement should be given to it.

Mr. G. R. Broadberry, organist and choir master at Emmanuel P. E. Church, Allengheny, has arranged special music for both services. At the evening service (without sermon) a special chorus of 20 men will assist in the elaborate program of music written or arranged expressly for male voices. The same experiment was tried last Sunday with eminent success.

### OUR CHOIR.

(WRITTEN FOR THE TIMES.)

Who soars so high on Music's wing  
When wide she opens her mouth to sing,  
And giggles at the slightest thing?  
Our S'prano!

Who finds the places in the books,  
Convulses us with funny looks,  
And never once gets "off the hooks"?  
Our Alto!

Who stands in danger day by day  
Of being carried clean away  
By pretty girls? Well, I've heard say  
Our Tenor!

Who giveth forth a ponderous tone—  
One which can all but stand alone  
On firm foundation of its own?  
Our Basso!

Who touches lovingly the keys  
And draws forth sounds which charm and  
please—  
Born in a castle o'er the seas?  
Our 'Comp'nist!

It is a quintette to admire,  
Untouched by jealousy's fierce fire:—  
To be engaged! Who wants to hire  
Our Choir?

—BY "ONE OF 'EM."

Over the keyboard of an old organ in a German village church is the following:—

Du spielst bier nicht fur *dich*,  
Du spielst fur *die Gemeinde*;  
Dein Spiel erheh' ihr Herz,  
Sei einfach, ernst, und reine.

TRANSLATION.

Thou playest not her for *thyself*,  
Thou playest for the *congregation*;  
Thy playing should elevate the heart,  
Should be simple, earnest, and pure.

Ripans Tabules cure hives.

# THE DELPHOS EISTEDDFOD. SHEETER OPERA HOUSE, DECEMBER 26. 1892.

DELPHOS, OHIO.

COMMITTEE.

E. B. WALKUP, President.      W. T. DOLBY, Treasurer.  
E. F. LLOYD, Vice Pres.      D. J. BREESE, Secretary.

ADJUDICATORS.

MUSIC- T. J. DAVIS, Mus. Bac., Scranton, Pa.  
ESSAY- Rev. J. G. THOMAS, Vaughnsvile, Ohio.

TRANSLATION-

English to Welsh, Dr. JOHN DAVIES, Gomer, Ohio.  
Welsh to English, Rev. J. FRANCIS DAVIES, Lima, Ohio.

SUBJECTS AND PRIZES.

- 1 Chorus, (a) " Let God Arise, "      D. Jenkins.  
                  (b) " The Lord gave the Word. " Handel ( The  
                  Messiah. )  
Not less than 35 voices. .... \$100 00  
Choirs may chose the order of singing the above.
- 2 Chorus, " Le Voyage. " Gwent. Not less than 35  
voices. .... 50 00
- 3 Male Chorus; " Valiant Warriors " Jenkins. Not less than  
16 voices. .... 25 00

- 4 Children's Chorus; " Great God of Wonders. " Gwent.  
..... 20 00  
Not less than 35 voces, and not over 15 yrs. Four adults  
to assist.
- 5 Glee; " The Rivulet. " Protheroe. 16 mixed voices. 16 00
- 6 Chorus; " The Dragonflies. " Bargiel. Ladies' voices not  
less than 12. .... 15 00
- 7 Double Quartette; " Serenade. " T. J. Davies. Male  
voices. .... 10 00
- 8 Quartette; " The Sleigh Ride. " Ashford. .... 5 00
- 9 Duet; " Love was Playing hide and seek " Gwent. S and  
A ..... 3 00
- 10 Duet; " Where rolls the Cauveri. " Hughes. Tenor and  
Bass. .... 3 00
- 11 Soprano Solo " Babylon " Watson. .... 2 00
- 12 Alto Solo; " No Laddie have I " Sudds. .... 2 00
- 13 Tenor Solo; " Oh, That Summer smiled for Aye " Davies.  
..... 2 00
- 14 Bass Solo; " Nazareth " (In key of C) Gounod. .... 2 00
- 15 Piano Solo; " Fatime " Kafka. .... 2 00
- 16 Song; their own selection to those over 65 years.  
..... 1 00
- 17 Essay; English or Welsh. subject; " Music of the Sanctu-  
ary. " ..... 5 00
- 18 Translation; English to Welsh. .... 3 00
- 19 Translation; Welsh to English. .... 3 00
- 20 Declamation, Welsh; " Can Y Bardd Wrth Farw. .... 2 00
- 21 Declamation, English; " Calling the Roll " ..... 2 00
- 22 Impromptu Reading. .... 1 00

All the musical numbers can be obtained of D. O. Evans,  
Youngstown, Ohio.

## HAPPY HOME.

13

FLO. M. BROWNELL.

1. In that home be-yond the riv - er, With its bright and gentle flow, Nev er more our hearts shall  
2. Here's the cross, and we will bear it Thro' the sunshine and the gloom; There's the crown, and we shall  
3. Here our songs with tears are blended, And each pleasure has its sting; There we'll reign, by grace be-

**CHORUS.**

quiv - er With the har - mo nies of woe. Hap-py home, hap-py home,  
wear it When we're safe ar-rived at home. By  
friend-ed, In the cit - y of our King. Hap-py home, hap-py home.

faith thy joys I see; Hap-py home, hap-py home, I dai - ly press to thee  
Hap-py home, hap-py home,

SPECIMEN PAGE OF

SUNDAY SCHOOL MUSIC.

# INTERNATIONAL EISTEDDFOD

— OF —

## 1893 THE WORLD'S FAIR, 1893.

— UNDER THE AUSPICES OF —

### THE NATIONAL CYMRODORION SOCIETY.

#### SUBJECTS:

##### ESSAYS (TRAETHODAU), &c.

1. Essay, "Keltic Contributions to England's Fame and Power, — In English.....Prize \$300 00
2. Essay, "The Extraction and Career of Welshmen who have distinguished themselves in the various fields of Learning, — In English or Welsh—Hand-book form.....Prize 300 00
3. Essay, "Welshmen as Civil, Political and Moral factors in the formation and development of the United States Republic."— In English.....200 00
4. Llwylyr, Cymraeg neu Saesneg, Hanesyddol o'r prif Eisteddfodau, o Eisteddfod Caerfyrddin, dan nawdd Gruffydd ap Nicolas yn y 15fed ganrif, hyd y flwyddyn 1892, gyda chofnodiad cryno o'u defodau, beirdd, llenorion, cerddorion, telynorion, prif destynau, beirniaid a buddugwyr"—(Dysgwylir Llwylyr oddeutu maintioli "Gorchestion Beirdd Cymru." ynddelw)... Gwobr 100 00
5. Llwylyr, ymraeg neu Saesneg, Byr-fywgraffol a Byr-feirniadol o'r Beirdd ymreig a'u Barddoniaeth, o William Llyen (1560 o. c.) hyd at Gwilym Hiraethog, gyda dyfyniadau byrion a nodweddiadol o gynrychiol y prif-feirdd yn unig"—(Dysgwylir Llwylyr oddeutu maintioli "Gorchestion Beirdd Cymru" Cynddelw)... Gwobr 100 00
6. Novel, In English, "Representing Welsh mode of thought and feeling, as reflected in the customs and manners of their country"—(A book similar in size to "Rhys Lewis").....Prize 300 00

##### TRANSLATIONS (CYFIEITHIADAU).

1. I'r Cymraeg, "Locksley Hall" (Tennyson).....Gwobr 25 00
2. I'r Saesneg (Enwir y darn mewn rhifyn dyfodol).....Gwobr 25 00

##### POETRY (BARDDONIAETH).

1. Awdl y Gadair, "Iesu of Nazareth, heb fod dros 3,000 o linellau. adair Dderw Werthfawr, Bathodyn Aur, a....Gwobr 500 00
2. Arwgerdd y Goron, "George Washington," heb fod dros 3,000 o lipellau. oron Aur a.....Gwobr 200 00
3. Pryddest, "Christopher Columbus" (Cymraeg neu Saesneg), heb fod dros 2,000 o linellau. Tlws, "Eryr Arian" i'w wisgo ar y fynwes, a.....150 00
4. Cywydd, "Ardderchog lu y Merthyr," heb fod dros 300 llinell.....Gwobr 50 00
5. Gosteg o Englynion, Cydwybod,.....Gwobr 25 00
6. Chwech Hir a Thoddaid (6 llinell), "Ffair y Byd".....Gwobr 25 00
7. Rhiangerdd, "Evangeline," heb fod dros 1,500 o linellau.....Gwobr 50 00
8. Myfyrdraith (Reverie), "Y Bardd ar Farddoniaeth," heb fod dros 200 llinell.....Gwobr 25 00
9. Can, "Celf" (Art). Deuddeg penill 8 llinell—odlau unsill a chyfansawdd. Yr odl-eiriau cyfansawdd i odli yn ddwysillog. Double Rhyme.....Gwobr 25 00
10. Dau Hir a Thoddaid (Beddgraff), "Y Parch. Lewis Meredith (Lewis Glyn Dyfi)" Gwobr gan aelodau Cymrodorol.... 15 00
11. English Sonnet (Epitaph), "Rev. Lewis Meredith (Lewis Glyn Dyfi)." Prize donated by Rev. Ellis Roberts, Chicago..... 15 00
12. Operatic Libretto, Welsh or English, "Owain Glyndwr" Gwobr 100 00

##### MUSIC (CERDDORIAETH).

1. Choral Competition (Mixed Voices)—[a] "I Wrestle and Pray"—Doubl Chorus—Bach. [b] "Now the Impetuous Torrents Rise"—D. Jenkins. [c]—To be announced. Choirs to number not less than 250, nor over 300.....5000 00  
Second.....1000 00  
With Gold Medals to successful conductors.
2. Choral Competition (Male Voices)—[a] "Cambria's Song of Freedom"—T. J. Davies. [b] "The Pilgrims"—Dr. Joseph Parry. Choirs to number not less than 50, nor over 60 voices.....1000 00  
Second.....500 00  
With Gold Medals to successful conductors.
3. Choral Competition (Ladies Voices)—[a] "The Lord is my Shepherd"—Schubert, [b]—To be announced. Choirs to number not less than 40, nor over 50 voices.....300 00  
Second.....150 00  
With Gold Medals to successful lady conductors.
4. Welsh Anthem Competition—[a] "Pa Fodd y Cwmpodd y

- Cedyrn?"—D. Emllyn Evans. [b] "Bendigedig fyddo Arglwydd Dduw Israel"—John Thomas. Choirs to number not less than 70, nor over 80 voices.....300 00  
With Gold Medal to conductor.
5. The Gwilym Gwent Glee Competition, in Welsh—[a] "Y Gwanw n." [b] "Yr Haf"—The D. O. Evans edition. Choirs to number not less than 50, nor over 60 voices.....200 00  
With Gold Medal to conductor.

CONDITION.—This contest will take place in Friday evening's Grand Gymanfa Concert. If more than seven choirs enter, a preliminary contest will be called for the previous Thursday morning, and the best seven choirs chosen to compete Friday evening.

6. Part-Song Competition, Welsh or English words—[a] "Peace on the Deep," (Hedd ar y Dyfnder)—Parson Price. [b] "Rising of the Sun" (Codiad yr Haul)—John Thomas (Pencerdd Gwalia). Parties of 16 voices.....50 00
7. Quintet, "God be Merciful"—Dr. D. J. J. Mason.....25 00
8. Quartet, "Glory and Honor"—Costa's "Naaman".....25 00
9. Duet, "Lle Treigla'r Caveri"—R. S. Hughes.....20 00
10. Song, Soprano, "O, Loving Heart," key F.—Gottschalk.....20 00
11. Recit. and Aria. Contralto, "Life without my Euridice," key C—Gluck.....20 00
12. Song, Tenor, "Lend me Thine Aid"—Gounod.....20 00
13. Song, Baritone, "Where the Linden Bloom," key A flat—Dudley Buck.....20 00
14. Composition—Cantata for four voices, with pianoforte accompaniments; to words chosen from the Psalms. A composition that can be performed in 40 minutes.....150 00
15. Instrumental—Pedal Harp Competition, "Bugeilio'r Gwenith Gwyn" (The Blooming Wheat)—Arranged by John Thomas (Pencerdd Gwalia), London.....50 00
16. Drum and Fife Band Competition—30 pieces—Composition of parts to be announced later on. Welsh Melodies—"Harlech," "Llwyn Onn," and "Caerphili" Expressly arranged for the International Eisteddfod of 1893, by James Peters, and published by B. Parry, Oxford St., Swansea, South Wales, G. B.....300 00
17. Brass and Reed Band Competition—40 pieces. The Overture to Verdi's "Nebuchadnezer".....400 00

##### ART (CELFI).

1. Oil Painting, "Caractacus before the Emperor of Rome," size 36x24.....100 00
2. Landscape Pencil Sketch, open to ladies only, size 18x24.....50 00
3. Water-color Drawing of any castle in Wales. Drawn expressly and originally for this competition, size 30x22.....50 00
4. Bardic Chair of Carved Oak, embellized with the "Three Feathers of Wales" (Tair Puen Cymru), "The Red Dragon" (Y Ddraig Goch), "The American Coat of Arms," and the Cymrodorion Motto: "Y Gwir yn Erbyn y Byd".....150 00
5. Welsh (Triple) Harp. Prize Gold Medal.
6. Pencil drawing of "The Grant Monument," at Lincoln Park. Open only to pupils of Chicago High Schools, 1892-93. First prize, Gold Medal. Second prize, Silver Medal.

REMARKS:—Conditions of all competitions, with full particulars, will be published soon in an illustrated pamphlet program. A number of Adjudicators on Essays and Poetry have already been secured.

The Cymrodorion Board of Directors and Executive Committee of the International Eisteddfod Association of 1893, desire to state to the public, that their financial status is already so favorable that they feel justified in announcing the above extraordinary prizes, and, furthermore, that they are seriously considering that a number of the prizes should be materially increased, should the "ways and means" justify such action. In the meantime, we trust that every WELSH PATRIOT in America and Great Britain will take a share or shares—only \$10 a share—in the capital stock of this grandest and most patriotic undertaking of the Welsh people. Representative committees are now in process of organization all over the land.

In behalf of the board and committee.

SAMUEL JOB,

President

W. APMADOC, Sec'y.

P. O. Drawer 138, Chicago, Ill., U. S. A.

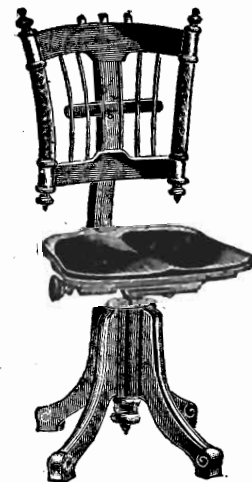


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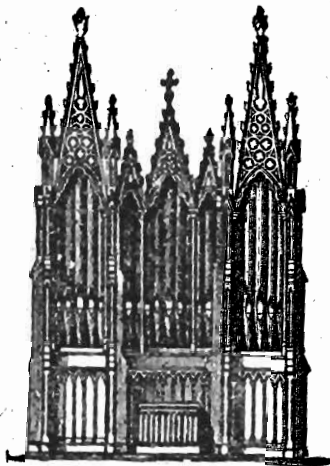
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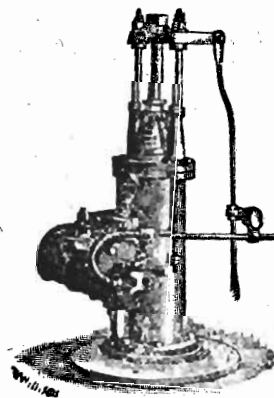
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