

daughter tells me you have a gift for music."

The request was rather sudden, but Katharine gladly complied. The piano was an "upright grand" by Broadwood, and the notes would sing. So she chose Grieg's "Frühlingslied," and rendered the sweet, plaintive music with full appreciation. Herr von Drachenfels was pre-eminently a pianist of the romantic school, and encouraged his pupil in the delicacy of touch, the half-veiled expression of emotion, which such music demands. It was indeed music; no downright banging or scurrying, but the translation into sound of vague mysterious emotion; such emotion as comes with the spring anew each year; as old, and still as uncomprehended, as humanity itself.

Katharine had two appreciative listeners. Mr. Percival hung over the piano and was thoroughly absorbed.

"Exquisite! Delightful!" cried he at length, drawing a deep breath. "I had no idea you were such a musician, my dear Miss Lovell, though, indeed, Mary has never heard you play, and could not, therefore, describe the joy in store for me. Ah, what a boon for those who dwell with you!" he continued. "If I had anyone in my house who could awaken such music, I should be too happy. Who knows what the effect might be? If har-

monious surroundings are so helpful, what would be the effect of harmony itself!"

Mr. Percival then proceeded to rhapsodise about the meaning of Grieg's "Frühlingslied." Katharine, who was accustomed to the finer discrimination of her music-master, was not so impressed as he intended she should be, and was more occupied in noting a pained expression on Mary's face as her father again and again incidentally alluded to the rapture he would feel if he only had a musical daughter of like genius.

"No one can paint and play as well," Katharine brusquely interposed.

Mr. Percival, who had expected grateful delight at his praise, wonder at his musical insight, looked and felt a little confounded at this home-thrust.

"I trust I know too surely the requirements of Art to suppose anything of the sort," he responded. "You take things too much *au pied de la lettre*, my dear Miss Lovell."

"I think tea must be ready," Mary interposed, and they migrated to the shabby back parlour where Mrs. Percival was occupied in putting the finishing touches to the table.

"Fetch the daffodils," said Mr. Percival to Mary, "or stay—I will go myself."

He came with an air of condescension

and deposited his vase of daffodils in the centre of the tea-table as if it were a priceless gift. During tea, which evidently ranked as a substantial meal, Mrs. Percival went to and from the kitchen when fresh hot water or fresh toast was needed, *her husband always* rising and opening the door for her with a courtly grace. He was lavish in little attentions to his wife and daughter, who obviously regarded him with boundless adoration. He held the conversation, and discoursed away in an interesting manner, but Katharine instinctively did not like him. When Mrs. Percival had disappeared into the kitchen for the third time, he said apologetically to the guest—

"My wife kindly spares me the sight of our maid-of-all-work as much as possible. I hold that it interferes with the pleasure of a meal to have an uncouth personality thrusting itself before the vision. Though we live simply, we need not be degraded."

He thanked Mrs. Percival so sweetly when she returned with a fresh supply of toast, that she evidently thought the burden of gratitude lay with her. Who was this man, and what was his work? Katharine felt boundless curiosity on the subject, and hoped that her friend would satisfy it ere long.

(To be continued.)

VARIETIES.

WOMEN IN FINLAND.

A husband in Finland has no claim to anything earned by a wife, who may moreover by antenuptial agreements retain all she has, as well as all she may acquire, and may reserve to herself the privilege of managing her property and its income.

Women have certain municipal, though no political rights, and are eligible as members of schoolboards.

As infants they are taught in ambulatory, preparatory, and Kindergarten schools; as little girls, in the folk or public elementary institutions, of which every commune supports at least one with the assistance of the State. Afterwards they continue to learn in "practical continuation classes," or in practical schools for the training of housewives. Next come the people's colleges for male and female students, of which there are eight, and six Finnish and five Swedish high schools for girls, besides numerous private institutions and technical schools.

As a consequence of the excellent education they receive, ladies are largely employed in Finland as clerks in Government, railway, and private offices, in town councils, courts, and local boards, and as local relieving officers. They almost invariably give satisfaction to their employers, and to the public, and are paid only a slightly lower rate than men.

CHEERFULNESS.

'Tis well to work with a cheerful heart,
Wherever our fortunes call;
With a friendly glance and an open hand,
And a gentle word for all.
Since life is a thorny and difficult path,
Where toil is the portion of man,
We all should endeavour while passing
along
To make it as smooth as we can.

ENCOURAGEMENT.

"Look up! look up!
A father's loving eye o'erlooketh all;
Nay more—He all upholds, however small,
Unknown to Him a sparrow cannot fall.
Look up! look up!"
Anna Maria Sargeant.

TELLING TIME BY THE CAT'S EYES.—It is supposed that cats can see in the dark. In a moderate light the pupil of the eye of a cat is small and of an oval shape, and in the bright glare of the sun at midday it becomes narrow, but in the dark it grows round and full, and is so expanded that it nearly fills the surface of the eyeball. The Chinese and some of the negro tribes in Africa often examine the eyes of their pets in order to ascertain the time of day. Some of the natives of the East Indies can tell you very near the time of day by this means.

HOW THE PASSION-FLOWER GETS ITS NAME.—The name passion-flower—*flos passionis*—arose from the supposed resemblance of the corona to the crown of thorns, and of the other parts of the flower to the nails or wounds, while the five sepals and five petals were taken to symbolise the ten apostles. Peter, who denied his Master and Judas who betrayed Him, being left out of account. In some of the botanical works of the sixteenth and seventeenth centuries very curious representations of passion-flowers are given, in which the artist's faith or imagination has certainly got the better of actual fact.

CONQUER YOURSELF.

"Real glory
Springs from the quiet conquest of ourselves,
And without that the conqueror is naught
But the first slave."—*Thomson.*

DOUBLE ACROSTIC IV.

Pillars of Church and State
Were both these men;
Low-born, becoming great,
To fall again.

1. Martyr in heathen lands,
He proved his faith;
Suffering at heathen hands
A cruel death.
2. A river, flowing by
An ancient town
Where woman's courage high
Won great renown.
Besieged, the town withstood
Its foreign foes;
'Mid danger, death, and blood
Her spirit rose.
Where peril most appeared
She took her part;
Her dauntless courage cheered
Each soldier's heart.
3. The tiny workmen build
Their bony frame,
So exquisitely skilled—
What is its name?
4. On oaks these insects live
Neath southern sky,
And to the dyer give
Their crimson dye.
5. Astronomer of fame
And widely known,
Whose comet bears no name
Except his own.
6. A Cambrian river flows
Between two shires;
Thither the angler goes,
With flies and wires,
To catch the silvery prey
That unseen keeps
Along its upward way
To dare its leaps.

XIMENA.