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BAGGARA FEROCITY.

Savage Traits of Some of the Natives of
 the Soudan.

In the beginning of the year 1896, the English general from Cairo was inspecting the frontier force at Wadi Halfa. The troops were engaged in a field day, when news came that a party of dervishes had attacked and put to the sword the village of Addendan, some twenty miles north of Halfa. The camel corps at once started to try and cut off the raiders in the desert on their return journey, but with little chance of success, as the news was more than twenty-four hours old. After going some fifty miles a patrol got on to their tracks, and found there the body of a black girl some ten years of age, her feet cut to ribbons by the rocks and stones over which she had been driven, her back flayed by the stripes of her merciless captors. She had been beaten along until she could move no more, and then left to die in the desert.

Within a few weeks of this a dervish patrol came down to within a mile of Sarra one evening. Two little boys were going out from the village to their father, who was tending his sakieh. They met this patrol and greeted the leader. He replied with a spear thrust, and his companions finished the work he had begun. The poor wee bodies were found by the troops a short time afterwards beheaded and disemboweled.

The following incident shows the untamable ferocity of the Baggara. Soon after the occupation of the Dongola province a camel corps patrol went out from Debba to the wells of Kofrait. These wells are very deep, and a long rope is requisite in order to obtain water. Close to the wells the patrol discovered the dead body of a Baggara warrior alongside his slaughtered horse. The man, a fugitive from Dongola and tortured with thirst, had arrived at the wells. Finding no means of obtaining water, and accepting his fate, he had deliberately killed his horse, broken his saddle, cut his bridle to pieces, buried his weapons, and then calmly laid himself down to die, satisfied that nothing of his would fall into his enemy's hands.

The principal leader in most of the frontier raids was one Osman Azrak by name, who afterward met a well-merited death at Omdurman. He was the ogre of the frontier, and enjoyed an almost supernatural reputation, combined with an uncanny habit of being killed and coming to life again. The inhabitants of Beris, which oasis he raided, described him to the officer commanding the camel corps as a giant eight feet high, and with one eye in the middle of his forehead.—Cornhill Magazine.

"MY FRIENDS DESPAIR"

L. Grippe and Nervous Prostration Had
 Brought Captain Copp Near to Death—
 South American Nerveine was the Life
 Saver.

"I was ailing for nearly four years with nervous prostration. I tried many remedies and was treated by physicians without any permanent benefit. A year ago I took la-grippe, which greatly aggravated my trouble. My friends despaired of my recovery. I was induced to try South American Nerveine, and was rejoiced to get almost instant relief. I have used four bottles and feel myself completely cured. I believe it's the best remedy known for the nerves and blood." Wm. M. Copp, Newcastle, N. B.

NATIONAL ANTHEMS.

Interesting Origin of Song That Many
 People Sing.

The London Daily Mail has been making some researches into the subject of national anthems and evolves some interesting bits of information:

It is curious to study the rise, growth and popularity of national anthems, it says, and in the course of inquiry as to their origin many strange facts come to light. A few of these are collected and accounted for in this article.

In some cases it is impossible to discover who the original composers really were. "God Save the Queen" and "La Marseillaise" are both cases in point. Authorities differ as to who actually wrote them, each musical historian asserting that he, and he alone has discovered the true key to the mystery.

"God Save the Queen" appears to have been first publicly performed at a dinner in 1740, to celebrate the taking of Portobello by Admiral Vernon, when it is said to have been sung by Henry Carey as his own composition, both words and music. The nearest known published copy to that date was in the "Harmonica Anglicana" of 1742. In 1745 it became widely popular by being sung in the theatres as a "loyal song or anthem" during the Scottish rebellion.

How far "God Save the Queen" is derived from older sources will probably never be known, but several airs exist with a greater or less resemblance to the modern tune. An "Ayre" without further title, by Dr. John Bull, dated 1619, and a piece in "A Choice Collection of Lessons for the Harpsichord or Spinnet," by Henry Purcell, 1696, both suggest it. The claim of some musical antiquarians for Lully, the great composer of 1633-87, rests on the "Souvenirs de la Marquise de Crequi," which is now known to be a modern fiction.

The air of "God Save the Queen" is also the Danish national anthem, and that of Germany. It was published in Berlin in 1793, and is known in that country by its opening line, "Heil Dir im Siegerkranz."

The words and music of "La Marseillaise" are said to be by Claude Rouget de Lisle, a captain of engineering who was quartered at Strasburg when the volunteers of the Bas Rhin received orders to join Luckner's army. Dietrich, the mayor of Strasburg, having, in a discussion on the war regretted that the soldiers had no patriotic song to sing as they marched out, Rouget de Lisle, who was of the party, returned to his lodging at the Maison Bockel, No. 12, Grande Rue, and in a fit of enthusiasm composed during the night of April 24, 1792, the words and music of the immortal song.

The "Chant de Guerre" was sung in Dietrich's house the next day, and was performed by the band of the Grade Nationale at a review within the next week. Since then it has become universally popular. King Louis Philippe gave the composer a pension, and there seems little doubt but that Rouget de Lisle wrote the words, but the composer of the music is by no means so certain. By some it is alleged to have been the work of Naveoille, and there are also other claimants.

The great composer Robert Schumann was particularly attached to the air of "La Marseillaise." He introduced it in more or less modified form into at least three of his compositions—in the song "The Two Grenadiers," the overture to "Herman and Dorothea" and in the "Faschings Schwank aus Wein."

The Russian national anthem is a very fine and impressive hymn. It was composed by Lvoff in 1836. In Austria "Papa" Haydn composed "Gott Erhalte Franz der Kaiser," and he used the same theme, with variations, as the slow movement of the string quartette. It is a sad, rather melancholy air, but striking in its beautiful simplicity.

In Sweden the national hymn is called "King Christian." Its composer is unknown, but the great Meyerbeer brings it into his brother Michael Beer's play, "Struensee," to which he wrote the overture and incidental music.

"Ca Ira" was the typical song of the French Republicans during the revolution of 1797, and shared with La Carmagnole the distinction of inspiring the Revolutionists to all their worst deeds of impiety and rapine. Its composer was one Becourt, a side drum player at the Paris opera. The words were suggested to a street singer called Ladre by General Lafayette, who remembered Benjamin Franklin's favourite saying at each progress of the American insurrection.

The air of "Partant pour la Syrie" is connected with the Emperor Napoleon III., as it was composed by his mother, Queen Hortense, in 1809, shortly before the battle of Wagram. The words were by Count Alexandre de Laborde. The queen showed him a picture of a knight in armour cutting an inscription on a stone with the point of his sword. He put the episode into verse, and she is said to have composed the air. Others however, claim the music. Drouet and Narcisse Carbonel seem to be the only two who may have had a hand in it.

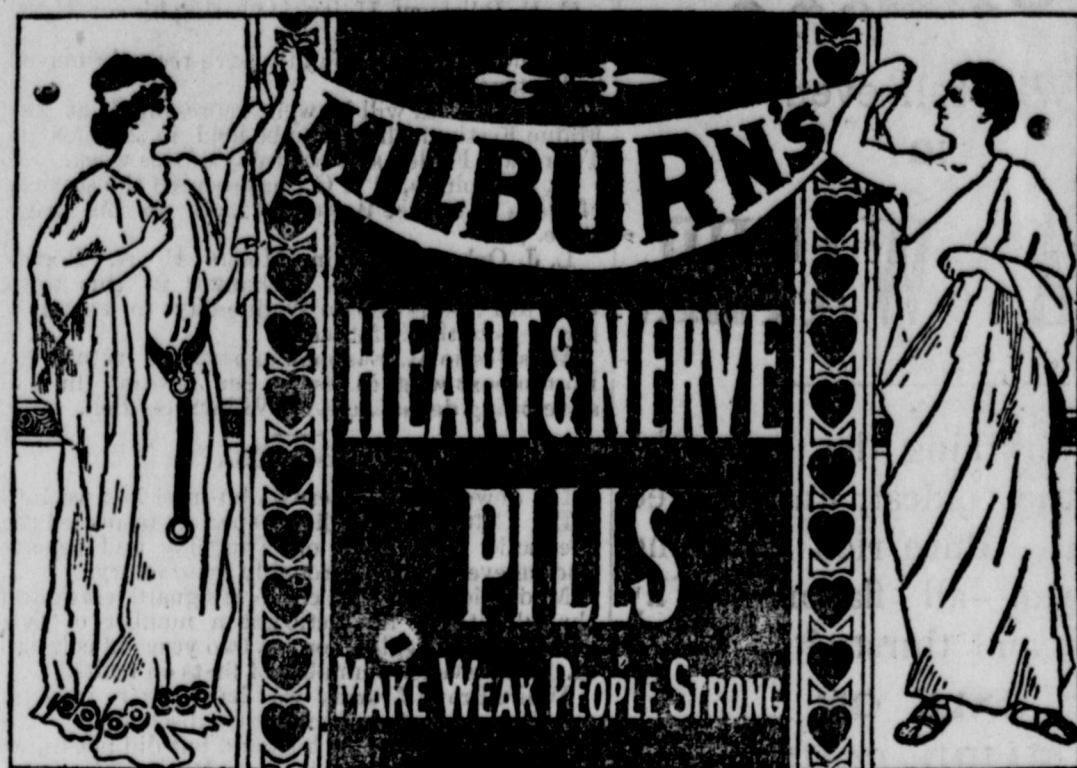
In America "Hail Columbia" and the "Star-Spangled Banner" share equally the honour of expressing musically the patriotic ardour of the United States. They are both extremely popular airs, and are too well known to need illustration.

Although it is not our national anthem, a reference to "Rule Britannia" may be included here. The song was composed by Dr. Thomas Arne for his masque of "Alfred," the words were by Thomson and Mallet, and the first performance took place at Cliefden House, Maidenhead, in 1740. Cliefden has been the residence of Frederick, Prince of Wales, and the occasion was to commemorate the accession of George I, and the birthday of Princess Augusta. Dr. Arne afterwards altered the masque into an opera, and it was so performed at Drury Lane in 1745. Handel used the air in his "Occasional Oratorio," and Beethoven composed five variations on the air of "Rule Britannia."

The most modern of all popular airs is "Die Wacht an Rhein," which was composed in 1851 by C. Wilhelm, a German schoolmaster and not a professional musician. It remained comparatively, if not entirely unknown until 1870, when on the occasion of the outbreak of the Franco-German war the young privates, who had mostly learned the song at school, adopted it as their national chorus, and it has ever since then maintained about the same position to the actual national anthem that with us "Rule Britannia" does to "God Save the Queen."

A Costly Bicycle.

The costliest bicycle in the world has just been finished at a gun factory in Vienna. It will cost 500,000, gulden, which is a little more than \$27,000. The owner is a rich South African diamond king and mine-owner, who will present the machine to his wife on her next birthday. The frame alone cost 1,800 gulden, and at the last Vienna exposition it was admired by thousands. The South African millionaire was so struck with the exquisite beauty of the wheel that he bought it and had it inlaid with precious stones and diamonds on every possible part.



Mrs. James Constable, Seaforth, Ont., writes:—"Ever since I can remember I have suffered from weak action of the heart. For some time past it grew constantly worse. I frequently had sharp pains under my heart that I was fearful if I drew a long breath it would cause death. In going up-stairs I had to stop to rest and regain breath. When my children made a noise while playing I would be so overcome with nervousness and weakness that I could not do anything and had to sit down to regain composure. My limbs were unnaturally cold and I was subject to nervous headaches and dizziness. My memory became uncertain and sleep deserted me."

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