Miscellaneous.

MUSIC IN THE HOME.

While fully recognizing the increasing taste for high-class music as a subject for emphatic praise, and desiring only to reform and purify, we yet think that musical culture may be extended in a direction which may vastly increase its influence through society and its power for good. We hold that music may have a yet more congenial sphere, be cultivated with greater advantage, and impart more pleasure, by its receiving a cordial welcome and a home in the dwellings of the people, instead of being met only in the glare and crush of public life. Public teasting soon palls upon the taste, but the plain domestic meal is enjoyed through the even tenor of a lifetime. And as with feasting, so with music. Let public and domestic music go together; meanwhile we are concerned to make a plea for home music.

We greatly doubt whether the rage for favorite soloists be an pomixed musical good. The popular ear hankers after the silvery tones of a Patti, a Reeves, or a Santley, and the popular purse opens willingly and largely for the luxury. The admiration lavished on some artistes is simply a blind tollowing of fashion, and is too often bestowed on skilful execution merely, or on trickery, if it only give out startling effects. But what of the modest though often good results of a disinterested culture? Let the experience of our musical societies be left to answer this question. We are not insensible to the educational influences which an eminent artist exercises upon those of his hearers whose ears and whose minds are intent upon self-improvement. But with all the rage for seeing, hearing and talking about individual sing ers, the art is really little cultivated compared with what we would wish to see ita conclusive proof that hearing pet performers does not sufficiently create the desire, or is not an efficient means of cultivation, either or both.

The expense to the pocket-the price of admission, of dress, and of conveyancesand the injury to the health, by overcrowding, exposure to cold and draughts, along with the violence often done to domestic duties-these and such like are heavy drawbacks on public performances, which besides beget a want of composure and sobriety of spirit, greatly adverse to true enjoyment of the art.

Around the social hearth, on the other hand, music in its various forms may, so to speak, become a cheap and most enjoyable home-made article, with perfect freedom to choose your own materials. All, old and young, may easily engage in it, in a great measure free from the drawbacks we have enumerated as belonging to music in the crowd

In urging this plea for music in the home, we think it of primary importance at once to point out our idea of the function of music-that music as usually understood is one thing, and the purposes to which it is applied another, and this latter too often ignored. Milton has said :---

"Eloquence the soul, song charms the sense."

We cannot accept this as wholly correct. It does charm the sense, and it is probable, as a thoughtful writer observes, that fine musical harmonies have a sensitive influence over our bodily organizations. In corrupt the mind," and certainly we know of no better antidote to depressing or cankering influences, incident to continual toil and the cares of life. The natural desire gratified by no other means at once so easily and so cheaply attained, so harmless, so soothing, and so elevating. Music stands effect, and in both, woman excels man. alone in this, that, whereas most other pleasures leave a residuum of regret, have a shadow more or less dark, it leaves, if rightly employed, a clearer intellectual vision, and more cheerful spirits. There can be no doubt that music has a great influence in imparting those delicious sensations which tend to sweeten and prolong life. But the heavenly origin of music, and its early use among men, alike prove that it was employed for the highest purposes, as the only adequate expression of angelic joy, and of human feeling and worship. The living voice of man alone can be the organ and interpreter of his living spirit. If, as has been truly said, it requires the voice of man to intone the song of universal brotherhood, much more is it required to intone that of the praise of God, or even to prove a solace and relaxation worthy of a rational being. Well has our great orator, Mr. Gladstone, observed : "They who think music ranks among the trifles of existence are in gross error; because, from the beginning of the world down to the present time, it has been one of the most forcible instruments both for training, for arousing, and for governing the mind and the spirit of man. There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown. On the contrary, it was so far from being a mere servant and handmaid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music was adopted as its vehicle, showing thereby the universal consciousness, that in that way the straightest and most effectual road would be found to the heart and affections of man." Whatever may be said of music as a system of sounds, yet even as appealing to the emotions, music must deal with ideas of which the mind can take cognisance. To these it gives fervor, and thus acts upon the emotions. We would not, however, utilize music too much, for there may be "songs without words," that partly ^{suggest} and partly express feelings too subtle for words; but in the general case, what an accession of vividness and power comes in

general, it is very greatly lost sight of. The universal devotion of women to one

particular instrument, suggests the question how far, in treating of music, this particu-lar taste deserves our approbation. The some exercises with what should be plealar taste deserves our approbation. The piano-forte is a noble instrument under the sant recreation, yet after a time, even chilhand of a master, and of late years especial- dren may gradually be trained without ly, some half a dozen players have, by a care- difficulty "to sing from the notes." This ful study of works of genius, made its performances splendid and intellectual. But these players move by themselves in an means of key relationship presented in its orbit to which they have risen by incredible labor, superadded to most mcommon fitness and a rare enthusiasm. All ordinary efforts, however, must in proportion come short of this standard; nor in the general case can even a tithe of those immense efforts be possible, and even if they were possible, they could not, in the absence of a special genius, be equally successful. Hence, though money is expended by thousands of pounds to buy instruments and music, and to fee teachers, and time more precious than money, spent beyond all human calculation in learning and practice, nothing is gained in ninety-nine cases in the hundred beyond a dead level of routine, artificial exercise to the eye and the fingers, with a series of sounds often barely toler-

able But for our own part, we care not to confess that we hold all instrumental music as fit only to rank many degrees below the cultivated human voice, that is, when the voice is applied to high musical purposes, animated by intelligence, and moved by feeling. And where is anything known to us to compare with the voice of woman, when it is the organ of womanly emotion? Hence the undoubted claim which the voice has to priority of cultivation : hence the enjoyment, which, culture assumed, it gives, as not an interpreter merely, but part of your being, so superior in this respect to a mere dead piece of brass or wood, catgut or wire. The excessive and increasing prevalence of the costly and resultless form of musical cultivation we have alluded to, has induced us to brave the ordeal of truthtelling in regard to it. But we do so to show a more excellent way. We claim that the voice-the first and best of all organs of music-be first cultivated; and this leads us to an important part of our subject : the influence of woman in song. In other days, the "Gentlemen's Catch Clubs" and similar societies were composed exclusively of men, who resorted to them not alone for the sake of music, or, it so, their | if reported from the Continent, would be enthusiasm must have been something held in this country as incidents of signal wonderful, considering the materials on which they wrought. They met invariably in taverns, and, stimulated by good fellow-

ship and jovialty, the members were fully as much devoted to Bacchus as to Terpsichore. Part-music, for recreative purposes, in which the female voice had a place, was at a time very recent almost unknown. The ample recognition, however, of this potent and charming element by composers, and fact in recent musical history. The gain has been every way unspeakable. In song, woman's emotions and woman's voice find a high congenial exercise. Very sweet those of Hannah and of Mary; and women

appear to have had an important place

with the word! Music is like molten gold, | little children to come unto me," when the down a wooden bar to allow them as their faulty was a mere outside mask; he could not to be poured out in a continuous stream, children joined in the Hosanna to His turn arrives, access to the celebrities they discover truth and womanly virtue under but, so to speak, into the moulds of ideas. praise. Although, as we have said, any-We make this point prominent because, in thing like formal instruction to children students as they pass through the various well founded, was necessary to his allegishould at first be rather avoided, yet the language of music, when a proper key is applied to it, is not so intricate as is genemust be effected, as everybody acquainted with the principles of music knows, by simplest forms. This is done by Mr. Curwen's Tonic Sol-fa Notation, which we recommend as at least an admirable introduction, and as being easily applied to the established notation. We should also recommend Colville and Bently's letter-note method, which, by engrafting the initial letters of the sol-fa syllables on the common notes, virtually combines both notations. And be it remarked, that it is nearly, if not quite as important, that people should be taught what will harmlessly and improvingly fill up their leisure time, as what will fit them for a business or trade. Thus art becomes a part, and a very important called, "general practice." They have part, of the education of the people. The influence of mothers must be aided by the technical knowledge of the schoolmaster. In order, therefore, that music may become

a true and lasting joy in the homes of the people, it must be taught in our schools. But how few care to secure this qualification in a schoolmaster. Yet to this cause, in a large measure, are we to trace the musical superiority of Germany to Great Britain. Conservatories for rearing professors, a musicial training for schoolmasters in Normal schools, the employment of schoolmasters in the musical service of the church and in the day-school---these are the means by which the musical genius of the Teutonic race is developed. Britain, musically speaking, is in a great degree waste-land, but it is not sterile; it only wants cultivation; and judging from instances, by no means rare, the vocal resour- box. ces of our people are vast, and only need to be drawn out. One of Pickford's carters

found sitting on his cart in a meal hour of Banffshire, "soughing" his exercise as he makes his furrow, and referring to his book at the turning; a party of rural folks in an Aberdeenshire highland parish giving a performance from Handel-solos, choruses, with instrumental accompaniment by the minister and his family-these things, musical interest and promise. They are entitled to be so regarded, as actual facts in unlikely places in this our own island; and as allied to domestic cultivation among the common people, may be cited here both in the way of encouragement and augury

To return. We add a hint or two on points away from the technicalities of the music-master. Some systematic plan of its accession to vocal music, is beyond all study and practice, carried out with earnest comparison the most salient and important | purpose, is of vital importance. A higher object must be aimed at than mere desultory pleasure-giving, otherwise your domestic music will prove only a sort of elegant dissipation. Each should aim at possessing songs, as sweet as any in the Bible, are the spirit of art-at being an artist, according to his means and opportunities, however humble. Rest content, in general, assigned them in the musical service of the | with simple music; for the artistic handling certain morbid conditions of mind and Temple, and in that of the early Christian of what appears exceedingly simple, will body, music, we know, is a valuable reme- assemblies. With regard to vocal excel- bring out meanings and excite feelings, ness throughout the theatre, as with steady dial agent. Montesquieu says, "music is | lence, one has only to hear a male chorus, | which surface work can never evoke. Do | hand the operator coolly and rapidly prothe only one of all the arts that does not and then a mixed one (both good), to not lean on instruments for support. Self- ceeds. His knife is crimson now, and the realize what an accession of warmth, sweet- reliance is important here, and the voice ness, splendor, and pathos, the female voice | alone will produce wondrous effects, the use brings to the "concord of sweet sounds.' of simple music being assumed. While To find the cause of this, we must add to simple music, however, may most approfor pleasurable excitement after toil can be beauty of voice, a deeper and even more priately form the staple of your home exerpotent element, intensity of feeling-for cises, yet it will have a bracing effect, and increase the scope and pleasure of your study, to choose occasionally such pieces as offer the excitement of difficulty. But that skill, ingenuity and wealth can bring the home cultivation of music, that this strive to put into the song a meaning higher primary musical element would be made than is to be found in the mere notes; for fully available as it can be by no sort of every piece of music, as has been well obpublic organization. In fact, in the do- served, is a poem either in blank verse or mestic circle, woman's share in music would | in rhyme, and careful study and insight -female modesty intact-predominate; will bring out beauties which will ever re main hidden to the thoughtless and superficial. Use music for purposes higher than also afford the best security for anything itself-to vivify and adorn pure and noble thoughts, to arouse the mind, to quicken healthy emotions and to elevate the soul "Beauty in all its highest forms," it has been well said, "is calculated to impress on human beings the belief in a perfection greater than this world contains"-a sentiment pre-eminently true of music, not only as giving wings to the soul's highest aspi rations, but also as affording an employment in which man may anticipate the employments and rehearse the praises of eternity! Welcome then, this beneficent and ennobling influence at the family hearth and the family altar, and more and more identify music with the voices, the hearts, and the homes of the people! Then may we hope to see it employed to sweeten and elevate the mass of society, to awaken songs of love and joy, and also that nobler song whose utterance by the collective voice is the grandest, not only of musical but of human manifestations, when the great congregation with one heart and one voice sound the high praises of Father, Son, and Holy Ghost !- Good Words.

passages and corridors of the building. The ance. To realize a woman's worthlessout-patient practice has no charm for the ness or selfishness, was to cease to love. "I students to day. The physicians are going shall never meet with such another woman," their rounds alone; for however often the sighed the boy-lover of old, even when he theory may be enunciated, that in rank the had. been jilted by a heartless coquette. practice of physic takes precedence of the and resigned his pretensions. Once to practice of surgery, yet the fact remains have loved her was to have supposed her patent that a brilliant operator creates more excellent, and to cling to the idea still. enthusiasm than the best physician, his As far as we can judge from newspapers, test-tubes, stethoscope and microscope notwithstanding. Passing up a narrow staircase, we find ourselves at the top of a tier of steps, at the bottom of which is the room proper. The bright rays of the sun pass through the ample skylight, and discover a densely-packed mass of people filling the round gallery. We are in the operating theatre of the hospital. Around us we see, let into the walls, medallions of the great surgeons of the olden time—the apostles of the art, whose names are held in reverence by their clever, eager followers of to-day. Here and there among the students we have pale-faced, anxious-looking men, who have called in during their round of socome to see their former master operatethe surgeon who is at the pinnacle of his profession, and who has earned fame, wealth, and now a title, by his talents, and who has been an instrument in God's hands | charms; and gaily enlarges on her want of of alleviating much human suffering and heart, on her entire selfishness, her indifferdistress.

In the area of the theatre there are signs of the approaching operation. There is the all, on her resolute eye to the main chance peculiar table that can extend and fold in all directions, with its straps and append- and a certain income, so much as a future ages. There are cans of hot and cold water, of riotous, reckless parade and profusion. the basins, the sponges, and many other In English prose fiction we have scarcely things. The surgical dresser flits about, got further than an exhibition of these anxious that nothing shall be forgotten, and qualities, and the complications that arise the house surgeon, with ligatures ready in out of them. They are not pushed to their the button-hole of his coat, is examining | natural consequences. For up to this time for the last time the glittering array of the success of a book-which means its knives and other instruments preserved in sale-depends on some outward illogical a case as delicately lined as a lady's jewel- attention to the decencies of society; a re-

copying music; a ploughman on the heights | noisy at their college in awarding approval | themselves with French novelists, our wrileast auxious of the whole assembly. A as he lifts his eyes and nods to the assemhalf-trightened glance above at the dense been in his thoughts for days and weeksagony for the poor man, in spite of all the care and kindness shown him. The great surgeon whispers in his ear and pats his

shoulder kindly. The patient grasps the cuffs, and giving a scrutinizing glance through the gleaming instruments spread trammels which must daily grow more on the white-clothed tray, the surgeon turns to the diseased limb. There is a dead still warm red blood wells up and spirts around. The saw is quickly used, and a few more dexterous movements with the knife perfect the operation. All the pumping arteries are caught and tied, and the parts are skilfully adjusted. Then the still nnconscious patient is carried off to awake in his bed, and find himself surrounded by all to bear for suffering man. The surgeon has done his best within his limit; the issue rests with God; for, "Except the Lord build the house, they labor in vain that build it ."-Medical Mirror.

books, and detached scenes and critiques upon them, the popular press is altogether changing its tone; and so far from frivolity, selfishness, and heartlessness, when plainly and obtrusively apparent, being repellant qualities, they are, in the new view of things, essentials to fascination. The beautiful women of modern sensational romance are syrens, not pretending to be angels and taken for what they pretend to be, but known for syrens, and adored as such.

And the younger she is, the more her years point to the old "age of innocence," the more cold-blooded is the enchantress, and worshipped accordingly. The men in a modern novel will apostrophise the woman who engrosses their thoughts and makes their hearts ache-or, in sober language, makes them neglect their business-as a fiend; and the young lady accepts the insinuation at least as a compliment to her ence to the feelings of her lovers, who are an essential part of her state, and, above -not the old, sober main chance of rank

quirement which must exceedingly bore By degrees the minor luminaries of the and embarrass any writer who cares for medical and surgical staff of the hospital philosophical correctness and the depenarrive, and the students ranged above, so dence of effects on causes. In comparing to their favorite teachers, only show here ters must feel at a cruel disadvantage, and by a half stifled buzz their recognition. At must often be ashamed of the clumsy exlast the lion of the hour arrives, a strong, pedients they are driven to by punctilio, stalwart man, placid, cool, and smiling, the the necessities of the publisher, or whoever else feels the pulse of popular morality. smothered roar of approbation meets him | It has been agreed hitherto, that in any novel which hopes to find a place on the bled crowd. A gesture of his hand checks drawing-room table, there must be a pullany unseemly noise, for now the patient is | up somewhere if things seem to be going being carried in and laid tenderly on the too far-some coincidence preventing the cushioned table. The latter gives a sharp, | last scandal, and arresting the headlong progress of events. How long this awkmass of hushed, eager and expectant stu- wark inartistic mode of saving appearances dents. The time has at last arrived which has is to be submitted to, is a question which is evidently trying some of the more popular ave. may be months. It is a moment of of our sensational writers ; and we discern a growing courage on their part, no unnatural consequence of the toleration they have hitherto met. People who have endured so much, they may well think, have comhand of his friend, and instantly another mitted themselves to more. "Lady Audmadical man fits the apparatus for the in- ley's Secret" and "The Doctor's Wife' halation of chloroform. In a little he is lead up very naturally to "The Lady's wandering in his talk, he gesticulates with Mile," a recent novel by Miss Braddon, his hands, but soon he drops off like a which heads our article, and which we sleeping child. Quietly turning up his cannot but regard as a bold, if not impatient, effort in its authoress to cast off

irksome.

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both qualities are required for true musical Now, it is one of the great advantages of

and this, with certain limits, is a guarantee for musical excellence. That this would like general musical cultivation, must be too obvious to need to be stated; for to what influence can we compare that of the mothers of the present and the next generation?

We need scarcely mention the great advantage of the daily use of music in family worship. How pleasing the picture the great Scottish poet has drawn of domestic psalmody in the "Cottar's Saturday Night" :---

"They chant their artless notes in simple guise;

They tune their hearts, by far the noblest

aim; Perhaps Dundee's wild-warbling measures

rise, Or plaintive Martyrs, worthy of the name, Or noble Elgin beats the heavenward flame, The sweetest far of Scotia's holy lays: Compared with these, Italian trills are

tame; The tickled ear no heartfelt raptures raise ;

Nae unison hae they with our Creator's praise."

And the daily use of psalms and hymns in the home, is the best security against a music, so that there was no poet who was meagre and degenerate church song, which not a musician; there was no verse spoken all denominations of Christian have-still in the early ages of the world but that more or less to deplore. How sublime and soul stirring, on the contrary, in the rare instances where it is heard in anything like perfection, is the voice of the great congregation ! Gather, then, the children, the infants even, around your knee. Watch how soon a child will sing a hymn or song before he takes it in intellectually-and can we doubt (to borrow a happy simile of Hood's) how salutary these "impressions before letters" may after a time become? Do not too early confuse and vex them with intellectual disquisitions about notes, but simply let them lisp their childlike hymns musically. This we know was pleasing to Him who said, "Suffer the

THE SURGEON AT WORK.

On the black-board by the door of a London hospital there is attached by four wafers a simple announcement. Simple as it looks, it meets with very great notice, for as the students keep dropping in, some in little knots, others singly, a good many in pairs, the first thing they look at is the little sheet of paper, with but few words in print, and fewer in writing upon it. "Has it begun ?" "Is Mr. ---- here yet?" are the constant questions addressed to the important man with the red collar on his coat of blue. This functionary is the porter, whose chief business consists in keeping order among the crowd of people in the out-patients' room, and in letting up and

a special as



[The Christian Remembrancer (English) prefaces a sharp review of one of the latest immoralities of fiction, with the following remarks upon the growing passion for the worst qualities in that species of literature. The taste for novel-reading is unwholesome enough at the best, but its worst feature is its infallible tendency to become a more and more corrupt mental craving.]

An ideal which once seemed inseparable from civilized, or, at least, Christian humanity, is certainly suffering an eclipse in our day. We cannot dip into the pages of modern fiction, modern poetry, or modern journalism, without perceiving that youth and innocence are no longer associated as they used to be in men's minds. Things are said contravening this alliance which not only people would have been ashamed to say thirty years ago, but which would not have occurred to the same people to say. The charm of girlhood used to be indissolubly connected with purity and innocence -an innocence which certain writers de-spised, because intercourse with the world

took off its edge; because it was, according to their view, a merely passive, involuntary quality, depending on seclusion and ignorance of evil; but such as it was, virgin purity was a generally received ideal. Whatever a girl of eighteen might become, however soon simplicity and bashfulness might be exchanged for their opposites, youth, to be like itself, and also to be engaging and attractive, was supposed to be innocent. And love naturally attached the idea of freshness and goodness to the thing it loved. Even if appearance was unfavorable, and the woman beloved showed objectionable qualities to the world at large, the lover of past fiction believed in her; he saw further than other people; what was

and the same spect

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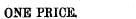
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