SOUND AND SENSE.

From the New York Galaxy. . A recent work quotes the statement of M. All bert, a French medical writer, to the effect that the languages of different nations are sometimes only imitations of the cries of the animals of the country. "My illustrions friend, Bernardin de Saint Pierre," says M. Alibert, "nas himself made this observation. He remarks, for example, that the language of the English resembles the whistling of the birds which inhabit the shores of their island; he adds that the Dutch imitate the croaking of the frogs with which their marshes abound; that the Hottentot clucks like the ostrich, and that the Patagonian re the melancholy roaring of the It must have occurred to acute observers that the various gutteral tones which may be distinguished in any enthusiastic and voluble assemblage of Teutons, when divested of any sense that might be conveyed by them to accus tomed ears, bear surprising resemblance to the concerts of frogs which we hear in country reads; and that their singing, though sonorous and grand, has a kind of association to the ear with that "frog song," containing so many rugged and explosive consonant sounds, which used to be rendered with much applause at the

Occasionally of an evening, in former days, I have heard a very bulky frog ripping out what seemed to be those very "seventeen-cornered old High-German oaths" which were speken of in a late number of The Galaxy. This does not at all prove the theory above enunciated; but, whether that theory be correct or not, the comparison of the English tongue to the notes of birds is a testimony to its cuphony. The Arabs, it is said, universally refer to Europeans as speaking the language of birds. Our spoken language is an eminently mechanical affair, its language is an eminently mechanical attait, its variations depending strictly on the variations of the organs of speech; and it is a quaint and not impossible supposition that these organs in different lands, acted on by the peculiar influences of climate, food, training, etc., might assume that organization which should make their tones harmonize with the prevalent voices of nature. Why, for instance, might not the organs of a human race, as well as the aperture of a sea shell, be so charged with insensible influences, as, after the

lapse of time, to reproduce spontaneously the

roar and moan of the ocean? Many of the sounds of our letters can be produced by artificial means. An article in an English periodical, reporting Mr. Alexander Melville Bell's system of Visible Speech, or Universal Language, mentions how many years ago, Von Kempelen obtained the vowel sounds by adapting a reed to the bottom of a funnel-shaped cavity, and placing his hand in various positions within the funnel; also imperfect imitations of l, m, and p by a hollow, eval box, in two portions, representing jaws; and, by constructing an artificial mouth of a bell-shaped piece of caoutchouc, nostrils of two tin tubes, and lungs in the form of a rectangular wind-chest, produced, with more or less completeness, the tamiliar sounds of n, d, g, k, s, j, v, t, and e. By combining these he produced the words opera, astronomy, etc., and the sentences, "Vous etes mon ami," "Je vous aime de tout mon cœur." Professor Willis states that the vowel sounds can be produced by throwing a current of air upon sufficient

a reed in a pipe, and shortening or lengthening the pipes for the different vowels. We are told that the earliest method of writing was by pictures for visible objects, and suggestive characters for abstract ideas-as a circle for eternity. Mr. Bell, without going as far back as this, proposes to write by sound, and to make the letters of his alphabet express the position of the vocal organs while uttering them. "Mr. Bell," it said, "finds thirty symbols sufficient denote all the two hundred varieties vowel and consonant sounds. symbol has a name which does not include the sound of the letter, but merely describes its form. The learner has thus at first only to recognize pictures. But the name of the symbol also expresses the arrangement of the mouth which produces the sound, so that when the symbol is named the organic formation of sound is named at the same time. In order that thirty symbols may denote two hundred sounds, Mr. Bell has adopted certain modes of classification. All vowels receive a common generic symbol; all consonants another; vocality and whisper have their respective sym bols: so have inspiration, retention, and expulvariation of the several vocal organs; so have the lips, the palate, the pharynx, the glottis, and the different parts of the tongue; so has the breathing of sounds through the nostrils or through nearly closed teeth. There are thirty of these generic meanings altogether, and they are combined to make up letters, every part of every letter having a meaning." In a test of this alphabet, Mr. Bell's son "uttered a great variety of sounds—whispered consonants, vocal consonants, vowels, diphthongs, nasal vowels, interjections, inarticulate sounds, animal sounds, mechanical sounds—all of which are susceptible of being represented in printed or written symbols. Then, the son being out of the room, several gentlemen came forward and repeated short sentences to Mr. Bell, some in Arabic, some in Persian, some in Bengali, some in negro patois, some in Gaelic, some in Lowland Scotch, some in Noriolk dialect; Mr. Bell wrote down the sounds as he heard them. The son was then called in, and, looking attentively at the writing, repeated the sentences with an accuracy of sound and intonation which seemed to strike those who were best able to judge as being very remarkable." Mr. Bell states that, beside the members Mr. Bell states that, beside the members of his own family, only three persons have been made acquainted with the symbols; but he is willing to surrender his private rights for the good of the public, on condition that the cost of introducing the system may be undertaken at

We believe we violate no confidence in stating that a system of language has recently been discovered, and is now being developed, not very far from this city, which claims to be founded on spontaneities, intuitions, and rela-tions a good deal wider and deeper than the handful of gristle and meat that constitute the vocal organs. This new language, we believe, is to include, by its own organic logic, astonishing capabilities for calculations of various sorts. It also applies to each thing a name which arises by inuate self-interpetration (so to speak) out of the essence of the thing. Two successive names have already arisen in this manner for this language, out of the essence of it. The first was Ticklews, accent on the first syllable. The second, or improved name, which is that now used, is more rotund; something

yublic expense.

A thoroughly practical system of this sort would be infinitely convenient if it could be brought into general use. Novelists and descriptive writers who study sound and dialect to give distinctiveness and reality to their characters, find our alphabets inadequate to convey the ludierous varieties of pronunciation which we hear in every-day life. All the dots, and dashes, and figures of the orthospists, and the system of respelling used in most of the dictionaries are unable to effect this. But how much point and Me might be infused into descriptive writing if we could express whispers, inspiration, retention or expulsion of the breath, vocal consonants, pasal vowels, interjections, animal and mechanical sounds, as it is said may be done

by this new system! How great the effort is to make the sound of words correspond with the idea expressed, is seen in all good writers. When Milton desires to picture the dire conflict between the angels, he makes his sentences rumble over harsh and rugged consonants:-

"Rut soon obscured with smoke all heaven appeared From those deep-three ad engines beloked, whose

Embowelled with outrageous noise.

And all her entrails tore, disgorring ion!

Their devihab glut, chained thunderbolts, and hall

Of non globes." abowelled with outrageous noise the air

To express an opposite idea his sentences glide on vowels:-"And all the waile barmenious airs were heard."

Bacon says:—"The trembling of water hath resemblence to the letter /; quenching of hot metals to the letter s; anarling of dogs with the letter s; the noise of screech cwis with the letter sh; voice of cats with the diphthong su;

"The trembling of water hath "Any neighbors " "Frogs." "What is the climate?" "Fogs." "What do you live on?" "Hogs." "How do you caten them?" "Dogs." The following eply is still briefer, for it answers two questions. Bacon says:-"The trembling of water hath

voice of cuckoos with the diphthong ou; sounds of strings with the diphthong ng," This analyzation—or, rather, onomatopera—might be carried much further. The idea of bubbling is well expressed by the word, but Shakespeare, in a well-known verse, adds the 2s and 5's until, when read by fine elecutionists, we almost hear the sound of the water:-

"For a charm of nowerful trouble Lake a hell-proth boil and bubble Double, double toil and trouble Fire burn and cauldron bubble."

The description of a yielding, wavy motion s intensified by the sound of !, as in the phrase, "wallowing unwieldy," used by Milton. The letter r is well used to express harsh, grating rattling voises, and has a narrower and quicket sound than /. Thus:-

"Such burs's of horrid thunder, Such grouns of roaring wind and rain-" So s, z, sh, zh, express all his-ing and sharp-sounds, as in Collins! "Evening:"— "Save where the weak-eved bat

With short shrill shrick flies by "on leathern wings." A similar effect in a line of the poet Percival indicates a curious bluntness of ear, or else carelessness for music in words. In a poem intended to suggest any ideas rather than things sharp or hissing, Percival sings-or rather

"On thy fair boSom, Silver lake,

The wild swan SpreadS his Snowy Sail." A hum, a murmur, the vibration of a harpstring, or any similar sound, is best expressed by the letters m, n, ng. Sudden surprise seems to have an association with st, as in Spenser:-"With staring countenance stern, as one astound

And staggering steps to meet what sudden stour Had wrought that horror strange, and dared his dreaded power." So the emetion of fear, in which the voice

sinks to a whisper, is better expressed by such letters as h, r, t, p, k, than by v, d, b, g, etc. Long vowels describe slow motions, as:— "The lowing herds wind slowly o'er the lea." Short vowels describe quickness, as, for, in

stance, the short i in the following:-"Theretore do nimble pinioned doves draw love, And therefore has the wind swift Cupid's wings An Alexandrine line full of long vowels to express slow motion, is the commonest illustra-

tration of sound aiding sense, as in Dryden's 'Majestic moves along, and awful peace maintains.' Other instances might be given at length.

The ortheopists, it seems, are not yet agreed as to the sounds in our sommonest letters and words, for Mr. Caleb Bates Josselyn has just published a pamphlet in which is unfolded the plan of a new pronouncing dictionary. We are told that in the passage of the voice from m to s we unavoidably pronounce p, showing that there is no difference in the common rapid pronunciation of glimce and glimpse; in the passage from n to s we pronounce t, showing sense and cents, false and faults, to be the same; in the passage from ng to s and ng to th, k is developed, making kings and length really kingks and lenkth. The words combs and limb, adding s to themselves in the plural, re deem their b from silence; and b would be p, as above, if the s were not flattened into z. Sh we are told is sy, as in "I shell" (Ice yell), "I miss you" (I mishyu.) Wh is really hie, as you will see by prefixing h to wine, and making it hwine, or, as we absurdly spell it, whine. And so on.

To show the peculiarities of pronunciation among men of different dialects, and among toreigners attempting to speak our language require too much space to be attempted in this article. It is curious, however, to observe the law of compensation that operates in almost all cases of mispronunciation. The cockney banishes h from heaven, but gives it a place in earth. The v that is dropped when the wictuals come upon the table, finds a local habita-tion in the vine that is drank afterwards, and the missing w had already fitted the gap that was left by the v. The Dutchman interchanges f for v, t for d and p tor b, as was noticed when a worthy adopted citizen was attempting to explain the difference between two swine, the smallest of which was the oldest. "The little big," he said, "is the piggest." His trau interposed a correction. "You will excuse him," she said. "he no meet cost freshes." said, "he no speak coot English. He no mean the little big is de piggest, but de youngest little big is de oliest." The countryman enjoys him-self in walking among the meaders with Elizar by his side: and cannot endure the "airy" undi vidual who, having remained during the Wintah in the city, takes his country trip in the Sum mah; yet in the wonderful operation of natural the r's which the the one uses other passes by without notice. So, when our country cousin drops a termination from nothin' and somethin', there are some in the city who add the wandering ng to garding and founting, or in lieu of that give the curtailed words a new letter and make them no

think and somethink. In the mouths of some speakers and actors, with aggravated attacks of elecution, who desire to d splay the sonorous tones of their voice, the sounds of the language undergo strange contortions. The liquids, r, l, m, and n, especially suffer. The Fourth-oi-July orator extends his right arm, rolls his eyes upwards in a fine "fine frenzy" and exclaims:—"Ullovel-ly art-ah thou, oh gallo-rious ulland! M-mighty, m-m-aa-are-vel-lous and m-magnificent n-nation! Beyu tiful-1 be-yond powerrr of th' pa-a-ainter's pencil to picturire! The urrefuge of strruggui-ling hu-u-manity!" He adds as many new letters as the boys in their "hog latin," which is made use o to mystify eavesdroppers. A boy asking a friend Wig-ge you-ge go-ge wigto go with him says, ge me-ge?" The other, replying in the negative says, "Noge, Ige woge."

The "ah" at the end of the word is peculiar to religious speakers; and very many other affected pronunciations spring up in the pulpit and the prayer meeting, marring the effect of good teachings and furnishing opportunities to scoffers. Many well-intentioned laymen think it is an evidence of earnestness to get entirely out breath in their prayers, making no pauses, and drawing in frequent and hasty supplies of breath through the medium of those dreadful oh's, which, I think, are worse than those "dreadful ur's" of which Holmes speaks. I remember a good and eloquent preacher who used always to pray-and I mention it not frivolously—in beautiful words of Scripture, as follows:—"Awake-ah! awake ah! ob. arm of the Lord ah, and put on strength. Gird-ah thou thy sword-ah to thy thigh-ah, victorious King, and ride ah thou forth ah in thy gaw-awspe charriot cong kerring and to cong-ker-ah," etc.

But the tragedy pronunciation of the theatreworse than all. "When the lorn damsel, with a frantic screech, Cries, 'Help, kyind heaven!' and drops upon her

On the green—baise—beneath the (canvas) trees— See to her side avenging valor fly— 'Ha!, vinain! draw! Now, terraitorr, yield or die!'

It will be seen that there is a predilection on the stage for the Walkerian pronunciation of kind. Here are other specimens:—

· How - now - ye-se - kurret-bla-ack-and-mid-night 'Me harse! Me harse! Me kyingdom for a harse!"
'M-m-mis creant! Now-be-me-so-o-w!, kurraven
wr-r-r-retch!"

The mere resemblance in the pronunciation of many words furnishes to the language all its raymes. The identity in pronunciation of diferent words or the double meaning of the same word furnishes all our puns. These subjects would require too much space to be treated of in this article. A whimsteal effect is produced in various ways by a similarity of pronunciation Moore has this enigma in his Diary:-My fire: a dropper, my second a propper, and my whole a whopper. The answer is "Falstaff," A Call-tornia divine being asked, after a trip to Silver Land, what he thought of the country, replied, "There are but three things at Washoe, sir-big mines, little mines, and whiskey shops; in other words, uphir holes, gopher holes, and loaler holes," A traveller interrogating a backwoodsman, received brief but pertinent arewers, thus: - "Whose house is this?" "Alogg's." "Of what built?" "Logs."

tions at once:—'Here, Biddy, me darlint, what's the time o'night, and where's the pertaty pud-ding?" 'H's eight, sir?" It is said to be an actual fact that a boat some time ago passed up the Ohio river named the Cherrystone, from Redstone, bound to Limestone, loaded with millstones and grindstones, and commanded by Thomas Stone.

There is a poetical account somewhere of sailor man who (in the ditty) answers a hail,

"I'm Jonathan Homer, master and owner,
Of the schooner Mary dan.
She comes from Piankatank, aden with oak-plank
And bound for Surinam."

A tolerable antithesis is produced in the following by the mere pronunciation:-The Yankee widow heave: a sigh, then teminently practical) may hap constructs a pie;
The Hindoo widow afters moan and cry, and then constructs a pyre.
The first from mon cyckes not e'en a fie!'
The last from stolid wood evokes a fire.''

Echo verses have occasionally amused the most crudite writers in moments of leisure, though they have also met with some ridicule, Butler speaks of them as-

"Small poets' splay-foot rhymes
That make her (Echo) in their ruthful stories
To answer to nut'rogatories, And most unconscionably depose To things of which she nothing knows." Yet he immediately attempts some echo verses

himself, and produces very poor ones. A witty French poet makes good use of them in the fol-Pour nous plaire, un plumet Met.
Touten usage.
Mais on trouve souvent
Vent
langage.

On y voit des Commis Comme des Princes Apres etre venus De leurs Provinces. Here is an excellent echo verse:-"What are they who pay three guineas

To hear a tune of Paganini's? Echo—Fack o' ninnies." Dr. Harrington wrote some curious punning words for a well-known glee, whose music is, I believe by Callcott. The first lines of it are:-

'An how, Sophia, can you leave Your lover, and of hope bereave," etc. This is to be sung with a vociferous conflagratory emphasis as if it began-"A house a-fire! Can you leave?"

Suggesting the ridiculous idea of a person hesitating whether to leave or not, under such circumstances. In like manner another stanza begins-

"Go fetch the Indian's borrowed plume," which is to be sung some what as if it were "Go fetch the engines-"

We should judge charitably of those ludicrous pronunciations which arise from physical misfortunes. Of this class is probably the lisp; though it has been stated that some ladies affect it under the impression that it makes them look interesting, and is even better than Mrs. Merdle's "prunes and prism." to give a pretty position to the lips. It is further said that girls lisp because they wish to be kissed and I have been informed of an instance in which a gentleman relating this to a young lady whose enunciation was usually distinct, was answered by her, "Tho I've heard thay." A cold in the head has a very unpleasant effect upon the voice, as the following serenade by a lover so afflicted will illustrate:-

"Oh! ask me dot to blow my dose,
By charbie ode, my owd:
You bay dot dow de paid I feel—
It dever cad be dode!
Oh! bight we fly to other scedes,
Or dwell id yodder star.
Oh! thed, by lubly baid, id bliss I'd strike by light catarrh! Chorus—On! ask be dot, etc. "The widd that blows across the boom had it a dose to blow,
With such a code as I hab got, Ah! would it blow it? Doe! But see, de rays of cubbig dawd

Are gleabig on the dew: I hear de perry bugie hord, By baided fair—AT-TICHIEU!" A British gentleman with a cold, and who had also been drinking wine, attempted, some years to to make a speach at a banquet given in honor of the capture of Sebastopol. It is thus

reported: "BISTER BRESIDED :- Aldhough we wer' nod the first to pladt the British flag on the walls of Sebasto-po d. (Long pause.) Not thad I wish to dedract trob the British (hic) Russian (hie) Aberican (hic) do. Fredch, I bead. (Another long pause.) I bead (hic). Cries of "Sit down, sit down."

He took his seat, exhausted by the effort. The influence of intoxicating liquors on the pronunciation is always temarkable. It is said but degrees of drunkenness may be accurately ascertained by the utterance of the words "brandy and water." For instance:-Sober. "brandy and water," comfortable, "brany'n' watr;" lively, "branwatr;" fresh, "branwa'er; "bramwa'er;" tipsy, "bramwarra;" bramwer;" drunk, "bremwar;" very tresh, very tipsy, very drunk, very drunk, "bamwr-wrr-rr;" stupidly drunk, "brr-enghph!" A person dead drunk is not capable of articulation. The mere pronunciation of the words "truly rural" has long been considered an excellent test of sobriety. In the city of Washington it is said that the shibboleth of sobriety is the name National Intelligencer. The speeches of intoxicated people would be very ludicrous if they were not so melancholy in their exhibition of human frailty. A patriotic citizen made a few remarks, one day, on the subject of the draft. "If we draf" men for'se war," said he, 'we drat' men for'se war; 'f we 'lis' men for'se war, we 'lis' men for'se war; admin'strash'ns unconstsh'n'l, eonfiscasn'ns unconstush'n'l, niggers unconstush'n'l tush'n'l, 'b'lish'n Dis' lumby's 'tush'n'l; le's g' down ta' glass so then stush'n'l!"

It will be seen that the above had a political So has the following:-"I'm (kic) bearing. So has the following:—"I'm (Ric) glad t'(hic) meech you la's an' gelm'n in zis beau': I town. H'ra t' Gorsh B. (hic) Lincoln! (Voice, 'Shut up, you ignoramus'). Who-a (hic) o-oever shays I'm 'n igo'g'rigger-nigger-ramus (bic) 'nshults me. I'm 'listed in 'e Wi' Wakes. He! he! (hic). 'Ats deam goo' joke. Halha! (hic). I'm goin' 'o have my old cape varnish an' buy torsh 'n make torshlight 'cesh'n. I'm goin' 'o vote i' canstu-tu cons'ni con (hic who shes I'm tight? 'e lische! He! he! he!

There is a sad story about a poor tipsy fellow who posed an excellent Sunday School teacher by an unexpectedly pat reply. The sot had wandered blindly into the school, and sat down, blinking and dishevelled, at the end of a seatfull of nice tidy little Sabbatic boys. The teacher, horrifled, said, with grieved kindness:-"Why. James! do you know in what condi-

tion you are?" The drunken man replied, "Yesh'm, 'm in th' gall o' bit'aess, 'n the bonds'! 'niquity. Ash m' s'more hard quesh'ns!"

An after dinner prosody has been compose, of which the following is a specimen: which the following is a specimen:—

"Synalapha is the cutting off a vowel at the end of a word before another at the beginning of a word, as: 'Ishaway whave in' th' army.' Behthlipsis is the cutting off the letter m before another word, as: 'We won't goho' t'll morling.' Crasis is the contraction of two syllables into one, as: 'Tll d'light doesh'pear.' Diarresis is the resolving one syllable into two, as: 'F he sha joinly good ful-tellow.'"

jolly good fuf-fellow," " It is painful to listen to a habitual stutterer, yet the following incident must have been amusing:—A gentleman with an impediment in his speech called a waiter, in a restaurant, and said:— We-w-waiter, gi-give mes-s-some r-r-rosst b-b-beef." The waiter stammered in reply. "W-we aint g-g-got a-any." The gentleman was highly enraged, thinking the walter was mocking him, and sprang up, intending to knock him down, when a third person arrested his arm, and cried, "D-d-d-o-n't st-t-trike him, he st st-t-t-trike him, he st st-t-trike him, he st st-t-trike him, he st st-t-t-trike him, he st tutters a b-same as as w-we d-d-d-do." A person who married a stammering lady mentions some of the inconveniences of physical hesitation. He relates that-

"Often in obvious dudgeon She'd sav—if I ventured to give her a jog, In the way of reproof—'You're a dog—you're a dog—

A dog-dog-matic cumudgeon!'

"And once when I said, 'Wo can hardly afford
I his extravagant style, with our moderate heard,'
And hinted we cusht to be wiser.
She looked, I assure you, exceedingly b ue,
And frettully criee, 'You're a Jew—you're a Jew—
A very judicious adviser!'

'Again, when it happened that wishing to shirk

Some rather unpleasant and pronous work,

1 begged her to go to a neighbor,
She wanted to know why I made such a fusa,
And saucily said, 'You're a cus—cus—cus— You were always ac-ens-tomed to labor!' Out of temper at last with the insolent dame,

And feeting that madam was greatly to blame To scold me instead of caressing. I mimicked her speech—like a churl as I am— And anorily said, You're a dam—dam—dam— A dam-age instead of a blessing!"

A clergyman was once narraving a circum stance to a friend, when the latter remarked, "That's a confounded he—kely story." The gentleman at first started, but recoving himself requested his friend to place his syllables nearer together. A man in company lately mentioned as a matter of news, that a lady friend in the country had the day before hung herself to a limb (sensation) of the law. An ardent youth took the hand of a charming girl in his own, and said, "My dear Ellen, I have long wished for this sweet opportunity, and I hardly dare trust myself now to speak the deep emotions of my palpitating heart; but I declars to you, my dearest Ellen, that I love you most tenderly; your smites would shed—" "Never mind the woodshed," said Ellen, "go on with that pretty talk." It is related somewhere that a certain king, once upon a time, sent to snother king, "Send me a blue pig with a black tail, or else-" The other, in great auger replied, "I have not got one, out if I had-" Upon this they went to war for many years, but finally, their resources being exhausted, and their kingdoms laid waste, they exhausted, and their kingdoms laid waste, they referred their quarrels to diplomacy. "What did you mean," said the second king to the first, "by saying, "Send me a blue pig with a black tail, or else—" "Why," said the other, "I meant a blue pig with a black tail, or else some other color. But," he continued, "what could you mean by saying, 'I have not got one, but if I had—'" 'Why, of course, if I had I should send it." The peace was concluded.

Similar misapprehensions often occur to per-Similar misapprehensions often occur to per sons listening to church music, as for instance

in the lines: -"s end down a man-Send cown a man-

Send down a mansion from the skies." The enunciation in singing is generally so in distinct that it is impossible to follow the words. A person listening to a song at a private party, says he heard the following:—

"The silv" — waves — beside
I love — gather — flowers
From — smiling — bowers
I love — break-day — mark
The — tremble — dark
But, oh — for — to be
With thee, mine own beloved, with thee! I wo gipsy maids are we."

In case the words of a song were not all remembered, it has been suggested that the spaces might be filled after the following manner:-"Oh, if I had a lumty turn turnty turn too,

In the land of the olive and fig.

I would sing of the lamty tum tumty to you,
And play on the thingumy-jrg." Or, in case that is too great an effort for the memory, as follows:-"Dumty dumty dumty love,

Dumty diddy neart, Dumty dumty dumty prove Dumty diddy part."

The hearer would generally know as much of the song whether these words or the proper ones were used. A person attending church took down a hymn as he heard it, and atter-wards referred to the hymn-book for a transla-tion, with the following result:—

WHAT HE HEARD, Waw-kaw, swaw daw aw raw, Thaw saw thaw law aw waw, Waw-kaw taw thaw raw vaw waw braw, Aw-thaw, raw-jaw saw aw."

THE TRANSLATION. "Welcome, sweet day or rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes."

The Rev. F. W. Shelton, speaking of the execution of difficult pieces by amateur choir-singers, describes the manner in which part of the following stanza is sung:-

"True love is like that precious oil, Which, poured on Aaron's head, Ran down his beard, and o'er his robes Its costly moisture shed.'

In the prodigious effort of this performance the ear-splitting combination of the several voices hardly bore a resemblance to that oily current poured on Aaron's beard, which "Ran down his beard, and o'er his head-Ran down his beard-

-his robes And o'er his robes-And o'er his robes

Ran down his beard—ran down his—

o'er his robes—

His robes, his robes—ran down his beard—

Ran down his—

o'er his robes

Ran down his beard—

h-i-s b e-a-r-d—

Ran down his beard—

Ran down his beard—

Ran down his beard—his—down—

His robes—its costly moist—his beard—ure shed—his—cost—his—robes—ure shed its c-o-s-t-l-y moisture ---- shed!" Bishop Seabury, being asked his opinion of this performance, replied that he paid no atten-tion to the music; but that this sympathies were much excited for poor Aaron, as he was afraid he would not a hair leit. It might be added, that he would have to insure his shed at extra

The following is said to be the proper way of singing "You'll Remember Me:". "When other lips and 0-0-0-other hearts
Their tales of love shall tell.
In language which which which which imparts

hazardous rate.

There may per-per-haps Some re-re-cole-lection be, Some re co le-her-her-her-lection be, Of days that might as har-bar-bar-arp-py bin,

And you'll re me-e-e ember me! And you'li re-mem-ber You'll re-me-e-e-e-e-em-be-e-er me.'' Many persons in moments of hurry or excitement make queer transformations of letters or syllables. It is reported that a very nervous

gentleman once announced a steamboat explosion to the Connecticut Legislature as follows:-Spister Meeker and ledges of the membrisla ture, the Elliver Ollsworth has biled her buster! A very earnest clergyman once exhorted his audience in the following words:-"Why will you, my hearers, oh, why will you give up your pirthright for a pot of message Somewhat on this principle, but transposing ideas and words rather than sylables, a certain programme of a student's ceremonial once an-

"Music by the President. Prayer by the Band." There is a poem going the rounds of the press upposed to be written by a person of unsettled nerves, commencing:-

"Oh! for some deep secluded dell, Where brick and mortar's line might cease To sit down in a pot of grease— No, no—I mean a grot of peace!"

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