

I do not like to leave this young man. He has done a fine thing and I am going to see him through. I am old enough to know better, but I don't.

"Sincerely your friend and guardian,
"JAMES GILCHRIST."

Miss Rosmary dropped the letter and sat silent. She looked about her. What pretenses the pictures were — what mere pretenses, and the world in which she lived. Miss Rosmary started to her feet with flushed cheeks. Why could she not know men like that? Poor fellow, she thought, if she could only see him;

could even help to care for him. How stupidly the letter was written. Nothing at all —

"A telegram, Miss Rosmary," said the servant, entering hastily.

Miss Rosmary tore open the yellow envelop. The despatch was from Chicago, and ran:

"Of course you have received my letter written at Electra. Our rescuer turns out to be Gerald Massie of Boston, visiting a friend's ranch. He is entirely recovered, and comes with me. I have taken the liberty of asking him up the river, where I suppose your aunt and yourself soon go. Wonderful, is it not?
JAMES GILCHRIST."

George A. Hibbard.

CHINESE MUSIC.



THE musical art of a people who represent one-fifth of the earth's population ought to be studied; if not for the sake of esthetic pleasure, at least in the interest of scientific knowledge. Yet

there is scarcely a department in the history or philosophy of music concerning which the information to be found in the books is so unsatisfactory as that of Chinese music. Even a historian of the thoroughness and profundity of Ambros, after devoting many pages to an attempt to elucidate the Chinese theory, seems willing to believe the first traveler who sets down the modern practice of the art as nothing but crude, barbaric, unregulated noise. Crude, barbaric, and noisy Chinese music certainly is, but not unregulated. Even the little music which can be heard on any holiday in the Chinese quarter of New York will serve to disclose to a discriminating ear that it is nothing if not methodical. The difficulty on the part of the historians has been that they have never come in contact with the Chinese, and therefore have had to depend on the descriptions of travelers and missionaries touching the practical side of the art. Correctly to apprehend music, however, requires special qualifications of education and natural gifts, and these have been possessed by so small a minority of those who have written about China that they are scarcely worth enumerating. There has been one brilliant exception to the rule, and to him, to Père Amiot, we owe the greater part of what we know specifically about the history, theory, and philosophy of Chinese music. Amiot was a Jesuit missionary in Peking for forty-four years (from 1750 till his death in 1794), and the sixth

volume of his exhaustive "Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, des Chinois" is entirely devoted to a discussion of the ancient and modern music of the Middle Kingdom. An admirable disquisition on the subject in our own language (though, to judge by his name, written by a Dutchman) is a pamphlet of eighty-four pages by J. A. Van Aalst, of the Chinese imperial customs service, published at Shanghai by the statistical department of the Inspectorate General of Customs about five years ago.

So far as concerns the side on which music comes in contact with man's inner nature, the Chinese have stood for ages where the Greeks stood at the time of Plato; and, if their chronology be accepted, centuries before the great Greek philosopher lived their sages distinctly enunciated principles which Plato echoed. In their theories there is much that is merely fanciful, but there is also a strong undercurrent of truth which the estheticians of to-day cannot afford to despise or ignore, for it flows from a close study of the nature, relationship, and effect of musical sounds. The refinement in their knowledge of music, however, is mostly on its metaphysical side. The Chinese sages published doctrines which the modern thinkers of the Occident are bound to accept; but when the descendants of these sages in the nineteenth century attempt to make music they produce a din in which traces of rhythmical order and melodious sequence of tones are not discernible except by a patient and trained ear. It is possible that this paradox is due partly to the destruction of the classic Chinese music in the third century before Christ, when the Emperor She Huang-ti ordered all books to be destroyed except those relating to medi-

"THE JASMINE FLOWER."

Allegretto.

mf

mf

p

Hav ye to.....

1. See this branch of
2. Sweet-est blos - som

sien hwa,.... Hav ye to..... sien hwa,.... Yu chan ye jih
sweet-est flow'rs, Pluck'd at morn from dew - y bow'rs, Sent to me by
of the year, In the plot with - out a peer, En-vious eyes I'd

loh tsai kia roe pun tsai..... puh chu mun,
friend - ly hand, Bear-ing love's..... sweet com - mand.
sure - ly meet, If I bore thee thro' the street; With com - pan-ions

Tui choi sien hwa 'rh loh.
Fra - grant flow'rs! Hap - py hours!
I 'll thee bind, And at home con - tent-ment, at home con - tent - ment find.

cine, agriculture, and divination; but I am inclined to think that the Chinese talk about the degeneracy of their modern art is of a piece with that extravagant estimation of what is gone which is common enough outside of China. But this question aside, it seems to me that it is just this paradox, this strange discrepancy between what it ought to be and is, between its philosophy and its practice, between the harmony of its literature and the discord of its instruments, that makes Chinese music a most fascinating and profitable study. But it is fascinating and profitable not so much for its own sake as for the sake of the light which it throws on the music of peoples to whom we stand in the relation of intellectual heirs. In a sense Chinese music is the proverbial fly in amber.

To my mind there is something almost providential in the circumstance that so vast and ancient a people was seized thousands of years ago with a conservatism that has done a service for the modern investigator similar in kind to that performed by the dry climate and sand of Egypt. The service is similar but much greater. China to-day shows us a picture of marvelous antiquity, not dead and embalmed, but living. Its language represents the speech of humanity's childhood. Its ideographic texts, still holding fantastic suggestions of the yet more primitive hieroglyphs from which they were evolved, represent a stage in the art less removed from picture-writing than the demotic texts of Egypt. Where modifications or reforms of any sort reveal themselves they do not seem really to have penetrated far below the surface of the huge antique life. In spite of the teachings of Laotseu, Confucius, and the Buddhist priests, the religious heart of China to-day is that of primitive man. The religion of the Great Pure Kingdom is still the artless religion of ghosts, the ancestral family cult, the worship of the dead.

Having such a beautiful case of arrested development before us, why should we not utilize what it teaches to the understanding of other antique arts that left us no monuments for present study?

The most ancient poets of China speak of music as the "echo of wisdom"; the "manifestation of the laws of heaven"; the "mistress and mother of virtue." In the "Book of Rites" you may read:

Music is the expression of the union of earth and heaven. With music and ceremonies nothing in the empire is difficult. Music acts upon the inner nature of man and brings it into connection with the spirit. Its principal end is to regulate the passions. It teaches fathers and children, princes and subjects, husbands and wives, their reciprocal duties, and the sage finds in music the rules of his conduct.

Says the "Musical Recorder" (I quote this passage from Van Aalst):

Music proceeds from the heart of man. The harmony of the heart produces that of the breath; the harmony of the breath produces that of the voice; and the voice is the emblem of the harmony existing between heaven and earth.

According to the doctrines of the school of Confucius, ceremonies and music are the most prompt and efficacious factors for reforming manners and making the state prosperous. Mencius says, "By viewing the ceremonial ordinances of a prince we know the character of his government; by hearing his music we know the character of his virtues." Matuan-li says, "He who understands good music is fit to govern." And now for a Chinese definition:

Music is a language which enables man to give expression to his emotions. If we are sad, our tones will betray the fact. In moments of joy our voices sound out high and clear and our words flow rapidly. In anger our speech is powerful and threatening; in fear and reverential timidity, gentle and modest; in love, without rudeness. In brief, every passion has its peculiar mode of expression, and good music must provide the just tones for it; for each tone must answer to its nature and make itself apprehended. Tones are the words of the musical language; modulations, the phrases. Voice, instrument, and dance unite to form that to which expression is to be given.

Here is a definition on which it would be difficult to improve, and taken in connection with a decree of the Emperor Chun (B. C. 2300), it might be said to be as good a foundation as is needed for Wagner's system of lyrico-dramatic composition. In this decree occur these words:

Teach the children of the great that through thy care they may become just, mild, and wise; firm, without severity; upholding the dignity and pride of their station without vanity or assumption. Express these doctrines in poems, that they may be sung to appropriate melodies accompanied by the music of instruments. Let the music follow the sense of the words; let it be simple and ingenuous, for vain, empty, and effeminate music is to be condemned. Music is the expression of the soul's emotion; if the soul of the musician be virtuous, his music will be full of nobility and will unite the souls of men with the spirits of heaven.

A little familiarity with the Greek classics will disclose parallels in plenty to doctrines like these concerning the purpose of music. The Chinese, like the Greeks, have made the regulation of music an affair of the state, and their poets seem to be held to as strict an accountability as ever were the poet-musicians of Hellas for a truthful exposition of the moral,

THE "GUIDING MARCH."

Andantino.

Slow. *f* *stacc. e secco.*

dim. poco a poco. dim.

pp *ff* *Fine.*

A WEDDING MARCH.

Moderato. (scherzando.)

p coro. Ped. stacc. e ben marcato.

p f

p f ff

political, and religious views held by the state. The Chinese definition of music which I have quoted, and all the other utterances of the sages, point to an early recognition of the scientific fact that music is intimately related to the emotional nature of man, and is, indeed, in a very significant degree its voice. When Herbert Spencer says that "variations of voice are the physiological results of variations of feeling," he only repeats in scientific language what the Chinese philosopher said poetically many centuries ago.

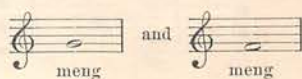
Like the Greek the Chinaman refuses to divorce music from poetry. The Greek dramatist was the prototype of Richard Wagner; he insisted on the most intimate union between words and music. One phase of this union is explained by the fact that the Greek drama was religious in its essence. The most proper medium of religious worship was of course that which, like religion itself, sprang directly from the emotional part of man. It is obvious that such an employment of music would exert a restrictive influence upon the religious chant that would operate as the most potent and enduring of conservators. As to the operation of the law of conservation in Chinese music I have something to say later. Now I wish to call attention to the fact that the Chinese drama is to-day in principle a lyric drama — as much so as the Greek tragedy was. The moments of intense feeling are accentuated, not merely by accompanying music, as in our melodrama, but by the actor breaking out into song. The crudeness and impotency of the song in our ears has nothing to do with the argument. It is a matter of heredity in taste.

But there is in China not only an intimate association between music and poetical speech, but also between music and speech generally. The Chinese being a monosyllabic language, it depends to a great extent upon musical intonation to convey meaning. If you listen to the conversation of your Chinese laundrymen you will discover that their ordinary speech is almost as musical as the *recitativo secco* of the Italian opera. Many words in the Chinese language take from three to six different meanings according to intonation. These intonations, as Dr. S. Wells Williams forcibly urges, have "nothing to do either with accents or emphasis." They are distinctly musical, and it is much to be regretted that Dr. Williams was unable, for obvious want of the musical talent, to study them from a musical point of view, as it is all but impossible to convey a clear understanding of their nature by description. There seem to be many variations, but generally there are four of these intonations, or *shing*, named and defined as follows: 1, *ping shing*, or "even tone"; 2, *shang shing*,

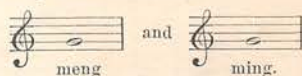
or "rising tone"; 3, *k'eu shing*, or "declining tone"; and 4, *juh shing*, or "entering tone." The Chinese have a "memory ruse" to help them to an understanding of these tones, which in English is said to run as follows:

The even tone—its path is neither high nor low;
The rising tone—it loudly calls, 't is vehement,
ardent, strong;
The declining tone—is clear, distinct, its dull, low
path is long;
The entering tone—short, snatched, abrupt, is
quickly treasured up.

So habituated are the Chinese to the tonal distinctions made by the *shing* that Dr. Williams says they will quicker recognize a difference of a tone in the pitch of a word than such a vowel change as from short *e* to short *i*, the consonants remaining the same. That is to say, a Chinaman marks a difference between



more readily than between



In illustrating the value of the *shing* and the confusion which might be caused by wrong intonations, Dr. Williams uses a sentence in English with misplaced accents, thus: "The *present* of that *object* occasioned such a *transport* as to *abstract* my mind from all around." The same writer gives also the clearest explanation of the *shing* which I have found.

The even (*ping*) tone is the natural expression of the voice.

In the sentence, "When I asked him, 'Will you let me see it?' he said, 'No! I'll do no such thing,'" the different cadence of the question and reply illustrate the upper and lower even tone. The ascending tone is heard in exclamatory words, such as "Ah, indeed!" It is a little like the *crescendo* in music, while the departing tone corresponds in the same degree to the *diminuendo*. The entering tone is nearly eliminated in the northern provinces, but gives a remarked feature to speech in the southern. It is an abrupt ending in the same modulation that an even tone is, but as if broken off. A man about to say "lock" and taken with a hiccup in the middle, so that he leaves off the last two letters or the final consonant, pronounces the *juh shing*.

Does not this help us to understand how it came about that music was not only recognized as one of the first aids to memory, and therefore laws and history were put into songs, but also that the sanctity which in primitive times came to be attached to the religious chant lay as much in the melody as the words, if not

BALLAD: "WANG TA-NING."

Allegro.

First system of musical notation. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music consists of chords and eighth-note patterns. Performance markings include *p senza ped.* and *stacc.* in the first two measures, *ten.* above the first measure of the second half, *sf Ped.* with an asterisk below the first measure of the second half, and *p senza ped.* in the final two measures.

Second system of musical notation. The top staff continues with chords and eighth notes. The bottom staff features a more active eighth-note accompaniment. Performance markings include *ten.* above the first two measures, *Ped.* with an asterisk below the second measure, and *f* dynamics in the final three measures.

Third system of musical notation. The top staff shows chords and eighth notes. The bottom staff continues with eighth-note accompaniment. Performance markings include *p* in the first measure and *f* in the fifth measure.

Fourth system of musical notation. The top staff features a melodic line with eighth notes. The bottom staff has a steady eighth-note accompaniment. Performance markings include *p* in the first measure and *f* in the third and fifth measures.

Fifth system of musical notation, concluding the piece. The top staff has a melodic line. The bottom staff features a more complex accompaniment with some chords. Performance markings include *ff* in the third measure.

more? Plato found the Egyptian priests chanting hymns of so venerable an antiquity that the belief had grown up that they were the compositions of Isis. Other writers have contended that the temple chant of the Egyptians consisted of a repetition in a certain order of the seven vowel sounds of the language. If this is true, or even partly true, the inference would seem to be that it was a superstitious belief in the supposed efficacy of those sounds which preserved them. China affords us an instance by analogy. Although Buddhism has been one of the religions of China for two thousand years, and many of the sacred books of the Buddhists have been translated into Chinese, yet the liturgy of the Buddhist monks in China remains in Sanskrit. They spend hours chanting passages in Sanskrit, transliterated into Chinese characters, of the meaning of which they are absolutely ignorant. There are instances of the operation of the same restrictive law in the West. The newly converted Saxons before the time of Bede, for instance, were in the habit of reciting the Lord's Prayer as nearly as they could in Greek.

With these instances before us I think we can find an explanation of another of the paradoxes in Chinese music—the strange fact that with a theoretical system which gives them all of the tones which the Occidental system possesses, they stubbornly adhere to a scale from which the fourth and seventh are eliminated. Their practical scale is that called pentatonic. It is a singular fact that this is the scale of many of the oldest Scotch and Irish melodies. It is perhaps the most widely distributed of all tonal systems, as it is the most melodious; which circumstance, I fancy, goes as far as anything can to explain its prevalence. Try your fingers on the black keys of a pianoforte; given measure and rhythm you may wander about as aimlessly as you please, and so long as you stick to the black keys you will produce tunes that are agreeable to the ear. The ballad on page 450 will show the effect of the pentatonic scale in the melody; in the added harmony the tabooed intervals occur. It is the most graceful Chinese tune that I have found, and as “Occidentalized” in the arrangement would not sound out of place in one of our concert rooms. The Chinese seem to have a very arbitrary way of fitting words to music. The voice frequently drops out before the end of a musical phrase, and enters quite as unexpectedly, while the melody flows on in the orchestra with endless repetitions, relieved occasionally by half a dozen bars in which all the melody instruments cease and the gongs, cymbals, drums, and castanets play alone. I have paraphrased the words of the poem (“The Jasmine Flower”; see Williams’s

“Middle Kingdom”), and in the first stanza have retained the quaint effect described.

Several centuries before the Christian era what is called the “circle of fifths” in European music was mentioned in China as a matter of ancient knowledge. Naturally it was also discovered by the Chinese that the fourth and seventh of the fundamental scale would have to be taken into consideration if new scales were to be evolved by the process of treating the fifth as a keynote. But they persisted in denying independent value to these two notes. Prince Tsay-yu once provoked a controversy by admitting the fourth and seventh to their rights in the scale. “Without these two semitones,” he wrote, “there can be no real music”; to which his opponents retorted, “To force these two semitones into the scale is like adding a sixth finger to the hand.” To understand how such an argument can have force it is only necessary to look into the fantastic symbolism and the theory of the mystical properties of numbers, which rest on Chinese music like a nightmare. Such things are obvious relics of primitive civilizations. The Pythagoreans recognized a relationship between the tones of their scale and the planets, wherefore we still talk of “the music of the spheres.” The Chinese philosopher goes much farther; he conceives each tone as a being, and fixes its attributes and forces it into his scheme of symbols with a nonchalance that is simply bewildering to the Occidental mind. Here is the ancient system with definitions and symbols as they may be found in a dictionary published by the Emperor Kang-hi A. D. 1680:

- F *Kung*, “The Emperor,” fundamental note of the scale; full of dignity and nobility; it symbolizes the planet Saturn, the middle (as a point of the compass), the stomach, earth, yellow, sweet.
- G *Tschang*, “The Minister”; severe; symbol of Venus, the west, the lungs, metal, white, autumn.
- A *Kio*, “The Obedient Subject,” gentle and mild; symbol of Jupiter, the east, the liver, wood, green, sour, and spring.
- C *Tsche*, “Affairs of State,” quick and energetic; Mars, the heart, fire, red, bitter, the south, summer.
- D *Yu*, “The Symbol of the All,” brilliant and splendid; Mercury, the kidneys, water, black, salty, north, and winter.

This is only the beginning of the symbolism in Chinese music. The twelve *lü* or semitones in their theoretical system correspond to the twelve moons, or months, of the year. The keynote of each scale is looked upon as a man; the fifth as a woman; together they generate all the other tones. Six of the twelve semitones are male and perfect; six are female

A FUNERAL MARCH.

Con moto.

a tempo.

and imperfect. The tones are of eight kinds, because they are produced by the eight natural sonorous substances recognized by the Chinese, viz.: tanned hide, stone, metal, burnt clay, wood, bamboo, twisted silk, and the calabash. If a little thought is given to the influence of a system that forces sex and such fantastic attributes upon each tone, and requires all things to be correlated in symbolism, it will not seem so

strange that the Chinese have adhered to a pentatonic scale. Five is the most pervasive number in Chinese philosophy. The elements are five; planets, five; points of the compass, five; tastes, five; household gods, five; colors, five; viscera, five; constant virtues, five; ranks of nobility, five; and there are, I suppose, scores of other fives that I have never heard of.

With so many clogs hanging to each tone it


is not to be wondered at that chordal harmony is unknown in China, and that the only intervals recognized as consonant are the octave, the fifth, and its inversion the fourth. All the poetry of Chinese music is in its theoretical department.

To show what might happen if a national school of musicians with Occidental ideas and education should arise in China, I print some very old Chinese marches for which my ingenious young friend, Henry Holden Huss, has supplied grotesque harmonies, well calculated to emphasize the primitive character of the melodies. The first, page 452, upper, is the

Taoyin, "Guiding March," which is played by fourteen musicians walking before the Emperor as he goes from the gate to the temple of Confucius at Peking to perform the ceremony of worshipping that sage. It is a piece of ancient ritual music. The dots above the notes indicate when the drummers and castanet players sound their instruments. The wedding and funeral marches, page 452, lower, and 456, are those played ordinarily in nuptial and funeral processions, when they are shrieked out by metal-belled clarinets that are a terror to the Occidental hearer. The composition on page 454 is a popular ballad.

H. E. Krehbiel.

NANNIE'S CAREER.

IT is now a year since I made my last visit to Tennessee, and I had then been away four years.

During the interval Strathboro' had gone over to the New South! I was surprised, and, it must be confessed, not wholly pleased. I had always supposed that Strathboro' would be the last place to come under modern influences. There is no chance for it to become commercial, and since the war it has droned along like a town in a dream. On this last visit I spent most of my time with Mrs. Caldwell, a cousin of my mother. When I entered her dear, big, dingy old house, by way of its absurd, majestic, wooden-pillared portico, and passed into its wide, dim hall, I was vaguely conscious of innovation in the air, and when I reached the guest-chamber, to which I was at once conducted, it burst upon me: here was the New South in the unexpected form of beribboned tidies, bits of draperies, things Kensington stitched, and a fancy crocheted rug lay on the foot of the great old canopied bedstead. I was glad they had not gotten rid of the bedstead; it had satisfied my earliest ideas of splendor.

I looked about me in sorrow, for all this array of fashionable fripperies seemed as foreign and out of place in Strathboro' as it would be on a Mexican hacienda.

"I see, Adeline, you are noticing my new things," said Mrs. Caldwell. "I suppose you see such a great deal handsomer in New York; but when I was on to the meeting of the W. C. T. U. in Minneapolis I saw how pretty Northern women made their houses, and ours looked so bare when I came back that I had Nannie learn some such work. I can't do any-

thing myself except the French embroidery we learned at boarding-school in my day, and it is n't the kind that 's the style now. It is a great improvement, is n't it? — brightens the old house up. Your Aunt Evelina has prettier things than I have; she went on to Minneapolis too. She was a delegate, from Bontown."

"A delegate?" I was greatly bewildered.

"Yes, from their branch of the W. C. T. U."

"The W. C. T. U. what?"

Mrs. Caldwell dropped her one hundred and seventy-five pounds into a chair, and stared at me, wounded amazement painted on her handsome, middle-aged, aquiline countenance.

"Adeline," she said. "Adeline," she repeated, "you don't mean to tell me that you have no interest in the Woman's Christian Temperance Union? — you living up there in the North where the glorious work is so much less obstructed."

"Indeed I have a great respect and a great deal of latent interest, Cousin Anne," I interrupted. "It has not come exactly in my way to know much about it, but I reported the proceedings of the meeting in New York one day, and they seemed to me curiously important and significant."

"You did n't join?" Cousin Anne still stared at me in touching melancholy.

"Why, no; it did n't exactly occur to me."

I saw Cousin Anne put by the temptation to lecture me immediately as if it had been a palpable thing visibly pushed; she did it with a sigh, and then devoted herself to her hospitalities, as one who had long recognized that she lived in the midst of a stiff-necked and froward generation. It was marvelous to see how these Strathboro' women — an important minority of them, that is — loved this organization. It was everything of important occupation, of wide interest, of expanded life, to them. Prejudices