

exchanged at these ports are (as imports) opium, cotton and woollen goods, metals, coal, raw cotton, seaweed, ginseng, and a vast number of sundries; (as exports) silk, and silk piece-goods, tea, cassia, sugar, and also a long list of miscellaneous produce. The aggregate value of the goods so imported and exported during 1880 was estimated (in round numbers) at over forty-five and a half millions sterling; and the revenue received by the Chinese Government during the same period as import, export, and coast trade duties, and tonnage and transit dues in connection with this trade alone, amounted to a little over four millions sterling. The share taken by Great Britain in the direct portion of this trade is estimated at no less than 73 per cent. of the whole, France following with a modest 11 per cent., Russia with 3 per cent., Germany also with 3, and the United States with 2; whilst Japan, now so progressive, claims as much as 4 per cent., as against her Western and more advanced compeers. Surely there is much to gratify British pride in this favourable result of our struggle for commercial supremacy in one portion of the world, at any rate. Another interesting feature of this trade, and, as a consequence, of the revenue derived from it by the Chinese, is that it is steadily increasing year by year. The returns supply figures which show this progress to have been most regular for the past twelve years; but it will suffice for the purpose of this sketch to state that in 1868 the aggregate value of the trade was estimated at £36,368,627 sterling, which yielded a revenue of £2,746,649; whereas, as before remarked, the value in 1880 was estimated at £45,691,000, giving a revenue of £4,144,936.

As regards opium, the denouncers of our connection with that questionable commodity may take some comfort to themselves from the fact that the yearly increase in its import, although of sensible amount, has not altogether kept pace with the progress shown to have characterised the general foreign trade; although, of course, there is still enough mischief done by its wholesale importation to keep philanthropists on the *qui vive*, and to render the duty imperative on the part of the British Government to order an exhaustive review of our whole position in respect to the growth and introduction of the drug. The

returns from which we are quoting do not appear to state the exact amount of revenue which the Chinese Government derives from the importation of opium; but, reckoning the tariff rate of duty on entry, which is £7 6s. 2½d. per cwt., and the various charges on transit inland together, the financial advantages accruing from its introduction into the country must be considerable enough to form an important element in the calculations of the Chinese Chancellor of the Exchequer, however ready the Chinese officials may be to profess their desire to view the question from a purely moral stand-point, and to prohibit the import altogether. All the opium carried into China is primarily shipped to Hong Kong, whence, with trifling deductions for local consumption, and for re-export to America for the use of Chinese immigrants there, it finds its way by foreign vessels into the treaty ports, and by Chinese craft into the opened and unopened coast ports. Consequently, the following table of imports into Hong Kong will show within a fraction the actual quantity and value of opium which has been introduced into China during the past eight years:—

1873	...	...	11,784,266 lbs. valued at	£10,146,155
1874	...	...	12,144,266 "	10,367,362
1875	...	...	11,282,566 "	9,095,913
1876	...	...	12,931,333 "	11,403,527
1877	...	...	12,560,000 "	10,094,988
1878	...	...	12,653,200 "	11,709,520
1879	...	...	14,396,000 "	12,902,466
1880	...	...	12,911,866 "	13,382,412

An intelligent letter has just been published, purporting to be a reply from the Chinese Grand Secretary, Li Hung Chang, to the Secretary of the Anglo-Oriental Society for the Suppression of the Opium Traffic; and looking to the figures above given as an evidence of the material interest possessed by the Indian Government in the maintenance of the traffic, it is not to be wondered at, as the Grand Secretary shrewdly observes, that "opium is a subject in the discussion of which England and China can never meet on common ground, China viewing the whole question from a moral stand-point, England from a fiscal;" or that, "with motives and principles so radically opposite, the discussion commenced at Chefoo in 1876 has up to the present time been fruitless of good results."

## ON THE HIGHER DEVELOPMENT OF DRAWING-ROOM MUSIC.



IS it not time that music should share more equally in that development of art in the home which is so happily visible in pictorial and decorative art? The columns of this Magazine contain full recognition of the growth of taste in drawing, needle-work, and china-painting; but music, during the last few years—so far as the home is concerned—has stood still. In the concert-room there is

progress enough, and that is something; but the progress is not reflected as yet at home, except, it may be, in the improvement of pianoforte-playing and ballad-singing. Now, both these last-named things are good in their way. Ballads, if free from affectation, are a true and admirable form of art, as much so as the easier developments of decoration which find now such ready cultivation at home; to piano music, even the strictest classicist will admit—



or rather, will know—must be assigned the very highest artistic possibilities.

The object of this short paper is to suggest, and in some degree to point out, the way to a broadening out of music as a domestic art. This increase of breadth might possibly take two directions, instrumental and vocal. In the latter direction a return to domestic part-singing, which was a notable English accomplishment in those olden days to which several of the arts have lately gone back for a fresh start, is much to be desired. It has, perhaps, already begun. I have not observed adequate signs of a decided revival of part-singing at home, but it is a less unknown practice in the higher circles than it was twenty years ago. It should be nourished; and I may at some future time attempt to give some suggestions in regard thereto. At present I would ask to be allowed to plead for, and propose steps towards, the development in the drawing-room of instrumental music.

The season which has just passed in London has not been altogether void of a step in that direction. One of its features, though not an obtrusive one, has been the establishment of an orchestral drawing-room band. This, however, was a purely professional undertaking: it did not include the incorporation of amateurs, or the instruction of private families in the playing of orchestral instruments. What it did aim at was the more frequent use at private parties in good society of an approximately complete band, independent of the pianoforte, and something better than the ordinary "quadrille band" of a generation now grown up. It met with some success, and may expect more next season; its indirect effect will be, it is to be hoped, to vivify a seed which lies in many a young English youth and maid, dormant at present, but ready to germinate and to spring up into blossom—the capacity, namely, for enjoying and taking part in orchestral music.

But the increased employment on hire at evening parties of a higher style of band is not all, or indeed any part, of what I would on this occasion be understood to advocate. What we ought to aim at is a lateral development of amateur instrumentalism, so as to introduce, or re-introduce, a variety of instruments, other than the pianoforte, into common use in the drawing-room.

As matters stand now with domestic music, it is as if in pictorial art amateurs were to restrict themselves to "black and white:" to pencil drawings and pen-and-ink sketches, excluding water-colours, oil-painting, and ceramic decoration in anything but monochrome. Very good results are obtained within "black and white," or rather monochromatic, limits in pictorial art; but amateurs have not hesitated to leap the bounds, and walk into the more attractive field of colour; nor is there any insuperable reason why they should deny themselves the right to do something in instrumental music outside the boundaries of pianoforte-playing.

I have at the outset acknowledged the beauty and the legitimate claims of the pianoforte; it may be added that this instrument must undoubtedly be, to

say the least, the bridge over which we must pass in "art at home" into a higher development of domestic instrumental music; for the first stage of such a development will naturally be the cultivation of some orchestral solo instrument to which the piano will afford the accompaniment.

The first and best of such instruments is, without doubt, the violin. To play this is now by no means so rare in society as it was, nor is it any longer considered eccentric for a lady to play it. How we could have been blind for so long to the gracefulness of the appearance of a lady playing the violin is inexplicable; it is a sight which has some of the best elements of beauty: elegance, purpose, animation, earnestness, are all there when the player's nature is musical. This limitation, "when the player is musical," leads me to a warning. Do not let a girl or a boy with merely indifferent aptitude for music touch a stringed instrument. Drawing-room music has been infinitely damaged, and rendered not unfrequently ridiculous, by the want of discrimination which has prevailed in assigning to amateurs their appropriate line of accomplishment. Nothing could well be more foolish than the universal and indiscriminate teaching of music. It is the blindest want of economy of talent. Some children have an eye for form and colour who have no ear for music; these should not be put even to the pianoforte, but directed to pictorial art or decorative needlework. Besides this, however, of children who have musical aptitude, only those possessing it in more than an average degree should take to the violin. It should at least be ascertained, before attempting this or any of the stringed family of instruments, that the child has an accurate ear for gradations of pitch. This can be done by any one who admittedly possesses himself this gift trying the candidate at the piano, in imitating with the voice notes struck at hazard on black and white keys in fairly quick succession. If these can be struck with accuracy and quickness, the main qualification for learning to play the fiddle is there. Of the two, accuracy is more essential than quickness. If it be found that there is sufficient aptitude, do not let an exaggerated idea of the difficulty of learning this instrument deter the aspirant. It is not difficult where there is aptitude; where there is not aptitude it is impossible. The musical outfit need not be expensive. A violin, quite good enough for a learner, with bow and case, can be bought for about a guinea; a violin primer costs one or two shillings. Except in cases of rare aptitude, lessons are necessary, even to make a tolerable player. Private lessons are greatly to be preferred to class lessons wherever the expense is not an obstacle. A few of these will set the amateur on his way, if supplemented by regular practice; and he may be left to walk alone much earlier, of course, than a person intended for a professional player. Before resorting at all to violin lessons, or lessons on any other instrument, the learner should get up from a book the elementary facts of musical notation: this will be much assisted by an older relative illustrating these elementary facts at the



pianoforte. To pay at the rate required by a violin professor for his instruction in the alphabet of musical notation is manifestly unnecessary. As soon as the learner can play even a little, there will be no difficulty



in getting music for his violin with pianoforte accompaniment. Copious publications of all degrees of difficulty exist, and are sold at cheap rates. If two members of the family learn the violin, each may help the other, and add to the interest by duets, either with or without pianoforte accompaniment. A first fiddle, be it noted, is the same instrument as a second fiddle: the difference is in the part played.

Very much to be recommended next is the violoncello. There must be, in this case, the same average aptitude for music as is requisite for the fiddle; the violoncello requires perhaps a stronger hand, and is otherwise more suitable for a boy than for a girl. A lady violoncellist is not unknown to musical annals: a young Belgian, Mdle. Servais, since dead, played solos on this instrument some years ago at the Crystal Palace Concerts; but it cannot be said to be well suited to female manipulation. For a man it is a noble and engrossing instrument, and its players sometimes pet it as much as fiddlers pet a fiddle. It is as good a solo instrument as the violin itself with the pianoforte to accompany, and perhaps even better than the violin as an addition to pianoforte and solo voice. A violoncello good enough for ordinary use can be bought for from £4 to £6. The same advice as to beginning to learn this instrument is applicable to it as to the violin.

Hardly less eligible than the fiddle and the bass (as the violoncello is briefly called) is the tenor violin, or viola. This is the instrument for the amateur of an unobtrusive temperament, who loves music truly, and not because it gives him opportunities of display. It is not entirely out of the category of solo instruments, but its most appropriate place is in combination with other strings. It is the instrument, perhaps, for a father to take up when a daughter has taken to the violin and a son to the 'cello, or for the least demonstrative in temperament of the sons or the daughters.

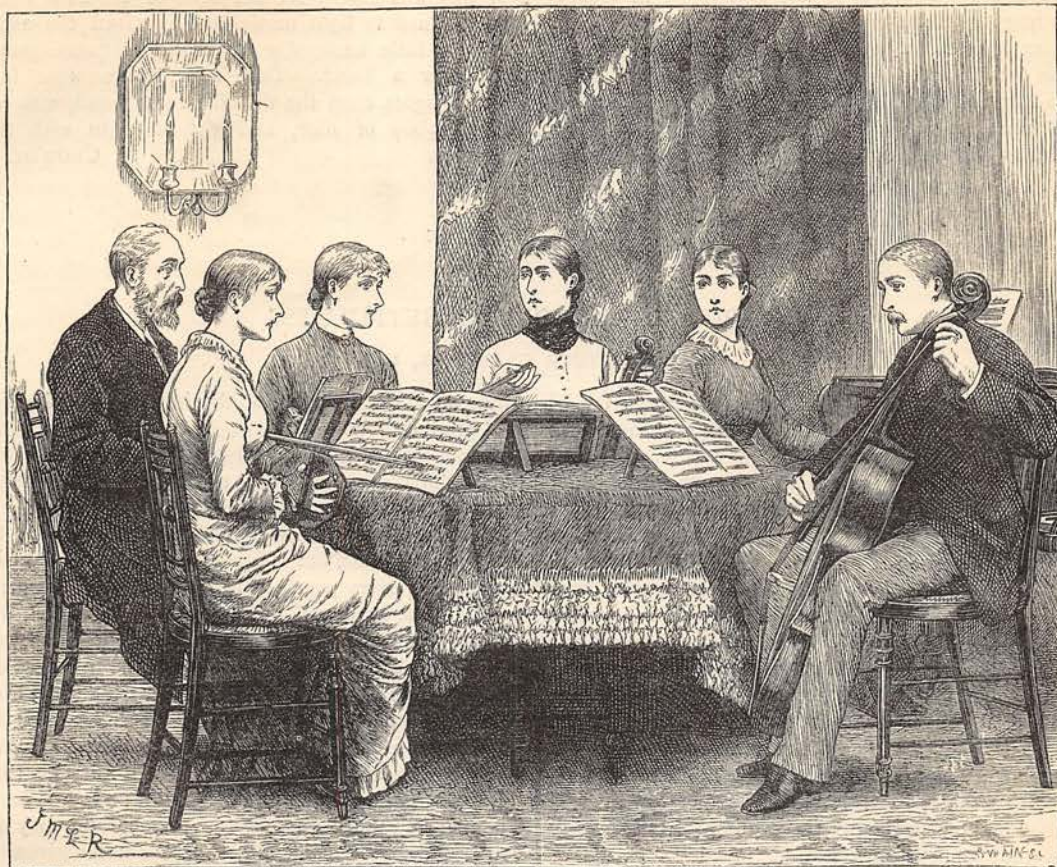
The viola is but a large edition of the violin; and what has been already said about learning the violin applies to it also. A "tenor" costs a few shillings more than its smaller relative; thirty shillings will procure one good enough to begin with. Solos for the viola are not plentiful, nor is it usual to arrange music for it with fiddles without a violoncello; but the music procurable for violin, viola, violoncello, and pianoforte is practically inexhaustible. As soon as moderate proficiency is attained by the respective players, compositions for violin, viola, and bass will be eligible, and the players will begin to taste the sweets of chamber music. Much of this is by no means of excessive difficulty, especially the tuneful works of Haydn. A quartett for first violin, second violin, tenor, and bass constitutes the full fruition of chamber music; and many are of opinion that the addition of any instrument to these, whether pianoforte or other, is by no means a gain.

So much for the stringed instruments eligible for a drawing-room; to these must be added one of the wind orchestral instruments, the flute. For some reason or other—perhaps because it was so easy to play it badly—the flute has lost the popularity it had a score or thirty years ago as a drawing-room instrument for amateurs. It might well be the subject of a revived attention. Not even the violin goes better with the pianoforte; if the "mixing" is less, the contrast of tone-colour is greater. The flute is cold and somewhat unsympathetic, but it can be brilliant and rich. Its notes mix admirably with a contralto voice, and a good player, with a feeling for accompanying, can even stimulate and second the artistic emotion of an impassioned soprano. A flute-player should have a sensitive ear, and the faculty of listening to his own instrument and its accompaniment, or to the singer he is accompanying, or both, at the same



time, and "feeling" his way to perfect attunement; for nothing is more easy than to blow a flute infinitesimally out of tune through not listening to the other performers, and nothing has so miserable and dolorous an effect. On the other hand, a flute-player who has the faculty of instinctively accommodating his pitch to





A MUSICAL EVENING AT HOME.

those who are playing or singing with him can give admirable support to a female voice, or supply the gold-mounting—so to speak—of a quartett or quintett in which the other instruments are strings. The flute has its difficulties to the learner, but is, on the whole, easier than the stringed instruments. On the other hand, the flute of these days is a somewhat expensive instrument. Only a good modern pattern should be used, and these are not made under £5 at the lowest. The flute has the advantage, like the violin or violoncello, of being well adapted for solo with pianoforte accompaniment, for use with piano and voice, or for addition to the trio or quartett of strings. There is a fair amount of music published for it, though less than there might be of recent date. Few are aware, I think, of the capacities of the flute as an additional embellishment to a good ballad, when the piano affords the main accompaniment.

The four above named are the only orchestral instruments which can well be used in the drawing-room: all the brass instruments are too loud; the reed instruments—namely clarinet, oboe, and bassoon—are, besides, of too pronounced a flavour, at any rate in the hands of any but the best performers. It remains, however, to mention one or two instru-

ments not strictly orchestral which may be admitted to the domestic orchestra. One of these is the concertina, which is easily learnt, and when skilfully played goes well with the pianoforte. But a difficulty often arises in the way of this combination, from a slight difference of pitch between the two instruments, neither of which has any ready means of tuning to the other. Professional concertina-players have to take with them two or more entire sets of reeds: in other words, two or three complete insides; and it may so happen that neither of these is quite in tune with the piano, and the result is lugubrious. In cases where the concertina is learnt by a member of the family with a view to playing with the piano, the latter will have to be tuned to the concertina. This secured, the reedy and sustained concertina tone may make an effective contrast with the percussed and vibrating pianoforte, or it may, by a little special arrangement, be added to a quartett of strings, playing a part written for clarinet or oboe, with an occasional modification; thus employed, it is a by no means ineffective reflection of the "wood wind" element in the orchestra. The concertina is specially easy to learn, but is a somewhat vulgar instrument when not played well and with taste.



Beyond the above it is not easy to go in recommending instruments for household music, though I have known not entirely unsuccessful experiments made outside these limits, by adding, namely, a small side-drum, of a quality just above a toy, for a boy, and castanets for a girl, in a family where older members played piano, violin, flute, and violoncello.

But this was chiefly for the sake of the little ones, was confined to light music, and involved the exercise of a little knowledge of the art of "arranging" music for a band. This done, there were few prettier sights than the drawing-room band, with its drummer-boy of nine, and girl of eight with the castanets.

J. CROWDY.

## CURIOUS FORMS OF FORGETFULNESS.

BY J. MORTIMER GRANVILLE, M.D.



STORIES are told, and true stories too, of persons who have forgotten their own names, and the names and faces of their most intimate friends, who could not recollect places with which they had long previously been familiar, or words commencing with a particular letter, or numbers including a certain figure; who had no remembrance of languages they once read and spoke habitually. When these curious forms of forgetfulness can be attributed to a serious injury, such as a fall, or blow on the head, or a wound received in battle, the exceptional nature of the cause seems to render the alleged consequence barely, but just, credible; but when no such cause is discoverable it is difficult to believe that partial losses of memory so sharply defined and particular as these are possible; in any case they appear inexplicable. And yet partial or limited defects in the brain-records of information or experience are more intelligible than those general deprivations of the faculty of recollection, which are of more common occurrence, and ought therefore to be easily comprehensible.

The facts are these: the brain, which is the organ of the mind, is composed of nerve cells and fibres, the latter serving to communicate, and the former being endowed with the power of receiving and recording, the impressions produced by external objects through the senses, together with such conceptions of impression as are evolved in the course of the operations of thought. No intellectual function is performed, or sensation experienced or imagined—in short, nothing takes place in the mind or within the range of the perceptive faculties—without a *physical* change in the minute structure or organism of the brain; and the physical changes so produced are the records which form the bases of memory. We may compare these records to the markings left on the tin foil by the needle of the phonograph, or to the characteristic forms in which the constituent particles of different substances arrange themselves in the act of crystallisation. Use whatsoever illustration we may, the fact to recognise is that some change takes place, and that a certain immeasurably minute portion—a molecule or a series of molecules—of the brain is cast in a special form by every act of brain function; and, being so left, remains the register or record of the

impression, the thought, or the impulse by which it was produced.

Two obvious inferences result from this explanation, which we may just note in passing. First, there must be a limit to the brain-work possible in a lifetime. The mass of available molecules may be inconceivably vast, but it is certain that a period will arrive when every page, so to say, will be occupied, and then the brain will neither take in nor give out anything new. Secondly, no thought, or word, or feeling can be unimportant or without its influence on the mind and character, because it leaves an indelible record behind. There is this peculiarity about the conformation of living organic tissues—the shape, or arrangement, or the change whatever it may be, that takes place in action and remains as a record, is final. The mark on the tin foil of the phonograph may be obliterated, but the new shape or character given to the brain molecule by work of any kind is like the form and vitality given to a seed. It is henceforth a living germ of a new species called into existence by the mental act. When, in the course of that change which takes place in every region of the body in the processes of decay and nutrition, the elements of the organic cell or molecule are changed, the new material will be cast in the same shape as the old, and be endowed with the same qualities. More than this, as family likeness is perpetuated from parent to child, the brain with its characteristic properties will be reproduced, at least so far as to give an inherited bias to the mind of posterity. It is in this way mental constitutions are transmitted, and tendencies to the commission of crime or the practice of virtues, special powers of work or particular incompetencies and neuroses, are transmitted. It is easy to see that the process of mental recording or brain fashioning and educating must be of the highest moment to the individual and to the species, and that great responsibility must attend its control. The way these considerations bear on the subject of memory will be apparent. A record exists, although the power of recollection depends on the ability to find it when wanted. It is not difficult to understand that certain tracts or series of the records of memory may be destroyed by disease, or for the time blighted, as the growth and structure of a plant may be blighted by a frost and recover after an interval; or we can fancy that in some way portions