

In the Realm of Women---Some Interesting Features

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Music in the Home

Affection For Art and Effect on Public.

How is it that we love the work of art the more if we also love the artist, not only as an artist, but as well as a man? Love is a beautiful statue, a splendid picture, an imposing musical creation, and if we happen to know that the author was a bad character it leaves in us a bitterness and a disgust which prevents us enjoying his work.

We go through the same experiences, in life. A sympathetic personality invests a man's doings with more merit than he sometimes, really possesses. We are even inclined to give him credit for things which, in truth, have little, if any, value. Some poor fellow has to suffer his whole life under this bias for the mere surface of things. He may be skilled, proficient in his line, but his unlucky personality is in his way. He is awkward, shy, and with no charm of manner. Nobody cares to hear from him and nobody will acknowledge his merits. If one happens to speak of him, somebody changes the subject of conversation when he is mentioned. On the contrary, let a lovely graceful smiling girl, all dressed in white, trip to the piano and play a piece even in a mediocre manner, and we all applaud heartily, we shake hands with her, we tell her nice things, pour flattery in her ears only causing her to smile a bit more. We fairly bask in her sunshine of success.

In many cases we see only the artistic work before us, without knowing anything about the author, but then his creation is permeated with some invisible, impalpable fluid, which, according to the nature of the author, makes it sympathetic or repulsive to us. Such is life!

Musical Pessimists

It is rather interesting to note that since Caruso became ill, there has been a constantly increasing tendency to contend that the world is suffering from a dearth of really first-class voices, and in making this assertion some people wag their heads as though reciting a direful portent. Now this is not at all clear, the lack of first rank voices really exists except in the imaginations and prejudices of a few hyper-critical people. Several very large figures in the vocal field are still going up and down the land and to and fro in it, and are even gracing the rosters of the opera companies. Some of the younger vocalists, not yet at full stature, reveal remarkable and reassuring promise.

However, assuming existence of the lack of which the pessimists tell us, it can only be transitory, and it is of comparatively small moment as long as a dearth of great voices is not accompanied by a dearth of great artists. The great singing artist is of infinitely more importance than the person who merely has a great voice. The great artist with a good voice is the real solid pillar of vocal music. He or she keeps things going and makes the field for the career of the occasional person who has both a great voice and a great musicianship. Only when solid musicianship declines in the vocal field will there be any need to worry about the

Good Night Stories

By Blanche Silver

The Discontented Little Grasshopper.

Johnny Grasshopper brushed the dust from his little gray suit with his front feet, and shook out his wings. He was tired of the meadows and the brook, tired even of his friends, and was trying to decide which way to go for a change.

"I'm tired of all this. I really think a change would do me good," he chirped aloud.

"Well, I don't know but I agree with you!" sighed Tilly Tumble Bug. "I was just saying to Hiram this morning, I'm getting mighty tired of rolling up mud balls day in and day out. I'd like a change myself. But, dear me, where are you going? I never knew there was anything else but meadow lands."

"Silly thing!" cried Johnny Grasshopper. "But how could one who does nothing but roll mud balls be expected to know anything else? Certainly there's something else besides this meadow land."

"Well, I should say there's!" chirped another voice, and Cheery Cricket hopped up beside her friends.

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condition and future of the concert and operatic stages.

Music in the Days of the Ptolemies.

In the days of the Ptolemies, the Egyptians were accounted the greatest musicians in the world. Every man in Alexandria could play the flute and lyre, the flute always being the favorite instrument. The most untiring efforts were made to attain dexterity on it; bandages were bound round the cheeks to counteract the strain on the muscles, and veils were worn by the crack players to hide the contortions of the countenance. Through all grades of society, even to the king, ran this mania for flute-playing.

Looking further into the question of Egyptian music, we find that there was a certain section of Egyptian life where music was allowed air, and where it unpatronized and free. In the temples of Thebes, Memphis, Arsinoe—those twilight retreats of a sublime pantheism—amid clouds of incense and the flash of gold white robes, was heard the music which might have been Egypt's, had Egypt been free: croyds of priests winding along the aisles of sphinxes, and chanting the praises of him who lives forever and ever, god of the evening sun, god of the morning sun, bright Horus. There was the pulse of Egypt's spirit. But the religious music, like the religion itself, never spread its influence among the people at large.

Requirements of a Music Teacher

In the opinion of Sir Hugh P. Allen, principal of the Royal College of Music, London, England, the churches could do good musical work, if they would teach children to sing good music. He also made the observation that the requirements of a good music teacher-to-ly included the mind of a seer; the hand of a musician; the persuasiveness of an Orpheus; the eye of a hawk; the ear of a terrier; the patience of Job; the optimism of Micawber; the physique of Hercules; the delicacy and quickness of a dragon fly; the courage of a lion and the diplomacy of an archangel.

The "Surrey" Opera Movement.

The co-operative movement, which has its original home in Great Britain, has invaded the realm of music over there, where what is called the "Surrey Movement" is at present having a swing. The scheme derives its name from the Surrey theatre in South London which is being used as a "co-operative opera house" by a co-operative society for the production of opera in that famous home of melodrama.

The shares are taken by the artists, the stage hands and the public. The shares are issued in denominations of a pound, sterling, and no person is allowed to hold more than a hundred shares. Behind the scheme are the officers of the various theatrical and musical associations in England, and it is also linked up with the general trade movement of the co-operative societies.

Among the provisions for the disposal of profits are a distribution of tickets as a sort of bonus.

"And I'd try to get there myself if I didn't have to cross the brook."

"Now, if I hated water like you do I'd stay where I am," snapped Johnny Grasshopper. "But standing here chatting won't help me on my journey, so if you're going with me come along," and away he hopped. Tilly Tumble Bug had to run as fast as she could to keep up with him.

They took the road toward the brook, for Cheery Cricket, who had told them about the lovely cool gardens that grew on the other side down the hill, hopped ahead to show them the way. Tippy Turtle was anchored to a stone waiting for passengers, for it was his duty to see that all meadow folks wishing to gain the other side of the stream got across safely.

"Indeed, I'll not eat you!" snapped Tippy Turtle, when he saw Tilly Tumble Bug hesitating. "Jump on my back and I'll see you safe to the other side."

The three friends climbed upon Tippy Turtle's back and he carried them over to the other bank and let them off.

Away they scampered over the grasses to the big road. Johnny Grasshopper thought it better traveling for Cheery Cricket and Tilly Tumble Bug, as the tall grasses in the meadow had seemed to hinder their progress. But, dear me, the dust was so thick Tilly Tumble Bug could hardly run through it, and then it kept them all busy keeping out of the way of the trampling feet of the horses, and from under the wheels of the wagons. It was a sorry-looking trio that at last reached the lovely green garden, tired, dusty and hungry.

But as soon as they sat down to rest, a hen, or a rooster would pounce at them, then they'd have to scurry to save their necks.

All that day the chickens kept them hustling, hopping and hiding to save their skins. And when night came the three friends, still tired, dusty and hungry, crept under a stone wall to rest.

The next day the same thing happened, and the three friends went to bed tired and hungry. The chickens had kept them on the jump, so they had found no time to get a bite for themselves.

When the next day dawned Tippy

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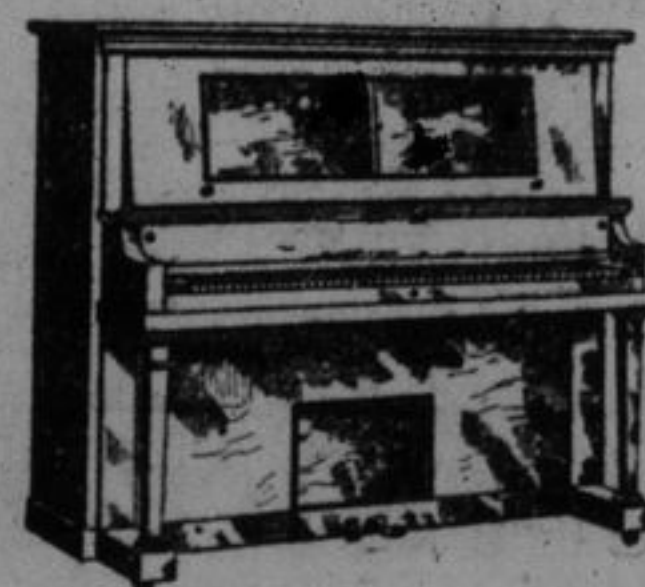
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Turtle was awakened early. Johnny Grasshopper, Tilly Tumble Bug and Cheery Cricket boarded his back and were carried to the meadows. Never again did one of them express a desire to visit the gardens on the other

side of the brook. How wonderful the meadows seemed to them!

Among the eatables consumed in one recent voyage of a giant Atlantic liner were 75,000 pounds of meat, 1-

400 pounds of tea, 107,600 pounds of flour and 40 tons of potatoes.

The real value of a cup of tea is mental, says one expert; it suggests rest and warmth, and has a pleasant aroma.