

found many difficulties to overcome. I could not remember them; I could not get a monkey to repeat, nor could I imitate them with my own vocal organs, but when the phonograph occurred to me I felt assured of ultimate success. My first experiment was made in Washington. I repaired a male and female that had been caged together and put the female into a small cage and placed her in another part of the building and placed the phonograph near her and with much difficulty induced her to make a few sounds which I recorded on the machine. I then placed the instrument near the cage of the male, and reproduced the sounds to him.

Recognized His Mate's Voice.
The evident signs of recognition were too plain to doubt. He hunted in the horn and all round it, but his perplexity at not finding her was amusing. He would retire in disgust, but the familiar voice of his mate would soon induce him to return and renew his search, but that squeaking, chattering noise was a new thing to him. He seemed to regard me as the author of this trouble, and would occasionally hurl his milk pan at me and talk in a very angry tone. I then secured a few of his sounds and delivered them to the female, who showed some signs of recognition, but the record was very poor and her manner somewhat indifferent.

Thus concluded my first experiment, and thus for the first time acted as an interpreter between two monkeys, and while the results were not all that I had wished, I felt the inspiration to farther efforts to find the fountain head from which flows out the great river of human speech. Soon after this I went to Chicago and Cincinnati, where I made many records of monkeys, among which I made a good record of the two chimpanzees in the Cincinnati collection. Returning home with my cylinders I repeated them over and over till quite familiar with them, and till I could imitate a few of them in a tolerable manner. I then went again to Chicago and paid a visit to the little brown monkey, the record of whose voice had been my chief study.

The Sound That Stands for Food.
Standing near his cage I repeated the sound which I had translated, "milk," but now I began to find a much wider meaning, and from a great many tests I concluded that it meant, "food," and that it seemed to be used as a kind of "shibboleth." I can now begin to see why the word for food may be so intimately connected with every kindly effort to do him. The central thought of simian existence is food, and hence its very name is the "open sesame" to his heart.

A very difficult matter to construct any formula of human speech which would convey an adequate idea of the word, but as nearly as I can express the sound by any letter formula is "wuh-u." The central thought of simian existence is food, and hence its very name is the "open sesame" to his heart.

It is a rich and rather musical sound, but with a slight rising inflection in the vocal organs just as human speech is produced. The way in which it is used is quite difficult to illustrate, but each word is uttered with a certain inflection, and the sound is full as the concept which it meant to express. When a monkey uses the sound for food he means food of any kind, hunger to eat, the desire to eat, that which satisfies, the comfort derived from eating or anything which food will procure.

Two Other Common Words.
The word which I believe to mean "drink," began with a very feeble inflection, "uh," gliding through a short "u," much like the German "u" with umlaut "u" and ending in a vanishing "w." Another word is much like "wuh" and is used when treating or scolding, and is marked by a slight tremolo effect, as nearly all the sounds are that are made by American monkeys.

Among many others this simple test has been quite efficient: To hold in one hand a cup of water or milk and in the other some food and keep them out of view of the monkey. Then with the phonograph to say one or the other of the words will fill the monkey's ears. Then show him the thing he did not say, and if he will accept it he will speak it, but if he will not accept it you will observe that he will not accept it, but if he continues saying the other word, you will find generally that he will accept it. Then with the phonograph to say one or the other of the words will fill the monkey's ears. Then show him the thing he did not say, and if he will accept it he will speak it, but if he will not accept it you will observe that he will not accept it, but if he continues saying the other word, you will find generally that he will accept it.

Beginning for a Glass of Water.
Another sound recorded from this monkey, accompanied by the sound of his side and groin, I repeated to another monkey of the same species in Cincinnati, which caused him to act in much the same way, though with no intention. On approaching the little Cincinnati monkey, I addressed him in his own native tongue, using the word which I had called "milk." He immediately ran to the front of his cage and replied with the same sound. He seemed, however, to be in doubt, but I repeated the word, and he did the same. He soon turned to pick up the glass and to drink from it, and he placed it near a door at the side of the cage and returned to me repeating the word. I procured some water in a glass in which I allowed him to dip his fingers and then he drank from them. Oh how he begged for more, but the keeper feared it would sicken him, so I had to withdraw the glass and leave him begging.

Another sound which I learned from this little fellow I regarded as a "meow," or a cry of alarm, but it was so sharp I could not imitate it only by the sound of my teeth. I have since, however, devised a means of imitating it quite well, and on visiting a monkey in Charleston, S. C., I concluded to try its effect. On my first visit to him I found him quite friendly and we became friends at once. I fed him from my hands and scratched his head and we got on quite well in a few days. On my second visit I tried the "alarm" on him, which I did with much greater success than I had desired. Poor Jokes (that was his name) sprang to the top of the cage and flew into a terrible rage. For many weeks I could not induce him to come down while I was present, nor could I induce him to answer my repeated imitations of his own word for "food" or "drink," nor to accept any overture of peace, except to emit a sound which was quite new to me.

The Language of Surrender.
After the lapse of two or three weeks, however, I resorted to harsher means; so I began to threaten him with a rod. At first he was disposed to resent it, but on failing to intimidate me he was forced to submit. He soon yielded and came down from his perch, though at first with great reluctance. When he first came down he would place the side of his head on the floor of his cage and put out his tongue and utter a very plaintive sound, having a slight interrogative inflection. At first this demeanor quite delighted me, but I interpreted the same kind of behavior as the behavior of a young monkey called Jack. He was of the same species, and Jack and I were quite good friends for some time, and he allowed me many liberties with him which the family assured me he denied to others. On one occasion he displayed his temper and made an attack on me, because I declined to let go a member from which I was feeding him. I jerked him up by the chain and slapped him for his insolence, whereupon he instantly laid the side of his head upon the floor and uttered a sound which I had just learned. It quite satisfied me that it was a sign of surrender, and many subsequent tests confirm this opinion. My daily visits to Jokes had not won him back after a lapse of more than two months. On my approach he would manifest great fear and go through the motions of submission. He had, however, entertained a profound hatred for a negro boy about the place who teased and vexed him very much. I had the boy come near the cage and Jokes would almost forget everything else in this fit of anger.

The Instinct of Revenge.
I would fain to beat the boy with sticks.

and balls of paper and this would fill his whole simian heart with unspeakable joy. I would hold the boy and let Jokes pull at his clothes and claw at him and make a great ado, and in this way Jokes began to regard me as a hero and show many signs of admiration, and thus our friendship was gradually renewed, and after each encounter he would come up to the bars and touch my hand with his tongue, and show many signs of good feeling. He was soon so well acquainted with my fingers and my play many little pranks which seemed intended for me. Afterward, as long as I was with him, he would always warn me of the approach of anyone, and his conduct toward strangers was governed by mine. If I returned to him as friends he did so, but if I attacked them he would do the same, and he always saluted me with his word, described above.

Another little capuchin was named Jennie. Her master told me beforehand that Jennie did not like strangers, and that I should be very careful of her. At my request he had her chained in a small side yard, and forbade any of the family to enter. On approaching the little lady with the usual salutation, which she seemed to understand, I sat down beside her and gave her some peanuts first and then a peanut. When I gave her she held it up and made a strange sound, which I do not think I had heard before. After a little time I procured two stones for her and she at once cracked the nut very dexterously. I must confess, however, that I do not think she would have done this if she had not been taught by man to do so.

Imitation Among the Monkeys.
True, monkeys do many humanlike things, and people supply what they do not see so as to make the act complete. I do not think that they do it dishonestly, but I think they do it in some newspaper reporters conduct an interview—they often find that they omitted to ask certain questions, so they judge from what one has said in the interview that he would have said so in answer to certain questions had they been asked, and they put it down as though it had really been said.

In one such instance a negro girl, overcome by curiosity, entered the yard and came near us. I determined to sacrifice her on the altar of science, so I arose and put between her and myself and vigorously sounded the "meow." Jennie flew into a fury, as I continued to sound it, and I attacked the girl with peanut shells and drove her away with a great show of violence, and for days afterward the girl could not feed or approach the little simian. While this measure was in effect, in my opinion as to the meaning of this sound, I must confess that it has not always been attended with uniform results. I have tried it in some instances where it failed to produce the panic that resulted in some others. The sound may be fairly reproduced by placing the back of the hand gently on the mouth and kissing it with great force and prolonging it some seconds. It will be found to correspond in pitch with the highest "F sharp" on the piano, while the word "food" is four octaves lower, and "drink" three.

The Voice and the Jaw.
It will require time and careful study to determine with certainty the value and use of these sounds, but I am quite convinced that the number and the variety of the sounds of the chimpanzee are quite capable of rendering many ideas with comparative accuracy.

In July last I made a very fair record of the great Ape in the Philadelphia gardens. I did not expect to find in him a well developed language, but on the other hand, obtained, as I had anticipated, a record of sounds of a type which is in keeping with certain cranial characteristics, and my belief that the gnatlike index is also a vocal index received a further proof. In certain instances I noted a certain cranial type, and as we descend the scale from man through apes and monkeys to the Lemurs and Lemnroids, the vocal range becomes lower and less as we recede from the higher types, just in proportion as the prognathic character extends. In simpler terms, the voice becomes more and more deficient in scope and quality as the skull and muzzle lengthen.

Prof. Garca's Conclusions.
On the whole, I am convinced that all animals possess a form of speech which is commensurate with their social and mental development; that man may master it so as to give him the means of understanding their emotions; that they are in fact advanced in language as they are in thought; that they make voluntary sounds in their physical types and in their certain ideas, and that they are understood and obeyed by others of the same species; that the rudiments of their speech are similar to those of man, and are such as may be easily developed into human speech; that their mode of speech is as near to human speech as they themselves are mentally, morally and socially; that the human speech separates them from man in speech is equal to that which separates them physically; that they are capable of developing into higher and more definite types of speech; that modes of thought formulate the modes of speech, and that all speech is vague or definite as the thoughts are vague or definite; that all voluntary sounds intended to convey thought are integrals of speech; that speech is as necessary the product of thought as salt is of sodium, and that speech is materialized thought; that speech is the body of which thought is the soul.

The Difference in the Sounds.
I feel quite justified in stating that types of speech vary among simians as much as their physical types vary among animals. I must here explain why the same sounds are uttered by the same species with so little difference, as has been mentioned as evidence that animals do not talk, and that human speech has to be learned, and that individuals acquire the language with which they are brought in contact. The uniformity of structure of the vocal organ in any given species of animals is such that the natural sounds are casts of the same vocal matrix differing in volume and pitch in proportion to the lung power and size of the glottis; while human speech is mainly artificial, except the phonic basis, and that is as uniform in man as in the lower animals. When we omit those sounds which only occur and heredity can produce. As man has advanced from age to age in social and mental growth he has expanded his linguistic facilities to meet his more complex conditions of life, as his multiplied ideas needed increased means of expression.

My reputation as a prophet is here staked on the prediction that science will become in the near future as familiar with simian modes of thought and speech as it now is with their physical life and habits.
With that hiatus bridged, which may not man invade the solitudes of simian life and prime that lamp of reason whose feeble rays are faintly visible from every headland reaching out along the shores of human intellect? Whether I shall finally succeed or not in spanning that chasm, I shall at least have pointed out the way in which it may be done.

I am aware that among the high priests of philology I may be called a heretic, but I am willing to stake the verdict of time. If wrong, I shall be an exile from the household of science; but if right, I shall sit among the elders of the land, least on the floor of the temple of philology and enter in the folds of progress.
R. L. GAERKER

THE MUSIC WORLD.

An Unusual Supply of Opera for the Gas City During the Week.

MANAGER LOCKE'S ORCHESTRA.

A New Tenor That Was Very Much Needed for the Juch Troupe.

OPENING CONCERT BY THE MOZARTS

Opera overran the town last week. It started on Fifth avenue as grand opera pure and simple, became an odd mixture of grand and comic by the time it got to Penn avenue, and rapidly degenerated into boisterous burlesque as it turned the corner into Sixth street. Each kind was reasonably satisfactory, at least, according to its own standard; there was something good for every shoe.

All things considered, the Emma Juch company makes the best attempt at grand opera performances of any troupe now on the road. We know better than to expect anything more than a creditable attempt at the impossible task of giving grand opera on wheels, especially at prices ranging downward from \$2 or \$1.50. In the orchestra, before all else, is the superiority of Manager Locke's company to be found. He carries better players and more of them than have accompanied any troupe since his all too costly experiment with the National Opera Company of blessed memory. Under the baton of Mr. Bevington, the famous Covent Garden conductor and a composer of repute, this body of the orchestra was superior in a refined and effective fashion that was truly delightful. The chorus, also, while not nearly so well skilled in its work as the orchestra (choruses were superior in the past), was in spirit and precision of singing to the traditional grand opera chorus.

For his attention to these generally neglected departments upon which such a large proportion of the really artistic effect depends, Mr. Locke deserves warm praise. The mounting of the operas last week, however, was meager and shabby to a degree. Age has staled and the baggage master's customs have withered the beauty and variety of the scenery that started out with the National Opera Company six years ago. It is a pity that the advance agent preserve a prudent silence on this point; the broken promises of spectacular magnificence reacted strongly as the box office.

Among the principals, Miss Juch shines brilliantly. She has been at her best all week; the two roles she assumed for the first time here considerably extended her well-earned hold upon Pittsburgh's favor. As Elizabeth her noble bearing in the hall of song, her tender, womanly solicitude for her misguided minstrel knight and her rapt devotion as she pleaded for him at the shrine, were upon the highest histrionic level, and she used her rich, pure soprano (which keeps its freshness and vigor) with an artistic skill and a musical feeling that were altogether delightful. It was an impetuous worthy to rank with the best. Miss Juch's Saduca was upon the same high plane. Her conception of the character presented a pure-minded hero, whose great love had been her undoing, now feeling keenly her disgrace and distracted by the conflict of loyal love and just indignation toward her craven lover. It was a more lovable and higher type than the sensuous, vengeful girl portrayed by Minnie Hawk, and a type, too, that supplied the needed contrast to the coquettish, fine but faithless wife, Lola, who had the effect of becoming less and less as we recede from the higher types, just in proportion as the prognathic character extends. In simpler terms, the voice becomes more and more deficient in scope and quality as the skull and muzzle lengthen.

This conclusion is based upon many experiments and records, among which I have recorded the voices of lions, dogs, monkeys, baboons, apes and different races of men, together with many kinds of birds, although the last are of quite a different vocal range from the others.

An Important Recent Composition.
Of Brahms' latest quintet in G major op. 111, the New York Tribune says: "Among recent compositions of its class, says the Tribune, it stands quite alone in the loveliness of its themes and the fidelity of its treatment. Saving a somewhat orchestral opening, it has the lucidity and graceful freedom of movement characteristic of the chamber music or the classical trio, and it is a gem of young American learning and ingenuity. It is delicious music, every measure of it."

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Nevertheless, there were good points. Miss Pauline L. Allemand developed unexpected vocal qualities as Saduca and acted with much intensity. The Lola of Miss Della Fox and the rest in the first performance is identified with the Hopperian fame. The composer and librettist made no difference; it is to all essential the same story, and with the same uproarious merry-making that Mr. Hopper is wont to give. This kind of thing is good enough in its way; it is not a very musical way.

Fire and Burglar Proof.
Safety deposit vaults—German National Bank, Wood street and Sixth avenue. S. ESTIMATES furnished by samples at residence on furniture repositary. SU HAUGH & KEENAN, 33 & 34 Water st.

Con Moto. Andante. Fugue.
1. Song, "Come Unto Me".....Cohen
Mrs. Nettie McFadden.....Hoskins
2. (a) Allegretto in "B minor".....Guillman
(b) Andante Religioso.....Lemario
(c) Gavotte from Mignon.....Thomas
4. Song, "Let Me Dream Again".....Sullivan
Mrs. Hunter
5. Concert Fugue in "G".....Krebs
6. Double Chorus, "Fixe".....Hoskins
7. Song, "Orphans With His Lute".....Sullivan
Mrs. Hunter
(a) "Home, Sweet Home" (transcription)
(b) Adagio and "March".....Handel

The Mozart Club will open its fourteenth season on Tuesday evening of this week, at Old City Hall. Massenet's "Eve" is the work chosen for the evening; it will be sung by Miss May Beesley as Eve, Mr. Edward H. Dermitt as Adam, and Mr. H. B. Brookett, Jr., as the Narrator, with the chorus of 175 voices and orchestra of about 38 instruments, conducted by Mr. James P. McCollum. Mendelssohn's "Melusina" overture will be prefixed to the choral work.

"Eve" is called by the author, Louis Gallet, a "Mystery in Three Parts," and is to be understood as a modern poetical essay in the field once occupied by the medieval mysteries or passion plays. The work is a study in the character of oratorio and of opera as well, inclining rather to the latter. It follows and "Frenchified" the Miltonic idea that the fall of man was first manifest in sensuousness. Massenet's music carries out this idea to the full; the work was written at an early stage in the career of the still young and now famous opera writer, about the same period as his first grand operatic success, "Roland Lohore." "Eve" was given for the first time in America by the Cleveland Orchestra at Chicago, in 1880 or 1881. This will be its first production here, an occasion of exceptional interest.

Boston Has Approved Them.
The various notices of the Austrian Juvenile Band that have already appeared in these columns have, of course, been based upon the representations of the management. Now that the youngsters have appeared in Boston and effected an extraordinary conquest of the stern critics of that musical center, Pittsburghers are entitled to forming the highest sort of an expectation as to their musical prowess.

We are to hear for ourselves this week at the Auditorium, where their concert is to be given by this band of boys, on Tuesday evening and on Wednesday afternoon and evening, respectively. The present band has a director, a conductor and proper criticisms and has difficulty in recalling any instance of such unanimous, overwhelming praise as has been showered upon these lads and their conductor. The following is a fair sample of what all the critics said:

The 40 little players completely captured all present, and easily commanded the most enthusiastic applause for their several selections. The programme was well planned and well executed. The band has a membership of 40 lads, ranging from 12 to 18 years of age, all of whom have completed the usual public school course of instruction, as well as a drill of five years as musicians under Herr Lambert Steiner, the bandmaster of the organization. The boys have had a military training, and appear in a quite capable and handsome uniform of light blue, set off with red and white, and with a clean fitting black cap with a gay pom-pom, a reproduction in miniature of the dress of the Honoluli, the crack regiment of the Austrian army.

Long before the Cherubim overture was finished the boys had shown all doubts of their ability on account of their age, and after the first four numbers they were accepted by the most critical as a band equal to any known on this side of the water in the Honoluli, the crack regiment of the Austrian army.

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