

surrounded by his musicians and courtiers, was taking part in a musical performance, the list of visitors just arrived was handed to him. Looking quickly through it, his Majesty exclaimed, "Gentlemen, old Bach has come!" and, laying down his flute, he went himself to meet his honoured guest.

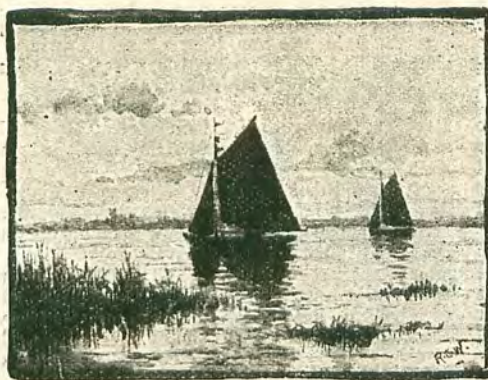
"Old Bach" was not given time to change his dress, but just as he was, he was led to the king, who conducted him into a large hall where there were seven new pianofortes by Silbermann. The piano at this time was a very new invention, and Sebastian was not much accustomed to it; the clavichord was the

instrument on which he played all those of his compositions which we now perform on the piano. The king made him try all his new pianos, and was delighted with the wonderful fugues improvised by the old master on subjects given him by his hearers. Next day Frederick accepted Bach's invitation to come and listen to his unrivalled performance on the organ, and then the old man returned to his home in Leipzig, flattered and pleased by the enthusiasm of his reception at the great king's court. Soon afterwards he became blind, and on June 28th, 1750, he died.

A monument has been erected to Sebastian

Bach at Eisenach, beneath the shadow of the great Wartburg towards which his childish eyes must often have been raised in affection and awe; but his best monument is unveiled when, with full orchestra and chorus, the conductor lifts his bâton to unfold the beauties of the *Passion Music* according to St. Matthew. Listening to such music as this one is reminded of the words of Thomas Carlyle:—

"Who can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that!"



DEAF PEOPLE, AND HOW TO HELP THEM.

AN interesting paper appeared lately in this magazine on the subject of the small kindnesses which it is possible for girls to show to the deaf. It has struck me that, as I am one of these unfortunately afflicted people, I might perhaps be allowed to supplement the above-mentioned article by suggesting a very much needed help which most girls have it in their power to render if they care to do so.

Many, if not most of the Board Schools give lessons in lip-reading to deaf and dumb children, but there are many deaf people who have become so late in life, and who are not dumb, but are too old to enter the Board Schools, and just too well off to wish to do so, and yet who are unable to afford more than a few lessons from a competent lip-reading teacher, for as there are but few really good instructors in lip-reading, the terms for learning the art in private are necessarily high. It would be a very great boon if those girls who are longing to help someone and yet have no money or any other means of doing so except leisure, would seek out the deaf residing near them—often it may be of their own rank in life—and give a certain definite time once or twice a week, or even oftener, to practice lip-reading with them.

The art of learning to read words from the lips of another is very difficult to most people and needs constant practice, and this in many cases cannot be given by relations for want of time and other reasons; but when it is once acquired it is a wonderful help and blessing to those who cannot hear. If girls only knew how painful and how irritating it is to feel one's-self cut off from all conversation and intercourse with others, and to have to wait patiently (or impatiently) to be told every little thing that is arranged, and then only to glean the information with consciousness of worry to other people, they would surely be really anxious to help the deaf by any means in their power.

No outlay of money is needed, nor is a special knowledge of lip-reading at all necessary. All that is required is a large stock of sympathy

and patience, and the art of speaking slowly and distinctly. Lip-reading is really, strange as it may appear, the art of reading sounds, and the theory on which the whole idea is founded is simply that every different sound expressed by the human mouth (including the lips, the teeth, and the tongue), must necessarily take its own special shape on the lips in speaking. It is best to begin either with the days of the week, month, etc., or by reading aloud some easy book, speaking each syllable very clearly and slowly, but taking great care to speak quite naturally also and not to distort the words or lips. Three or four, or five or six words (sometimes even a whole short sentence) are often more easily understood than one or two, because the key word of the sentence (that which gives the clue to the meaning of the rest), is more easily caught in a sentence. The learner generally has to guess small words from the general sense of what she makes out, for small words are less easy than long ones, having but slight distinctive form, though there are exceptions to this rule, the names of places and people being usually difficult to read, and words containing the letter k are specially hard, this letter when contained in a word, not by itself, being very little seen upon the lips. Great patience is needed, lip-reading being very difficult and exhausting at first, but the art will nearly always be gained more or less in the end, if only pupil and teacher persevere. It is sometimes helpful to get the learner to notice her own lips in a hand-glass.

It must be remembered that the sounds and not the spelling of words is what must be learnt, much as in shorthand.

Totally deaf people nearly always dislike speaking much themselves, because, especially in the case of those who have once been used to hearing, it is most perplexing and annoying never to hear the sound of their own voices. They must, however, be encouraged to talk, or they may not improbably lose this faculty also, and lip-reading is a real help here, as the learner must repeat words and sentences after

her teacher to make sure that she has caught them rightly.

No knowledge of the art of lip-reading is really necessary for any girl who practices with a deaf person who has already had a few lessons from a competent teacher; she really only needs a thorough grasp of the fact that she is helping the deaf person to see sounds on the lips, the shape and form as it were of the words and syllables she utters, naturally and easily, though slowly spoken. Further knowledge is indeed somewhat apt to confuse the helper, leading her to distort and exaggerate the sounds, but it may be a help to observe that certain sounds are divided into throat or voice and breath sounds; thus th in thine is a throat sound, and the tongue can be seen to protrude between the teeth in making it, while th in think is a breath sound, and the tongue, though still seen, comes less forward. Other breath sounds are made by sharp consonants, such as f, where the teeth close on the lower lip, and p which is practically a puff of breath or air. H is of course merely an aspiration of the breath.

In vowel sounds the oo in food shows rounded lips, whilst in foot, though the sound and shape is the same, it is much shorter and quicker. There are, of course, many other sounds to be learnt, and to any who may desire it the writer would be glad to send further information on receipt of a stamped addressed envelope.

But there are by no means so many sounds to be learnt as might be thought, for many words are made up of the same sounds in different combination. One great difficulty indeed is to distinguish between different similar sounds, as e.g., to, you, do, but the general meaning of the sentence helps here, and it is not wise to harp too much on such words. The drift of the sentence is the best guide.

The office of lip-reading practiser is not perhaps an easy one, but any one who undertakes it with a fairly intelligent pupil will be amply rewarded by her gratitude and progress.

ALFREY PORTER.