

would detract from its value at the present time.

The "Hope Pearl," 1839. The late Mr. Henry Hope, of Piccadilly and Betchworth, took great pleasure in collecting pearls. The largest was a baroque, a very fine specimen of an Oriental pearl of an irregular pear-shape measuring two inches in length, four inches and a half in circumference, and weighing three ounces or 1800 grains. It was detached from the shell, but it was deemed necessary to leave a small portion of the shell adhering to it, but which is of so fine an orient and so well polished that it is not distinctly perceived to be of the nature of shell. This mass of pearl must surpass in size the fish which formed it.

The "Russian Pearl" has a peculiar story attached to it related by the traveller J. C. Kohl, and which occurred about fifty years ago. He says, "There died in a convent, whither he had retreated after the manner of the wealthy pious ones of his nation, a rich merchant. Feeling the approach of age he had by degrees given up the toils of business to his sons. His wife was dead, and the only beloved object which even in the cloister was not divided from him was one large beautiful Oriental pearl. It had been purchased for him at a high price, and so enchanted was he by its water, magnificent size and colour, its perfect shape and lustre, he would never part

with it however large a sum was offered for it. He fairly worshipped the costly globule. While he himself inhabited an ordinary cell in the convent, this object of his love was bedded on silk in a golden casket. It required very powerful recommendations to obtain a sight of it. No one ever dared touch this pearl of pearls. During the last illness of the old man he never let his pearl out of his hand, and after death it was with difficulty removed from his stiffened fingers. It found its way afterwards to the Imperial Treasury.

The "Southern Cross Pearl" is perhaps the most remarkable production of its kind that nature has ever produced, and it is by Mr. Streeter's kindness I am able to give an account of it. It consists of a group of nine pearls; seven compose the shaft, one and a half inch long, and the two arms of the cross are formed by one pearl on each side. The pearls are of fine orient, and would be of good shape if they had not become slightly flattened at the back. This cross of pearls was discovered by a man named Clark while pearl-fishing at Raeburn in Western Australia. The owner of the boat was a Roman Catholic, and both owner and finder were struck with awe and amazement, looking upon it as a heaven-wrought miracle, and with superstitious dread they buried it, for how long it is not known. It was discovered in 1874,

since which date it has changed hands many times, and was exhibited in the Western Australian Court of the Indian Exhibition of 1886. It is valued at £10,000.

No one has been able satisfactorily to explain the regular grouping of these pearls; but it has been suggested by Dr. MacSarty that a fragment of serrated seaweed may have gained access to the shell, and that the succession of teeth along the margin of the frond may have determined the deposits of nacre at regular intervals so as to form a string of pearls running in a straight line. As this cruciform group of pearls was found in the Southern Hemisphere it has received the name of the southern cross, from the famous constellation so called.

The necklace of the Empress Eugénie contains a row of matchless black pearls.

There was in the market lately a round black pearl of surpassing lustre weighing sixty-seven grains; * the value of this has been increased by finding another exactly like it.

It is computed that out of twenty million oysters four million or one-fifth contain pearls.

The medicinal qualities of pearls will be shown later.

* Over twenty grains the pearl is equal to the diamond in value.



NOTICES OF NEW MUSIC.

IN connection with two events of great interest—one especially to Europe and the Old World, the other to the New World of America—we have received several musical compositions. The enthusiasm and pleasure with which the Royal Wedding was greeted has brought forth much musical production, good, bad, and indifferent, and there is scarcely a music publisher in England who has not produced his *Princess May Valse*, or *Duke of York March*, or *Royal Wedding Gavotte*. It is but a faint reflection of the national expression of joy and good feeling.

From the Chicago Exhibition we have received a very charming little collection of children's songs, well got up, and published by Novello & Co. It is called *The Children's Souvenir Song-Book*. Anyone desiring to make their little friends a tasteful, useful present should purchase a copy. Half the composers are American, and half are English, such well-known names as Mackenzie, Stanford, Hubert Parry, Barnby, Randegger, Fanning, Tours, and Myles B. Foster, representing this side of the Atlantic; a very interesting memento of the enormous Exhibition at Chicago.

SONGS.

My Heart is wi' My Lassie (R. Cocks) is a pretty Scotch ballad; the words by Robert Gilfillan, the music by Madge Conroy. *As of Yore* is a ballad of usual type, by Angelo Mascheroni.

A Question is the title of a very graceful song, by George F. Horan, to words by Dr. Emmens (J. Williams). This is likely to be very popular.

PART-SONGS AND CANTATAS.

Popular Trios for Ladies' Voices (R. Cocks), Nos. 38 to 43, contain six charming compositions by Theo. Marzials, who is also responsible for the words. Where all six are so good it is difficult to make selection; but especially pleasant are No. 38, *May-Day* and No. 41, *Slumber Song*.

Love's Net (Forsyth) is an effective, if not very powerful, madrigal, composed in four parts by J. Clippingdale.

Robert's Mistake, a humorous trio for ladies' voices, by J. W. Hartley. This is really a humorous trio, and just the thing for Christmas amusement.

Red Riding-Hood, an operetta for children, by Arthur Page. This little work for quite young children may either be acted or simply sung as a little cantata. For the former arrangement, stage directions of a simple nature are given. It is a pity that the melodic interest is not more varied and graceful in design. Monotony for children is fatal.

A Christmas Dream (Novello), by Alfred Moffat, and *Christmas Holidays*, by H. W. Scharfan, are new issues of Novello's School Music, and form capital little cantatas for the younger children, who will get much fun out of the preparation and the acting. They are printed in both notations.

Interval Exercises for Singing Classes, by Florence A. Marshall, will be found so very useful to teachers and sight-readers alike. The design of the book is excellent and the instructions are complete.

Florette, music by Agnes Bartlett (J. Williams), is a rather ambitious but interesting operetta for treble voices, founded on Grimm's tale of the goose-girl St. Cecilia (Fifth Series). Some very good new numbers appear in this

collection of two-part songs for treble voices; amongst others, 8 two-part canons in unison, by A. E. Horrocks; 12 two-part songs by Joachim Raff; and *Give*, a two-part canon by Myles Foster.

Unison School Songs include some of the graceful and original melodies by Florian Pascal to words by such excellent writers as M. C. Gillington and Adelaide Procter. The originality and beauty of Miss Horrocks's music to Miss Gillington's words were never more exquisitely shown than in two Fairy Songs for treble voices. These dainty part-songs will delight ladies' choirs where good music is preferred to easy trash.

PIANO.

A Complete Scale and Arpeggio Tutor, by Adolphe Schloessen (Cocks), includes all the requirements in this department for candidates preparing for Trinity College, London, and the Associated Board, the two representative English Examinations.

Serenade, by Leo Stern, transcribed for the piano by Benno Schönberger, is an effective arrangement of the favourite piece for violin and pianoforte.

Doushka (J. Williams), a polka-mazourka, composed by Frances Allitsen, is a superior teaching piece.

Of the same type is *Chopineski*, a homage to Chopin's memory (Patey & Willis), by Myles Foster, and a *Mazurka* (Williams), in A minor, by Miss Horrocks.

An Album of Polish Dances (Williams), by F. Morgen, is a most characteristic volume, each composition, in a different way, being full of local colour and interest.

Boat Song, by Miss Horrocks, is an excellent composition.

forward to. She tried, as the monotonous days went by—days of the sort which are so long to live through yet so short to look back upon, marked with few events—to rouse herself and to be cheerful in her aunt's room, but it was a very difficult matter; she began to lose her appetite, and the brightness left her eyes and her brown hair.

"This will never do, my child," said Mrs. Harrison, who was growing fond of her, and felt sad to see her not looking well. "You must walk out more, and I must try and find a little distraction and amusement for you."

"I really do not want any, aunt," and Mary exerted herself more to appear happy. She walked out frequently, but always accompanied by a maid, as the old lady deemed was fitting—an intolerable worry to Mary, who had always been able to take care of herself, and who felt the uncongenial companion to be a clog on her thoughts, which wandered out seawards to the islands where her last home had been, and the countries she and her father had travelled in together.

Since her childhood she had always been used to the stimulus which daily contact with

a masculine mind gives. Invalid though her father was, yet his mind had always been clear and vigorous, and wherever they journeyed or sojourned other men had sought his society, and Mary had enjoyed listening to their conversation as she plied her needle, seated at his side, ready to jump up at any moment to supply all his needs. Truly, she seemed now to be in the doldrums, without so much as a catspaw of wind to stir the idle sails.

With the sense of humour with which she was happily gifted, she likened herself to the little old woman in the old children's story, who wakened up on the wayside to find her petticoats had been "cut all round about," and who thought "surely this cannot be I." The life that lay behind her seemed as though it could not be fitted on to the present by any means. She must rouse herself, or she would get ill, she felt. So she asked her aunt if she could not visit the Sailor's Home, which she had often passed in her walks? She might find an interest in reading to them and in helping some poor stranger there from foreign parts.

"It would be extremely unsuitable for you,

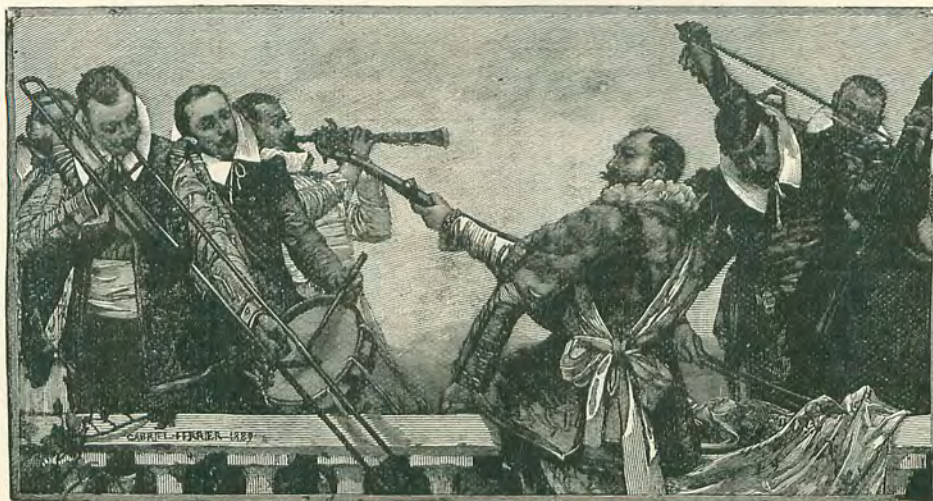
my dear," was the reply. "I should not like you to be sitting amongst those rough, outlandish-looking men I have seen go in and out there."

"But you know, dear aunt, I have been so much amongst men of that sort—I have had to be often—and I have never experienced anything but consideration and gentleness from them. Why, dear father's kind nurse in his last illness had been mate of a whaling vessel, and the only servant we had at all was a Japanese cook!"

"You have had an exceptional, strange life certainly, Mary; but in England young ladies cannot be so unconventional without suffering for it."

Mary did not admit the truth of what the old lady, with her old-world notions of propriety, asserted; but she did not think it right to urge the point. And she felt thankful she had not grieved her by insisting on following her own ideas of what was fitting and right when the doctor who came every day told her one evening that her aunt might possibly not live out the following spring.

(To be concluded.)



NOTICES OF NEW MUSIC.

FOR THE VOICE.

Love and Summer (Enoch and Sons), a song for mezzo-soprano or contralto voices by F. H. Cowen, is simple and effective.

Two new songs by Chaminade (Enoch), with French and English words, the latter by Eugene Oudin, will give great pleasure to the singer. The titles are *Captive Love* and *Berceuse*. *Angelus*, a duet for mezzo-soprano and baritone by the same lady-composer, will be very welcome. There is such a dearth of good duets for these voices.

Solfeggi, by the late Samuel Webbe (Forsyth Brothers), have been added to, arranged, and transposed by W. Henry Thomas for the students of the Guildhall School. They will prove useful in many ways to school classes.

The Silent Land (Forsyth), a sympathetic setting by Nicolai P. Thamsen of Longfellow's well-known poem. The copy before us is greatly marred by misprints.

Drawing-room Operas (Wickins), *The Bohemian Girl* by Balfe. This is an ingenious way of introducing opera music, by means of the most popular excerpts and a narrator, to the notice of hundreds who either cannot afford or do not think it desirable to visit the theatre. In many cases the narrator will prove infinitely more interesting and sensible than the original libretto.

FOR THE PIANO.

Mazurka in B minor (Forsyth), by H. Whitehead, and *Berceuse and Scherzo* by Dr. Horton Allison, are two teaching pieces above the average in grace and novelty.

Favourite Pieces (Hammond), by Henselt, form volume 35 of the Academic Edition. Our old friends, the *Frühlingslied* and *Wiegeliel*, will be found amongst them.

We have received some numbers of *Progressive Studies* (Novello), collected and edited by Franklin Taylor. Each number deals with a separate part of pianoforte technique, and is illustrated by the studies, rare and well-known, of the world's greatest teachers.

Five Miniatures, by S. B. Schlesinger (Novello), will appeal to those who prefer music to display, and warm expression to cold execution.

FOR STRINGED INSTRUMENTS.

Practical Violin School (Forsyth), a good, practical work from first lessons onwards, by Edgar Haddock. Instructions are clear and to the point.

Romance for Violin and Pianoforte (Hammond), is a charming, musicianly work by Albert W. Ketelbey.

Albums for Pianoforte and Stringed Instruments (Novello). No. 1. Pieces by Dol-

metsch, the editor of the series; No. 2. Pieces by Purcell, commence what promises to be an interesting collection.

Ten Sketches (Novello) for Violin and Pianoforte, by J. B. Poznanski, are attractive and by no means difficult little pieces. The same remark applies to six pieces by J. L. Roeckel for violin and piano.

FOR THE ORGAN.

Organ Studies (Hammond), No. 38 of the Academic Edition. These excellent books containing studies by old English and foreign masters at the instrument are collected and edited by Dr. Pearce, who also contributes a few good specimens of his own work. The studies are divided into three books—Preparatory, Intermediate, and Advanced, and will be found suitable preparation for examination upon the king of instruments.

Benedictus, by Dr. Mackenzie (Novello), arranged by J. B. Lott and C. C. Palmer. This beautiful violin piece will doubtless be effective as a voluntary, but is naturally best, as originally written, for violin.

Organ Arrangements (Novello), by Dr. G. C. Martin. The organist of our cathedral has arranged many fine movements from the great composers' works in a masterly way, and without presenting unsurmountable difficulties to the amateur organist.