

MUSICAL CULTURE.

WELL-MEANING HINTS, BUT NOT TOO KIND FOR THE AMATEUR.

WHAT IS CRIMINAL AND NOT?—At the **songs** its own children, and signs itself—Radical changes concerning instruments and sex.

A speech to thoughts, as a plowman art to his oxen; a master to his musical tools; the author of "The Mikado" to his *kyōgen*; and the author of "The Mikado" to his *kyōgen*. In these happy days every live stock breeder who is any body has his own kennel and takes photographs of his kennels as he chooses. His result is a great number of sets of fine photographs of his kennels, which he sells at a high price. These old and new drawings illustrations are disappearing, and pictures from life are largely taking their place. One gets as naturally tired of the conventional pose of a horse with a grommet at his hind, or conventional poses with cumbered horses. The natural pose is much more really artistic.

Most people have some latent musical faculty, and this is capable of development. The notion has at any rate died out that it was sufficient for a man to play the piano, and impossible for a woman to play the violin. It is not so long since, in the upper classes, no girl's education was complete without a knowledge of piano forte drill—music it shall not be called—while a certain proficiency in this respect was often held to arose for the absence of all other culture.

The violin on the other hand was held to be good only for men; perhaps we should restrict the term and say for fiddlers. Boys now and then learned a little of the instrument at school—a knowledge soon to be dropped and forgotten. The difference now seems need to be pointed out. Boys and girls in music schools, and in amateur and larger boys and girls, are learning to play on the violin and other stringed instruments. The discovery has been made that, though a virtuous must begin early, it is not necessary to practice half the day at four or five years old in order to be a good violinist at twenty.

Elementary classes and school orchestras show that on our amateur the truth is at last dawning that amateur solo performance is not the ultimate aim of all music training, that while only a gift for one attains to high individual excellence, and finds, the combination of many tones of good, too small to be of any real singularity, may result in an effect which is not only good, but great, so long as music, not self display, is the object sought after.

It may be roundly stated as a general truth that musical study proclaims itself on the houses, without costing for an instant to assert itself in the market, in the basement, and in the nursery. Instruments, the amateur finds assist at every turn of his progress; they are involuntary and mostly unwilling participants in his difficulties, his perseverance, his triumph and his despair. Well for them if two or three such drams are not going on in the house at once, to say nothing of probable puffs of melody and harmony from nests down or over the way. That the character of musical practice is far superior to what it used to be among the simple ones is evident.

We think of an insignificant fact, compared with the fact that for every victim of cocaine who formerly pound a wiry piano for a couple of hours a day there are a dozen students of various instruments and singers galore, all practicing away for dear life. Should any link be missing in the continuous chain of sound, it is filled up by barrel organs, street bands, wandering blind singers, solo on the whistle and other perpetuating instruments.

Our very greatest doubt. The musical critics look on the work and congratulate himself. There must be music to all end. Music requires machinery, and the machinery for music is being brought into a most forward state of efficiency. But the music itself, whence in the future is that to come? The "untrained composer" and his troubles have long been a favorite theme for the efforts of humorists. Yet the fact thus comically represented is no joke, and in the present condition of things it threatens the simple ones.

Music is homicidal, suicidal. It drives its own children, and slays itself. Silence, the absence or cessation of musical sound, is an absolute necessity for musical thought. But putting on one side the troubles of composers, who after all are comparatively few and far between, the born pace thing to be Ishmael, their hand against every man and every man's hand against them, while the rest of the world is the rest of this nation, often drives them mad. It is easier to complain than to cure, and far easier to point out these evils than to suggest any effective remedy for them.—Nineteenth Century.

Health in London.

There are numerous general hospitals in London, eleven of which have medical schools attached, and three are endowed. The Royal Free Hospital is the largest, having been founded in 1823. It has a revenue of about \$200,000. The London hospital in Whitechapel road is the largest. The total number of beds in the London hospitals is 8,500.—*Pittsburgh Dispatch.*

Our Best Educators.

Mr. H. C. Stoddard seems to me a college education makes men rather than women.

Graduate—That is because they always pull on the same side. They ought to change their crews around once in awhile.—*Good News.*

A Year's Holiday Accidents.

The board of trade report on rail accidents in the United Kingdom for 1891 is issued. The total persons killed numbered 1,166, comprising 142 passengers, 549 servants and 519 described as "other persons," including trespassers and suicides. In addition to the above the companies have returned 79 persons killed from accidents.—*London Times.*

A POLAND-CHINA.

BOOK SHOWING THAT THERE IS NO WAY TO FIGHT CHINA.

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