A NOBLE SONG.

If he to whom this toast we drink,
Has brought the needy to his door;
Or raised the wretch from ruin's brink,
From the abundance of his store;
If he has soothed the mourner's woe,
Or helped young merit into fame,
This night our cup shall overflow,
In honor of his name.

If he be poor, and yet has striven
To ease the load of human care;
If to the famished he has given
One loaf that it is hard to share;
If, in his poverty erect,
He never did a deed of shame,
Fill high! we'll drain in deep respect,
A bumper to his name.

But rich or poor, if still his plan
Has been to play an honest part;
If he ne'er failed his word to man,
Or broke a trusting woman's heart;
If ambition fire his soul
To snatch the meed of virtuous fame;
Fill high! we'll drain a flowing bowl
In honor of his name.

WHEN RARE LIPS SAY NO!

I wooed her 'neath the Linden's shade,
And Bess was shy and half afraid;
And when I asked—what?—lovers know!
Her heart said Yes! her lips said No!
Oh lovers! when rare lips say No,
Let not your hope grow less, grow less;
For oft tis so, that simple No,
Is meant for Yes, is meant for Yes!

Half hidden by a silken tress,
Her eyes were brimmed with tenderness;
And still she listened, till, ah Bess!
Her heart, her soul, her lips said Yes!
O lovers! when rare lips say No!
Let not your hope grow less, grow less,
For oft 'tis so, that simple No,
Is meant for Yes, is meant for Yes!

Enlarging upon the Span of Life.

A CURIOUS CHAPTER UPON LONGEVITY.

Monsieur P. Flourens, the author of many learned works on Physiological science, has lately published at Paris a book which has excited great sensation, inasmuch as it clearly shows that man may without difficulty attain the age of a hundred years. To accomplish this, sobriety is of course essential. M. Flourens agrees with Buffon, that the duration of animal life may be measured by that of the time of growing. He says, "The union of the bones and the epiphyses is effected in a man at twenty years of age. In the camel, it takes place at eight; in the horse, at five; in the lion at four; in the dog at two; in the cat, at eighteen months; in the rabbit, at twelve, &c.—Man, being twenty years in growing, lives five times twenty years—that is to say, one hundred years; the camel is eight years in growing, and lives five times eight years—that is to say, forty years; the horse is five years in growing, and he lives five times five years—that is to say, twenty-five years; and so with the others." M. Flourens divides life as follows: "Life is divided into two nearly equal halves—one of growth and the other of decline. Each of these halves is divided into two others, and hence the four ages of life, infancy, youth, virility and old age. Each of these ages is subdivided into two ages. There is a first and second infancy, a first and second youth, a first and second verile age, and a first and second old age. It is not easy to determine the precise duration of each of these ages, and sub-ages, but I propose the following duration: For the first, infancy, from the birth up to ten years—that is, infancy properly so called; and for the second, from ten to twenty is abdolescence; the first youth extends from twenty to thirty, and the second from thirty to forty; the first virile age extends from forty to fifty-five, and the second from fifty five to seventy. The virile age, taken altogether, is the best of man—it is literally the virile epoch of his life. At seventy, the first old age commences and it extends to eighty-five; and at eighty-five the second and last old age begins. I prolong the duration of the first infancy to ten years, because it is only from nine to ten that the second duration is terminated. I prolong adolescence to twenty years, because it is only at twenty years that the development of the bones is terminated, and with it the growth of the body in length. I prolong youth to forty years, because it is only toward that age that the increase of the body in bulk terminates. About forty, the body does not, properly speaking, become enlarged; the augmentation of volume which then takes place is not a veritable organic development, but simply an accumulation of fat. After the growth; or, to speak more exactly, after the development in length, and after that in bulk, I find a third, which is not mentioned by physiologists, but which seems to me not less real; I mean the internal and profound movement which acts in the most secret tissues of our parts, and which making those parts more firm and perfect, renders all functions more assured, and the entire organism more complete. I call this *invigoration*, and it takes place from forty to fifty years. Once effected, it maintains itself to the age of sixty-five or seventy. At seventy, old age commences. But, physiologically speaking, what has taken place to enable us to recognise that it has commenced? What is the fact, the character, which reveals it to me? Ancient phrenologists distinguished with great reason, two species, or rather two provisions of force.—that in reserve and that in use; or as Barthez says, the *radical* and the *acting* forces. In youth there is a great deal of force in reserve; and it is the progressive diminution of that fund which constitutes the physiological character of old age. As long as the old man employs only his acting forces, he does not perceive that he has sustained any loss; but when he somewhat exceeds the limits of these usual and acting forces, he feels himself fatigued, exhausted; he feels that he has no longer the hidden resources—the reserved and superabundant forces of youth.

"I love to Steal."

An amusing incident occurred in one of our down-east churches, some years ago.—The clergyman gave out, on a pleasant Sabbath afternoon in July—

"I love to steal a while away
From every cumb'ring care,
And spend the hour of setting day
In humble, grateful prayer."

The regular chorister being absent, the duty devolved upon the good old deacon M., who commenced—

"I love to steal——!"

and then backed down. Raising his voice to a still higher pitch, he sung—

"I love to steal——!"

but, as before, he concluded that he had got the wrong pitch; so deploring that he had not his "pitch tuner," he determined to succeed, if he died in the attempt.

By this time, all the old ladies were tittering behind their fans, while the faces of the young 'uns were all in a broad grin.—At length, after a desperate cough, he made a final demonstration, and roared out—

"I love to steal——!"

This effort was too much. While every one but the godly, and excentric parson was laughing, he arose and with the utmost coolness, said—

"Seeing our brother's propensities, let us pray!"

It is needless to say that few of that congregation heard that prayer.

Modern Church Music.—Doesticks communicates to the Detroit Advertiser some of his experience in New York. Having exhausted the amusements of the theatre, the opera, the museum, and the concerts, he tried the church. The following is his account of the music:

Pretty soon music—organ—sometimes grand and solemn, but generally fast and lively enough for a country dance. B. D. said the player got a big salary to show off the organ and draw a big house. He commenced to play the Old Hundred. At first majestic as it should be, but soon his left hand began to get unruly among the base notes, then the right cut up a few monkey shines in the treble; left threw in a large assortment of quavers; right led off with a grand flourish and a few dozen variations; left struggled mournfully to keep up, but soon gave out dead beat, and after that went back to first principles, and hammered away religiously at Old Hundred in spite of the antics of its fellow; right struck up a march—marched into a quick-step—quick-step into a gallop; left still at Old Hundred; right put in all sorts of fantastic extras, to entice the left from its sense of propriety; left still unmoved; right put in a few bars of a popular waltz; left wavers a little; right strikes up a favorite polka; left evidently yielding; right dashes into a jig; left now fairly deserts its colors and goes over to the enemy, and both commence an animated hornpipe, leaving poor Old Hundred to take care of itself. At length with a crash, a squeak, a rush, a roar, a rumble, and an expiring groan, the overture concluded and service began.

At length, with another *variette* upon the organ, and all the concentrated praise and thanksgiving of the congregation, sung by four people, the service concluded. I thought from the manner of the last performance each member of the choir imagined the songs of praise would never get to heaven if he didn't give them a personal boost in the shape of an extra yell.

Domestic Habits.—The accomplished lady Mary Wortley Montague, who figured in the fashionable as well as the literary circles of her time, has said that "the most minute details of household economy becomes elegant and refined when they are ennobled by sentiment," and they are truly ennobled when we attend to them either from a sense of duty, or consideration for a parent, or love to a husband. "To furnish a room," continues this lady, "is no common-place affair, shared with upholsterers and cabinet-makers; it is decorating the place where I am to meet a friend or lover. To order dinner is not merely arranging a meal with my cook; it is preparing refreshments for him I love. These necessary occupations, viewed in this light by a person capable of strong attachments, are so many pleasures, and afford her far more delight than the games and shows which constitute the amusements of the world."

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