

subject, and although he says in his preface that "utility, not originality has been aimed at in the compilation of this work," I do not think that justifies him in plagiarising wholesale without acknowledgment. I have another book written by S. P. Day, and I should like you to carefully observe the titles and dates of the two.

TEA: ITS MYSTERY AND HISTORY, by Samuel Phillips Day, London, 1878.

Eminent writers, also, considered it no indignity to extol the precious beverage. What Bacchanalian and hunting songs, cavalier and sea-songs, rhapsodical treatises in laudation of hunting, coaching, and so forth are to the literature of England, such was Tea to the writers, artists and musicians of China and Japan. In other words, their Deuseuses, their Goldsmiths, instead of having a wide variety of topics to treat of as was the case with their English compeers were confined to one subject—Tea. Indeed each plantation was supposed to possess its peculiar virtues and excellences like to the slightly varying vineyard of the Rhine, the Rhone, the Garonne or the Moselle. Each had its poet to sing its praises in running rhymes. In illustration one Chinese bard who seemingly was an Anacreon in his way, magnifies the shrub that grows on the Mong-shan mountains in the territory of Yachew in words which literally translated mean:

One ounce doth all disorders cure, &c., &c. However hyperbolic this testimony may be considered it at least serves to show the high estimation in which Tea was held. (p. 23.)

Almost the first literary eulogist to espouse the cause of the new drink was Edmund Waller. He recites how he became induced to taste Tea.

In the poem which furnished several references to the infused leaf occurs the following pregnant allusion:—

"The Muses friend, Tea doth our fancy aid," &c. Byron in later times became an enthusiast in its favour averring that he

"Must have recourse to black Bohea" while he pronounced Green Tea

"The Chinese nymph of tears." (p. 38.)

That Queen Anne ranked among the votaries of the leaf is manifest from Pope's Couplet:—

"Thou great Anne whom

TEA: ITS HISTORY AND MYSTERY, (illustrated) by Joseph M. Walsh, Philadelphia, 1892.

* * * Eminent writers of all times and all countries considering it no indignity to extol the virtues of this precious and fascinating beverage. What Bacchanalian and hunting songs, cavalier and sea-songs, rhapsodies (sic!) and laudations of other subjects have been to our literature, such was tea to the writers, poets, artists and musicians of China and Japan, their's being confined to the simple subject—Tea. Each plantation was supposed to possess its own peculiar virtues and excellences not unlike the vineyards of the Rhine, the Rhone and the Moselle, each had its poet to sing its praises in running rhymes. One Chinese bard who seemingly was an Anacreon in his way magnifying the product of the Woc-shan mountains in terms literally translated as follows:—

One ounce does all disorders cure, &c., &c. However hyperbolic this testimony may be considered, it at least serves to show the high estimation in which the plant was held in China. (p. 232.)

The first literary eulogist to espouse the cause of the new drink in Europe was Edmund Waller reciting how he became first induced to taste it. In a poem containing several references to the leaf occurs the following pregnant allusion to tea:—

"The Muses friend doth our fancy aid," &c. (p. 233)

Byron in his latter years became an enthusiast on the use of tea averring that he "Must have recourse to black Bohea," still later pronouncing Green Tea to be the Chinese nymph of tears. (p. 234.)

That Queen Anne ranked amongst its votaries is manifest from Pope's celebrated couplet:—

"Though (sic!) great

three realms obey," &c. (p. 64.)

Brady, in his well-known metrical version of the 'Psalms,' thus illustrates the advantages accruing therefrom:—

"When in discourse of Nature's mystic powers," &c.

The poet Cowper's praise of the beverage has been sadly hackneyed, nevertheless as the laureate of the tea-table, his lines are worthy of farther reproduction. (p. 65.)

And so on *ad infinitum*. An easy way of writing a book, but a certain way of getting caught if you steal the very blunders of your victim. Fancy Brady extolling Tea in a version of the "Psalms!" Nathum Tate wrote a 'Poem on Tea' called "Panacea": he also assisted Brady in writing a poetical version of the "Psalms: hence the confusion by Day, perpetuated to his own confusion by the false (Knight Walsh. Truly the old adage verifies itself "Taffy was a Walsh-man," &c., &c.

The "Girl's Own Paper," or the *Gop*, as it is familiarly called, is giving prizes for the guessing of hieroglyphic poems, and in the May number issues the following announcement "Tristesse. Foreign Award, Honourable Mention. E. BLAZE, Kandy, Ceylon." A. M. FERGUSON,

Anne whom the (sic!) realms obey," &c. (p. 233.)

While Brady in his well-known metrical version of the psalm, thus illustrated its advantages:—

"Over our tea conversations we employ (sic!), &c. &c.

Cowper's praise of the beverage has been sadly hackneyed, nevertheless as the laureate of the tea-tables, his lines are worthy of reproduction here: (p. 234.)

HOW TO RECOGNISE GOOD WOOD.

Rankine says that there are certain appearances characteristic of good wood, to what class soever it belongs. In the same species of wood, that specimen will in general be the strongest and most durable which has grown the slowest, as shown by the narrowness of the rings. It should show no woodiness at a freshly-cut surface, nor should it clog the teeth of the saw with loose fibres. If the wood is coloured, darkness of colour is in general a sign of strength and durability. The freshly-cut surface of the wood should be firm and shining, and should have somewhat of a translucent appearance. In wood of a given species, the heavy specimens are in general the stronger and the more lasting. Among resinous woods, those having the least resin in their pores, and among non-resinous woods, those which have least sap or gum in them are in general the strongest and most enduring. Timber should be free from such blemishes as clefts, or cracks radiating from the centre; cup-shakes or cracks which partially separate one layer from another; upsets, where the fibres have been crippled by compression; wind-galls, or wounds in a layer of wood, which have been covered and concealed by the growth of the subsequent layers over them; and hollowed or spongy places indicating the commencement —*Home Paper*.

PLANTING IN JAVA.

Mr. Duncan D. Fraser, Acting British Consul at Batavia, writes as follows in his report, dated Feb. 15 on the Trade, Commerce, and General Matters relating to the Island of Java for the year 1893:—

Sugar.—Last season's crop has been the largest on record, as the following figures will show:—

	1891	1892	1893
West Java ... Tons.	69,377	73,420	83,399
Mid " ... "	106,078	111,184	125,549
East " ... "	224,459	231,912	270,651

Total. 399,914 416,516 479,599

(These figures are exclusive of molasses or syrup sugar.) The output of 1893 exceeded that of 1892 by about 13 per cent., and that of 1891 by about 16½ per cent. Four new factories commenced work, two of which