THE EUROPEAN CONCERT.

As Maestro Colonne is too busy, he is not conducting this concert. This is to be regretted, since a qualified leader would be favorable to harmony and would spare our ears the frequent false notes that rend them. The "programme" announced a "Hymn to Peace." We prepared ourselves to hear the songs of peace, the tinkling of bells borne upon the breeze, or else the noise of the organs in the church. But all we can hear is that what is given us? An inarticulate everything composed of the roar of cannon, of crackling fusillades, and of cries of agony. Is this peace? If so, I ask, is there anything that it calls war. It will not answer me, for thus I am certain. So in order to cause a question which is difficult, I do not want to forget, let us examine the problems, and, in the first place, the sentiments of the world, and of the people who are engaged in the affairs. This is the best way to divine what threatens nations. To look at the head leads to foreseeing the motions of the arms. Being animals, like every descendant of the vicious progenitor, let us recognize the right of precedence of Her Majesty Victoria, Queen of the United Kingdom of Great Britain and Empress of the Indies. She is wife, daughter, mother and grandmother of sovereigns. How many crowns! How many crowns! How simple is her dress, and how kind her face. Her drooping eyelids seem to show that she is giving herself up to the dreams of those whose duty is accomplished, and that, although still living, she has taken refuge in the role of indignant ancestor. Do not put any trust in that, however. She is shuddering, like England, she is dreaming, like the world, of the dreams of the future. She is quietly preventing the thought that it would be pleasant for her to add to the Scotch chasme and the Hindoo turban consolidated with gems the
FINGER PRINTS IN THE DETERMINATION OF IDENTITY.

An impression of the bulge of the external extremity of the human finger exhibits a profusion of lines that are so fine and so close together that it is scarcely possible to follow their course by the naked eye. But, after the impression has been magnified, and it is seen reproduced in proportions say twelve times greater than reality as has been done in the three principal figures that illustrate this article, the design as a whole is so complex and intricate with all its details.

One might be deceived and take such a reproduction for a specimen of graphic ornamentation of barbarous design. This remark is corroborated by the observations made not long ago by M. Abel Maitre, when he studied some linear inscriptions upon certain Chinese tombs taken from the provinces of Yüning, upon the coast of Manchuria, and which are now deposited in the Museum of Saint-Germain-en-Laye. M. Maitre judged that these signs constituted an imitation of the impression of the marks left by the fingers of the dead and that the signs had been printed upon the half consolidated blood of victims. Subsequently the Chinese, as an illustration of the art of graphic decoration, applied the sign to the stone in order to give the appearance of the men of that time probably tried to fix the form and content of the inscription thereof.

What gives a very peculiar interest to these figures then, is the fact that, as the finger of the skin possesses a very pronounced characteristic form. In fact, these figures are probably the part that is least liable to changes in the external constitution of the body. They persist in their minutest details during life, from quite a tender age up to the epoch of senility. All three, with their innumerable ramifications, their intercrossing and interlacing, are so varied as to seem to me that no two fingers will ever be able to furnish an identical design.

The more distinct, on the other hand, is the invisible individual brand that is of importance and is one takes to have a photograph of his hand for his portrait, not at the same time take an impression of one of his fingers. Could one not add a period of training such a document so as to give it a fitting aspect.

Such impressions may be taken of all the fingers of individuals more than six and less than forty-five years of age. With younger children the experiment becomes difficult, on another hand, at an age more advanced than forty-five, the skin becomes rougher and somewhat dry, and the impressions are less distinct.

In order to be sure of a good result, it is necessary to take all sorts of precautions and pay attention to the least details. The ink and roller should be of good composition. It is necessary also to make a few trials in order to determine how the ink should be. It is always possible to dilute the latter by adding to a little drying oil before passing the roller over it, and the latter should be regularly cleaned before being brought into use.

As for the finger, that should be slightly moist, without, however, being wet. This is why, when the atmosphere is cold and dry, it will, be as to dip the finger in tepid water before wiping it.

Sometimes, when the natural furrows are not very deep, as happens in some persons, the ink does not give an impression of the lines of the bulb sufficiently well. The layer of ink upon the plate should then be exceedingly thin, otherwise a displacement of the molusc would occur and the design would be blemished. The finger would remove part of the ink and deposit but a trace of it upon the
MINIATURE OF VIRGIN IN THE VATICAN.

Bullettin de l'Amiende des Inscriptions et Bellas Lettres: says that this was supposed to date from the thirteenth century, but really belongs to the sixth century, as it is of a more advanced period. The effigy of the Virgin is larger than that of the Child.