plants in good large heaps, with a fair sprinkling of peas-haulm upon the outside to keep the leaves from afterwards playing truant. Sometimes, again, we dig them in at once as manure, or they can go, if dry and in large quantities, to our pigs first of all. Who, again, does not know the value of rich leaf-mould for potting purposes? how black and nutritive does the decayed and decaying surface soil look as we disturb it with the end of a walking-stick while on a stroll through one of our old English woods! All these things, then, point to the value of dead leaves, and to the recklessness of wasting or burning them.

For our *general* work in the garden in December, have a good trenching, and see to the entire drainage of the garden, that it has no defect: next attend to the rolling of the lawn and the gravel walks. A fine winter day's work, or perhaps a good many days' work, is also afforded by the felling and chopping up of some condemned tree: with all this valuable *débris* in addition to abundant fire-wood, you will be able to secure, if you go to work methodically, lengths of wood suitable for the repair of posts and fences, while the upper portion of your tree will give you a supply of pea and bean sticks in the following season. Only avoid, let us say in passing, operations of this kind that involve treading upon the soil in wet and rainy weather, for not only will your soil turn into a quagmire, but the labour is greater, and all the surroundings, yourself to boot, get into a deplorable tangle and mess.

Rather a change from this process of tree-felling is involved in giving a few hints as to the management of our orchid-house, about which we have not said much of late. A small house devoted to orchids will allow in this month of December of the admission of air, but with great caution. The aperture through which it passes should be perhaps covered with canvas: similarly very little watering will be necessary; but as naturally, at this severe time of the year, any warm spot will attract the presence of insects or other garden vermin, keep a sharp look-out for the approach of all such pests. As for the temperature of your orchid-house, the glass where you are cultivating the Indian and more delicate species should not stand, even at night-time, lower than at about 55°, and some 10° higher in the day-time. For other species a few degrees lower will do no harm. Of course, the majority, if not all, of your orchids will be now in a state of rest: at all times, however, avoid exposing your plants to any drip, and as flower-spikes develop themselves a little increase of moist heat is advisable.

Then, again, our window gardening often affords at this dead time of year some interesting occupation. Of course we watch the more closely any plants that show the first promise of flowering. For instance, the cinerarias, where they have been carefully managed, will soon be sending up flowering shoots, in which case give all the air the weather will allow, but in gloomy or very severe seasons water very cautiously. Many cinerarias in the greenhouse may be improved by shifting into larger pots; those popular cyclamens, too, that are growing may be improved by placing them in a lighter and more airy situation, but they will like a regular, but not too copious watering. The greenhouse, so long as it contains nothing very tender, will do very well by night if the temperature is merely some two or three degrees above freezing, and a great degree of fire-heat is specially to be avoided.

The kitchen, fruit garden, and orchard must all yet have something said of them. In the first-named, as we have already hinted at the outset, a thorough and deep trenching is indispensable for the future well-being of our next year's crops: have, too, plenty of manure wheeled on during frosty weather, and spread it about where you at all fear that the ground is getting too hard. Some sort of strawy litter also may be strewn over the celery, or, indeed, over the beds of any young plants that you at all fear may be injured by the frost. As for the fruit garden and orchard, some pruning may be done when no frost at all is about.

TWO MUSICAL COLLEGES.

THERE must be amongst our musical readers very few who are unaware of the great and rapid extensions which have been gradually, almost unconsciously, effected in the operations of Trinity College, London. Its growth has been marked by an energy and a rapidity without example in the history of musical art. Established (1872) originally as a voluntary society in the interests of church music and musicians, it set itself at once to the task of improving the general culture of musical people; and working upon these lines, it has now built up, not only a complete faculty of music, but also a fairly complete curriculum of arts. In this respect alone, it differs from most institutions of a kindred nature; but it has other features which are peculiar to itself. Its system of examinations in practical and theoretical music is unique. More than five times the number of students than that of any other examining body connected with the standard notation are annually tested through the medium of the Local Examinations connected with Trinity College, seven thousand being an average of the number who come forward yearly. The College claims to have been the first to institute these local trials of ability, and there are now more than two hundred provincial centres for this purpose, not only

throughout the home country, but also in the colonies, important centres having been established in Australia, New Zealand, and at the Cape of Good Hope.

One of the articles of the College Foundation stipulates that no member of the body corporate shall receive any dividend, bonus, or other monetary profit from the funds of the institution, and the disinterestedness of the scheme receives further proof from the fact that the four principal officers of the College are unpaid. These gratuitous services render it possible for the students to be received at very moderate fees, and they have also helped the committee in extinguishing the heavy debt which at one time burdened the institution. At the present moment the College has practically no debts whatever, and no liabilities beyond those current expenses which it is now able to meet with the greatest ease.

We have spoken of the importance of the local examinations conducted by Trinity College; but it must not be supposed that these form its chief claim to usefulness. The College is also an excellent teaching establishment, and at its handsome buildings in Mandeville Place it offers to the young student a cheap and thoroughly good system of instruction in every branch of the art. The teaching staff, if not a remarkably diffuse one, is very efficient. The list of names (some thirty or forty in number) contains some of the best teaching talent of the metropolis, and the student

TRINITY COLLEGE, LONDON.

cannot be wrong in placing himself under any one of the staff. The arrangements made for the pupil, and the internal work of the institution, are much the same as in the case of the Royal Academy of Music, with which we have dealt in a previous article, and these need not therefore be described. The fees charged by Trinity College are, however, much lower than those of the older establishment. Indeed, we believe that nowhere in London can high-class musical instruction be obtained cheaper than at Trinity College. Organ lessons, for example, are charged only fifty shillings for the term of twelve weeks, and only a little more is asked for solo singing, pianoforte, or violin lessons—all given, be it remembered, by eminent professors whose private fees would place their services beyond the reach of the majority of students. The classes for the study of languages, mathematics, literature, and other subjects of a general education are available at equally moderate charges, and the curriculum is intended to prepare the student not only for the Matriculation Examination of the College, but also for the various preliminary arts examinations of the Universities, now required of all candidates for musical degrees.

As in the case of the other public institutions, frequent students' concerts are given, and the Lecture Hall is invariably crowded to excess upon these occasions. There are several scholarships in connection with the College, including the well-known Sir Julius Benedict and Sims Reeves Exhibitions, which are always eagerly competed for. Prizes are also frequently offered for musical compositions and essays on subjects connected with the art, these prizes being open only to students and members of the College.

There is an excellent library of music and musical literature in connection with the institution, and there is also within the building a very serviceable organ, built by the Queen's organ builders, on which the students of that instrument are permitted to practise their exercises. Trinity College has not been without its foes as well as its friends, but its own policy has always been one of friendliness towards other institutions which are working for the same great ends; and this feeling has long since been reciprocated in the highest and most influential quarters. Lord Kimberley, as President of University College, said not long ago:—"I am slow to believe that in this great city there is no room for us all, and even for more such educational institutions as are growing up around us." This opinion has been fully verified by the success of Trinity College, which has now entered upon its sixteenth year of active service in a wide and ever-widening field of musical work.

Still proceeding in chronological order, we next come to a very different class of institution—the Royal College of Music. Its objects are, indeed, much the same; but its history, constitution, and modes of working are in many respects dissimilar. The system of free education, supplemented in some cases by free maintenance, vitally distinguishes it from other establishments of a kindred nature. As the only School of Music which is considerably endowed, it affords special opportunities to students otherwise debarred by financial reasons from cultivating their talents, and forced to exercise them without adequate preparation. The establishment of boarding-houses, under the supervision of a committee of ladies, puts collegiate discipline in full force, and in this way the analogy of public school life is maintained and *esprit de corps* encouraged.

The Prince of Wales took a leading part in the organisation of the College, and his brothers were also active in their efforts on its behalf. In 1882 a great meeting was convened at St. James's Palace, to which all the heads of social life were invited, the object being primarily to appeal to the people for funds to endow and establish a College of Music which should have a truly national basis. Other meetings in London and the provinces followed, and the result was the collection of a sum of £120,000. The National Training School, which had been established by the exertions of the Duke of Edinburgh, in 1875, consented to merge itself in the new College, and the site, building, music, instruments, and furniture of the Training School, with the balance at the bankers', were at once available.

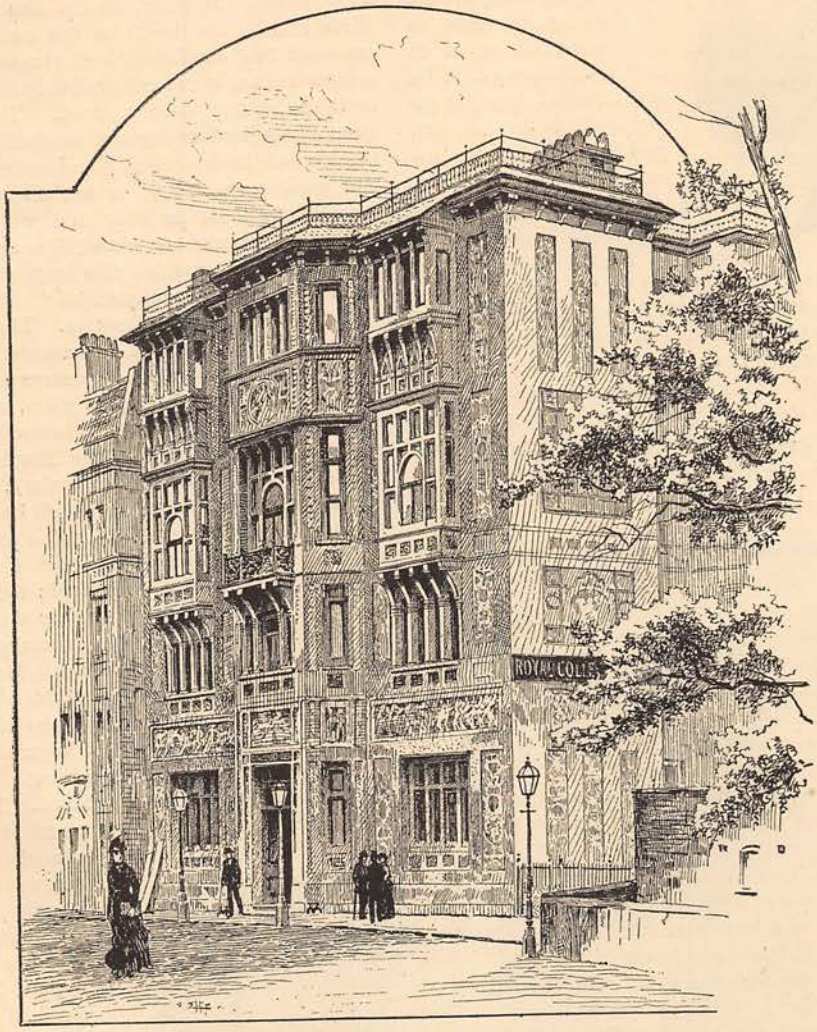
Thus everything favoured the undertaking, and so, in little more than a year from the date of the gathering in St. James's Palace, the Royal College of Music received its charter of incorporation, was formally opened, and on the 8th of May, 1883, entered on its existence with ninety-two students on the books, comprising fifty Foundation scholars—fifteen receiving maintenance as well as education — and forty-two paying students.

The purely musical subjects taught at the Royal College of Music are more varied than at the sister institutions. The claims of what are known as orchestral instruments are for the first time recognised on a footing of equality with the piano and violin. At recent competitions, special scholarships were offered to the players of wind instruments, to whom for the first time in the annals of English music the advantages of a complete free musical education have been extended. A comprehensive course of study is insisted upon in the case of all pupils, as opposed to the detached study of single branches of the art. Every student is obliged to take up a second as well as a principal subject of study, and receives systematic instruction in the history and theory as well as in the practical branches of music. Literary studies are not pursued at the Royal College and candidates for the certificates granted by the institution are not at present examined on other than musical subjects. Candidates are required, however, to write a short essay on a given topic connected with the art as a test of literary proficiency—this, however, we should consider in some cases far more trying than the ordinary methods of testing a candidate's general education.

The staff of teachers attached to the Royal College is an exceedingly large one, numbering, according to the latest list, fifty-four names. It was originally intended that the principal professors should become resident and confine their labours of instruction exclusively to the pupils of the College. That desirable

consummation has not yet been brought to pass, and probably never will be, owing to the exigencies of the musical profession in England. Indeed, several of the leading professors of the Royal College hold simultaneous appointments at either the Royal Academy, Trinity College, or the Guildhall School of Music.

close or local. The former can be competed for by all classes of Her Majesty's subjects; the latter by those only whom the founder of the scholarship intended to benefit. Two of the close scholarships are Australian, and one has been established for the benefit of Montreal.



THE ROYAL COLLEGE OF MUSIC.

In addition to the examinations conducted by the professional staff at the close of each term, an annual examination is held by eminent musicians not belonging to the staff, including the names of Sir Arthur Sullivan, Herr Joachim, Dr. Stainer, and Mr. Barnby.

It should be mentioned that all the students have free access to the College Library, which includes the famous collection formerly belonging to the Sacred Harmonic Society and that of the Antient Concerts.

The scholarships of the College are gained by competition, and entitle the holder to a thorough and systematic free education in theoretical and practical music. They are of two classes, known as open and

The value of the work done by the Royal College of Music cannot yet be fully estimated. Whether it will ever become the great national institution it was intended to be, of course depends upon the nation. Of this, however, there can be no doubt—that the College is carrying on its good work of helping to elevate the musical taste of the nation in a manner which deserves every success. No notice of the rise and progress of this national undertaking would be complete without due reference to the director of the College, Sir George Grove, to whose incessant efforts the success of the institution is mainly due.

J. CUTHBERT HADDEN.