

and young folk who like to ape their elders think it makes them attractive to affect a cynical and morose air, which soon grows into a habit, till they really become what before they only affected.

There is nothing so sad as to see girls looking upon life, which ought to be so bright and sunny for them, in a discontented and morose spirit, laughing at the natural instincts of affection and at innocent amusements. From this affectation I would warn all to flee as from a deadly plague.

I sincerely hope these few remarks will be useful to girls, especially to those who perhaps have no one to give them a kindly hint before stepping into the busy world. No, I do not advise them to shun it—rather let them step bravely forward into it, and take there the place that God gives them, and help their weaker sisters along the right path.

They can do infinitely more good in the world, to make it brighter, and happier, and better, by going bravely into it (this is often forgotten), by facing all obstacles with a firm determination to overcome them, than by voluntarily shunning all their fellow-creatures, and shutting themselves out from their sympathies, and deliberately quitting the place which God has appointed for them. Do they think for a moment that He will accept a service which begins by disobedience, goes on

in selfishness (for they have no one but themselves to think of), and ends in—what? Certainly not in the consciousness of having benefited anyone, but in the thought, "I have wasted my life, which otherwise might have been so bright and useful." There are many reasons why people absent themselves from the society of their fellow-creatures: here are two.

First, because they fail to shine there. There are many girls whose one aim and object is to shine in society, to attract all notice to themselves, which shows a vain and conceited mind.

But again, there are people who certainly do not seem to "get on" in society. Now if girls went into society with the sole aim of being courteous, cheerful, willing to do what they are asked, they would not fail to gain firm friends.

Secondly (as a saintly writer says), because they feel indifference and contempt for their neighbours. We are told to love our neighbour as ourselves; therefore, in token that we love him we must not avoid being with him. And very often people unconsciously shun society; by degrees they drop people, a call is left unreturned, they fail to ask people to their house, little social amenities are neglected, and at length they find themselves with hardly any friends, which is not surprising considering the way these friends have been neglected.

Every single person in the world has some kind of social duties and responsibilities for the fulfilment of which they will have to answer hereafter.

Lastly, and above all, *Be natural*.

Let me once more quote the words of the writer before mentioned—

"Simplicity, gentleness, and modesty are to be desired in all society; there are some people who are so full of affectation in whatever they do, that every one is annoyed by them. A man who could not move without counting his steps, or speak without singing, would be very tiresome to everybody; and just so anyone who is artificial in all he does spoils the pleasures of society. Moreover, such people are generally more or less self-conceited."

A quiet cheerfulness should be your aim in society. "Rejoice in the Lord always, and let your moderation be known unto all men." And if you would rejoice in the Lord, your joy must not only be lawful but worthy; and remember this, there are lawful things which are not good—you must avoid all that is impertinent and uncivil. Depreciating this person, slandering another, stimulating the folly of a third, however amusing to some people, are foolish and wicked.

"HELIOTROPE."

NOTICES OF NEW MUSIC.

ORSBORN AND TUCKWOOD.

Zélé. A graceful dance for the pianoforte by Victor Vienôt.—A very light little movement, but fully deserving its title of "graceful."

A Mother's Vigil. Song written by A. Horspool, composed by Alfred Rawlings.—This is another version of the old story of fishermen at sea and their anxiously-watching wives. The words are touching, and the music sufficiently sympathetic.

Dreamtide, a song by Edwin M. Flavell, to Edward Oxenford's words, begins well, but falls off into the commonplace and hackneyed waltz. Reminiscences of Behrend's "Auntie" and other things do not tend to strengthen this part of the ballad.

Madelina, an Italian love-song, by Piccolomini, is simple and effective. The love story is coyly and prettily told.

Neighbour Joan, by Cecil Winn, is a ballad with quite the old English ring about it. All the above ballads are of moderate compass, and printed in two or three keys.

W. MORLEY AND CO.

Arcady. Song composed by Mary Augusta Salmond, to words by the late Hugh Conway, whose name will be remembered as the author of "Called Back" and other sensational books.—The accompaniment is rather more difficult than is usual, and also more interesting. The symphonies between the verses appear to be the result of studying the various arpeggios required for the local examinations of Trinity College and the Associated Board.

STANLEY LUCAS, WEBER AND CO.

As the Dawn. Song, with words by Ellis Walton, and music by Otto Cantor.—This is one of the best things which this composer has produced. It is sadly in want of revision for misprints, &c.

When you Slept is the title of one of Kjerulf's well-known songs, with a translation from the French of Victor Hugo by Marzials. Mr. Stanley Lucas merits the thanks of the vocal community for bringing out these favourite songs separately. They are capitally

printed, and are much handier for taking about to musical evenings and concerts.

Two Mazurkas for the Pianoforte. Opus 140 of J. Albeniz.—If a good instrumentalist writes at all, he writes well for his own instrument. Such is the case with the characteristic mazurkas before us, which, without being very hard, are most effective, and require all the delicacy of touch and perfection of treatment which their composer could bestow upon their performance himself.

Sussex Songs, collected and arranged by H. F. Birch Reynardson.—A valuable record of Sussex folk-songs, which should, we think, be extended to other counties. The fact is that very shortly, thanks to the railway and the consequent ease in reaching the metropolis and the large cities, all these mostly unwritten links of the olden time will die away, and we shall lose a most interesting collection of traditional songs. What Dr. Baring-Gould has been doing for the West country, and Mr. Broadwood and Mr. Reynardson for Sussex, should be done by other local enthusiasts for the North, the East, and the Midland counties. Of course in different parts of the land you meet with the same ballad, but even then the variations are considerable, and depend upon the county in which it is heard. Let them all be published in such a handy, cheap form as the collection before us.

PATEY AND WILLIS.

The Flowing Tide is a pianoforte piece in arpeggios by the well-known composer, John Francis Barnett.

The Old, Old Tale is the title of a song by Behrend, and is after the manner of his "Auntie." Mr. Behrend started this melancholy school, and is responsible for a feeling that life is a mistake and hardly worth living. The writer of the words represents a parent breaking the fact gently to her little child that she has only one mother, and endeavouring by means of coaxing assurance to smooth over this great trouble, which has, apparently, been too much for the child, having "taken the roses from her cheeks and thinned her darling's hand." Some children are never

satisfied; but is this craving for unlimited mothers an *Old, Old Tale*?

PITT AND HATZFELD.

Three Miniatures for Violin Solo, with Piano Accompaniment, by H. E. Warner.—We have No. 1, "Evensong," before us, and can recommend it as a useful little teaching piece.

La Félicité, a gavotte for the piano, by the same composer, is cheerful and simple. The crude consecutives on page 4 might easily have been avoided. They are not effective.

Messrs. Pitt and Hatzfeld are to be complimented on the excellent appearance of all their publications, and their careful revision and correction.

THE LONDON MUSIC PUBLISHING COMPANY (LIMITED).

Scales and Arpeggios. Book I., for Junior Candidates; Book II., for Seniors. By W. R. Wright, Mus. Bac.—Attached to the scales are the arpeggios of common chords and chords of the diminished and dominant sevenths. This work is published just at the right moment to meet the new requirements of the Trinity College Local Examinations. The universal appreciation and popularity attached to these local examinations should ensure to the work before us a large measure of success. The books are also published by Wright and Sons, in Glasgow and York, both separately and bound together.

NOVELLO, EWER AND CO.

The Naiads. A cantata for female voices, by Oliver King.—This is full of interest, and one of the best works of the kind before the public. It is quite within the scope of school singing-classes, and the three solo parts will be found delightful to sing, and by no means difficult. The part-writing is excellent, and the accompaniments most artistic and refined. We hope that Mr. King will find time to write other cantatas for female voices such as this, elevating in tone, and interesting in performance.

at home and abroad, rejoices at the prospect of any improvement in the condition of the "ill-mended" lords of creation. Let it be understood that these relatives do not reside at home. A third has matured her plans, and even suggests that there shall be a regular service to fetch and carry the articles to be repaired from their owners' dwellings to the work-rooms of the Association. She would employ Carter, Paterson & Co. to go the rounds of the helpless males, and convey their goods to the more helpful females, and to take them back again when duly set in order. This would be mutually beneficial, and perhaps, in course of time, tend to increase the number of work-rooms, and decrease the multitudes of women who are overtasked and underpaid. If only the men would take a little trouble themselves, and go to Carteret Street and make their own arrangements, the "service" above-mentioned may be managed. But alas! they would rather go about with heel-and-toeless stockings than thread the mazes of Westminster.

Several young men of our acquaintance, who seem really anxious to employ the Association, are always "going to see about it," but fail to go. We hope the girls will keep the mankind up to the mark; such at least of them as have no womenkind to "mend their gloves, and sew on their buttons." It is impossible to realise the amount of patient thought expended on this difficult question by tens of thousands of people who would fain see the toiling needlewoman paid for her day's work without the intervention of the sweater or middleman.

Our readers will like to know, that in addition to this fair wage for fair labour our seamstresses enjoyed a pleasant social evening on New Year's Day. Between eighty and ninety of them sat down to a bountiful meat tea provided for them by kind friends. The workers themselves had tastefully decorated their long room. Flowers, fruit, and all sorts of sweets adorned the tables, and happy faces surrounded them. Songs and recitations succeeded the feast, and donors and guests rejoiced together. Before they separated, a

presentation of New Year cards took place, each member of the party receiving four. They were given by the Religious Tract Society and other kind friends, and doubtless will often serve as reminders of a happy evening.

Even though the results have not, as yet, appeared to be commensurate with the outlay and efforts made, it must have rejoiced the hearts of the hosts of the evening to see so many respectable women withdrawn from the evils of the sweating system, and provided with work and wages apart from it. We must repeat, what we have already said in previous numbers of this magazine, that orders, both small and large, will be instantly attended to, and that, if required, a forewoman will be sent to receive them. The excellence of the work can scarcely be overpraised. For full details we must refer the reader to the number of the GIRL'S OWN PAPER for November last, but we again give the full address in the hope of enlisting "orders;"—Needlework Registry, 4, Carteret Street, Queen's Anne's Gate, S.W.

NOTICES OF NEW MUSIC.

STANLEY LUCAS AND CO.

Rêves—No. 1, *Berceuse*; No. 2, *Scherzino*; No. 3, *Chant d'Amour*.—Three "Dreams," by Señor I. Albeniz.—We have received Nos. 2 and 3 for piano only, but No. 1 is composed by the talented Spanish pianist for violin or 'cello and piano. We could wish that 'cello music should belong exclusively to that instrument, and not, by the transposition of an octave, become violin music so easily.

PITT AND HATZFELD.

Album of Eight Songs, with German words (English translations by Charles Hervey), music by Arthur Hervey.—Of these eight songs we prefer the May song. In setting the well-known words, "Du bist wie eine Blume" of Heine, Mr. Hervey finds it difficult to forget his predecessors. "The Violet" is a most graceful composition. The piano part is, throughout the Album, a feature of interest.

Album of Six Songs, by Benno Schönberger, with German and English words.—Beautiful original work, but occasionally marred by passages for the singer which are literally unvoiced. No one writes violin passages for the French horn; why should unsingable effects be provided for the voice?

Album of Ten Songs, composed by C. A. Lidgely.—There is a great deal of promise in these settings of good poems, and we look forward with considerable interest to this young composer's further writings. It would be well if all composers limited their choice of words to those which are worthy of good music. It might limit the propagation of rubbish in both arts.

España—Six Album Leaves for the Pianoforte, by J. Albeniz.—Most of these are Spanish dance forms, and all contain the quaint characteristics with which the music of that country fascinates and delights us.

Largo (Mélodie religieuse), for violin, by Tivadar Nachez.—In addition to the pianoforte accompaniment is an *ad libitum* part of a sustained character intended for the organ. Although printed upon three staves, a very little management would make this part available for the American organ or harmonium, instruments more likely to be found in the drawing-room than an organ with pipes and pedals.

Gavotte—Première Valse, composed by Benno Schönberger.—Capital pianoforte pieces, free from commonplace ideas, and ably developed. The waltz has a beautiful dreamy persuasion about it which is delightful to hear.

NOVELLO, EWER AND CO.

Part Songs for Treble Voices.—A selection of trios and duets, old and new, specially adapted for high schools by the able editors of the *Children's Hymn-book*. There are so many compositions for female voices that it seems to us as unnecessary as it is inartistic to take part-songs originally composed for male or mixed voices and convert them for this purpose.

Eight Pianoforte Pieces, by Strelezki.—This is the latest Pianoforte Album brought out in all the excellence of style and type to which this firm has accustomed us. Of the eight pieces, we specially recommend a "Notturno," "In the Meadows," "Mazurka," and a "Miniature."

Ten Violin Pieces (Eclogues), by Nešvera, are of greater interest and greater difficulty. We commend these to our readers who are advanced violinists.

Beyond; I Shall see Thee Again.—Two songs by Willem Coenen.—Both of these are sacred songs, and of moderate compass. The second song, a setting of touching words, by Rev. E. Husband, is the more interesting one.

A. HAMMOND AND CO.

Arpeggios, by Professor Bradbury Turner.—Yet another collection of *arpeggios*! you cry. But this is certainly by far the best and the most complete we have met with. They are carried into all scales; the inversions of each chord are there, and so are several scales in double-sixths, &c. Candidates for local examinations will find all they require in this ably-arranged work.

Examination Series of Pianoforte Music. This collection of pieces, by Dr. Gordon Saunders, useful alike to student and professor, is not only carefully fingered and revised, but is furnished with notes on the form and construction of the piece—information which is always needed, and not so often to be found clearly set forth, for such examinations as are held by Trinity College, and kindred bodies. The series is sub-divided into three sections, corresponding to the requirements of senior, junior, and primary examinees, and about sixty numbers are ready, well engraved, and with large-sized clear notes.

EDWIN ASHDOWN.

By the Brook, sketch for Pianoforte; *A Book of Fancies*, also for pianoforte.—Both the above works are by that accomplished student of the Royal Academy of Music,

Miss Ethel Boyce, and they fully justify the high opinion and the full hopes which her earlier compositions drew forth.

The sketch, *Allegro Molto in C*, requires delicate playing, and will well repay the work it demands.

The Book of Fancies is a collection of finished sketches of varying difficulty. They are also published separately. Graceful, thoughtful, and good as they are, they will each give you pleasure of some sort—sad or bright.

ALFRED HAYS.

Shadow Children. A song for contraltos, by H. A. J. Campbell.—An altogether effective song, with bright gleams of originality enough to raise it far above the average ballad. It should become a great favourite, as the words, in addition to their setting, are thoroughly good.

MESSRS. J. AND J. HOPKINSON.

Three songs, words by W. E. Henley, music by H. F. Birch Reynardson.—Of the three songs we think No. 2 will prove itself the most attractive, as it is the most simple. They are all published together at a very moderate price for the set, and are worth possessing.

The Spinning Wheel.—Words by George Barlow, music by George A. Lovell.—A simple melody, mainly dependent upon a most descriptive accompaniment for its interest. When properly played, the effect is good.

O Swallow, Swallow!—Words by Lord Tennyson, music by Arthur Somervell.—Notwithstanding the recollection of Piatti's beautiful setting of these words, with 'cello obligato, Mr. Somervell's composition strikes us as fresh and original, and possessed of beautiful, expressive thought.

Three 18th Century Studies for Violin and Piano, composed by Arthur Somervell.—By way of contrast to the song just noticed, the tendency of which is decidedly modern in both form and harmony, and as a proof of this artist's clever versatility, come these quaint imitations of a quaint period. The set includes an Air, a Sarabande, and an Allemande.

WEEKES AND CO.

The Welcome. Song by Walter J. Lockitt, with words by Ruth Lamb.—The composer is greatly helped to his intellectual setting by the beautiful words which have already impressed us in a past number of the GIRL'S OWN PAPER.



VOL. XII.—No. 594.]

MAY 16, 1891.

[PRICE ONE PENNY.

NOTICES OF NEW MUSIC.

NOVELLO, EWER AND CO.

Mendelssohn's *Elijah*, edited by Alberto Randegger.

This does not look like novelty, but in the work before us we have a most important novelty, and one the value of which cannot easily be over-estimated by solo singers, amateur or professional.

The eminent singing master has given the complete directions, "sanctioned by usage or tradition," for expression, phrasing, and breathing. Here we have then the method of the greatest interpreters of the various solo parts in one of the most dramatic of sacred works. The soprano or contralto can be purchased separately for 1s. 6d. Of course choruses are not included, but all the quartettes, etc., will be found in their proper places.

We hope that other important works, whether sacred or secular, will have the advantage of similar guide-books for the solo parts.

Ravenswood.—Most acceptable is this arrangement for pianoforte duet of the music composed by Dr. Mackenzie. The grandeur of the themes, the fine workmanship, the true spirit of the artist pervading these numbers, combine to raise the Principal of the Royal Academy of Music to the highest rank of English musicians.

Seven of Mendelssohn's well-known marches arranged for pianoforte duet will be welcome to young pianists.

We regret to find one of the "Lieder" twisted out of its original intention into a march duet. Great firms should assist in decrying the baneful "transcription" craze, and in viewing with horror the "arrangement" mania.

FORSYTH BROTHERS.

Six Vocal Duets for Soprano and Contralto, by Arthur Page.

Good words have been selected by the composer, but only in the last duet, "The White Dove," does he in any way rise above the utter commonplace, and in this

All rights reserved.]



THE GENTLE MUSIC OF A BYGONE DAY.

From the painting by J. M. Strudwick. By permission of J. Dixon, Esq.

number alone does the music appear to be at all connected with the excellent words employed. Words fit to be set to music have a soul as well as a rhythm.

Summer Showers, and other Song Sketches, written by Gertrude Harraden and composed by Ethel Harraden.

The young and old children to whom *Song Fancies* proved such a genuine delight last

season, will, I am sure, hail with satisfaction a second work by the same clever *collaborateurs*, containing equally graceful, delicate ideas, and being, perhaps, just one little stage more advanced, but still easily appreciated and enjoyed.

THE LONDON MUSIC PUBLISHING CO.

European Dances.—Six pieces for piano solo, by Erskine Allen.

Great versatility is displayed by this clever writer in dealing with the six countries whose dances are represented here. Side by side with the bold bluff strides of England we find the grace of Spain and France, the wildness of Norway, the madness of the Italian saltarello, and the weightier enjoyment of Germany. Each and all will be found excellent studies full of interest.

THE RIGHTS AND OBLIGATIONS OF PARENTS AND CHILDREN.

By C. PAGE DEANE.



HERE is a very large amount of duty which parents owe to their children, and which is but rarely performed adequately, and there is a large amount of duty which parents are entitled to exact from their children, and which is at times rendered in a very grudging spirit, and sometimes is not rendered at all.

I cannot, however, attempt to define these duties on the one side or on the other, so far as they are only moral obligations. My rôle is not that of a moralist—at least on the present occasion—but the more matter-of-fact one of giving you some idea of the extent to which “the eye of the law” regards what parents must do, and what children ought to do. “Must”—“ought”—is this some lawyer-like distinction? Well—yes. Coercing a parent is different from coercing a child—the child gets rather the better position, and is looked upon more tenderly. There is a sort of theory that if a child is told what to do, and the path is not too difficult, and the control judicious, it will do its duty; whereas, if a parent is found deviating from his correct course, as he is not amenable to the same sort of control, he is punished more or less sharply. But this is going to extremes. Let us try more abstract paths.

There are some ideas in regard to the position of a parent which may be called fundamental—thus, we all conceive that a parent must maintain his child (at least during early years), and that this duty has a corresponding right—that he may control, and if necessary punish, his child. The law of our country is framed on the basis that the fundamental duty needs no enactment—there is no Act of Parliament which directs a man to eat or sleep, or to feed and clothe his child. But if a man neglects this duty to his child, he offends against nature, and comes within the reach of the criminal law, which inflicts punishments for breaches of the laws of nature when other persons are injured by any such breach. The Act of Parliament declares punishable with six months’ imprisonment any parent who wilfully neglects to provide food, clothing, medical aid, or lodging for his children under fourteen—if such neglect injures or tends to injure the health of the child. If the child is an infant of tender years, the punishment is heavier. And not only parents, but also grandparents, have to suffer if they neglect their grandchildren. A child’s right to maintenance lasts until it is sixteen. The word “adequate” is beautifully elastic. We see daily in the streets children whose

clothing seems to us far from sufficient; but to compel their parents to clothe them better would not be involved in giving them “adequate” clothing; nor does the omission to cover them warmly always result in, or even tend to, injury to health. The human frame is wonderfully adaptable.

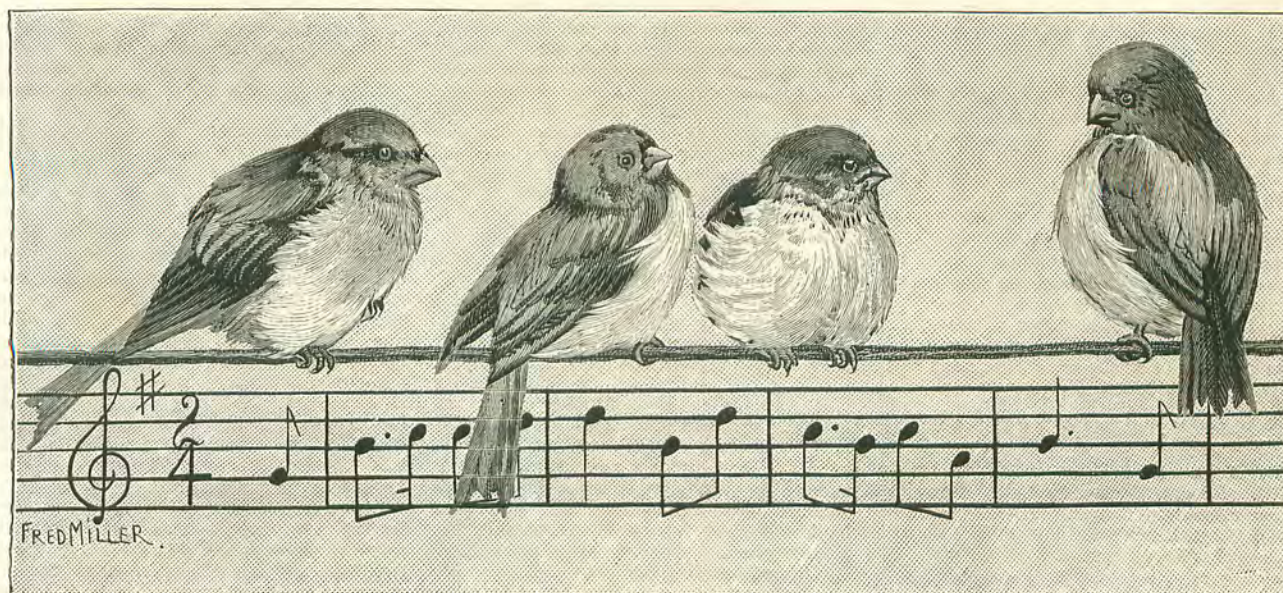
There is one general principle that I should like to mention. We often talk about “the law allowing” or “the law forbidding,” as if “the law” were a sort of personality, perhaps omniscient, who, seeing a wrong, takes action at once to stop it, if it does not actually present an effective barrier to prevent the wrong being done. Need I say that this is entirely erroneous? The law is a mere abstract machine, which has to be set in motion by direct human agency, and which acts through certain very definite human media. The medium that we are most familiar with is the gentleman in blue uniform, whom we designate “Bobby.” Another medium is found in Boards of Guardians—we hear of them, hear people grumbling about and at them, but we look upon them as rather mysterious creatures. However, they are now and then brought into activity and energy, and if a forlorn child comes to their palace—the workhouse—they find the parents and use the means at their command for setting the law in motion, or getting the neglectful parents punished.

To turn to a different phase of this question of parental liability—we sometimes find it presenting itself in this way. A child orders things from a tradesman, and lets the unpaid bill be sent in to papa. It is not a good plan in the long run, and unless papa is very indulgent, he may refuse to pay, and then the child is in a very awkward position. There is a popular idea that if things so ordered are necessary for the child, the parent must pay. That is not so. A parent is never liable for any purchase that he does not himself make or authorise some one else to make at his cost. If the child is away at a boarding-school, and can get any confiding tradesman to “run up a bill,” so much the worse for the tradesman if pocket-money and the child’s sense of honour prove deficient. It is, of course, very discreditable to the child to do such a trick; but my own opinion is that, apart from the influence of companions, it is commonly the fault of the parents if the children are given to weakness of moral sensibility; and the parents often admit this, in such cases, by paying what is in effect a fine for their own laxness in training.

Next to the duty of maintenance comes in the modern doctrine—the duty of education. This has been constituted a legal duty only in very recent years. In 1870 the *giving* of education was provided for, but it was only in 1876 that Parliament declared by statute that it should be the duty of the parents of every child to cause such child to *receive* elementary education in reading, writing, and arithmetic. So now every child must go to

school unless after the age of ten it obtains a certificate of efficiency in reading, writing, and elementary arithmetic. That is the limit of a parent’s legal obligations, rich or poor.

Observe that the parent is *to cause* his child to receive education. There is a convenient instance of the right which I alluded to as corresponding to the parents’ duties—the right of control. In our fallen state of humanity control of children too often means punishment. In the political world control has another synonym, and that is, coercion: it means the same thing—if you cannot control you must punish. The law being made by frail men for the benefit of their frail brethren, recognises that corporal chastisement is a proper mode of enforcing parental control, and it never interferes unless the chastisement is administered in such a way as to do serious bodily harm. Even beyond this a child may be subject to corporal chastisement; at school it is within the legal right of the master or mistress to enforce his authority by this means; but the right of a schoolmaster is perhaps rather more limited than that of a parent—at any rate the master has to reckon with the parent’s disapproval, which may take the form of a turn with the legal engine; but a parent has only to keep beyond the cognisance of the blue-coated official who embodies the law. We may perhaps feel some satisfaction in thinking that we are at any rate in some degree in advance of that great and mighty people the old Romans. Under the Roman empire the power of a father was absolute. He could sell his child, he could even kill him, without being liable to any penalty or even reflection. But the Romans themselves began, in the days of the Empire, to modify their views on the subject, and it is recorded that the Emperor Hadrian banished a father who killed his son, though the killing was done under great provocation. If we can flatter ourselves on our superiority to the Romans, perhaps we may do so all the more in view of the fact that in some respects our advance in civilisation is very recent indeed. It is *our own age* which is so magnanimous as—what do you think?—to admit that a mother has some rights in regard to her children! When we were born, and for a good while after—I speak in the names of the youngest of my readers—a father’s right of control was exclusive, and not only existed during his life, but the provisions of his will were paramount over the mother after his death. A mother had no right except to reverence and respect; and I am afraid that where any question of right or wish was raised, the reverence and respect were less than they should have been. If a father died, leaving infant children, he could appoint a guardian for them, whose right was absolute to direct their education, mode of life, associates, etc., in entire disregard of the mother’s wishes or feelings; the guardian could even take them away from the



NOTICES OF NEW MUSIC.

NOVELLO, EWER, AND CO.

These eminent publishers add considerably to their laurels as providers of what is best in music at prices within the reach of all; and, certainly, amongst the most useful and acceptable of their publications stand the *Albums for Violin and Pianoforte*. We have before us Nos. 11 and 12, each containing six of Corelli's quaintly beautiful sonatas. No. 17, devoted to six of Handel's sonatas; all the more interesting for being his Opus 1, and therefore one of his very earliest efforts. No. 15 contains some easier pieces, composed by Mr. Arnold Dolmetsch, to whom we are indebted for the clever accompaniments upon the original figured bass, and also the bowing, phrasing, and editing of the different Albums just referred to.

Two Songs, from the music to "Marmion," composed by A. C. Mackenzie.—The first of these is a sad, plaintive melody of great tenderness, with a lament in chorus. In the second, Dr. Mackenzie gives us a most spirited and dramatic setting of Lochinvar, "so daring in love and so dauntless in war."

PATERSON AND SONS.

Vocal Trio, *The Bee and the Butterfly*, by Otto Schweizer.—An effective little part-song for two sopranos and an alto.

Two Songs, with German and English words, by Georgette L. Peterson, show considerable talent. There is especial charm about No. 2, "Sag' ich liess sie grüssen."

Song, *By Islay's Shores*. Words by William Black. Music by Alfred Stella.—This is a ballad much in the manner of the old Scotch folk-songs. We cannot understand why it should end in the relative major, when the whole character of the story, from the commencement to the last word, is sad and lonely.

Scottish Songs without Words, for the Pianoforte, by Eugen Woycke.—We should have preferred a more simple accompaniment to "Auld Robin Gray" and the other favourite melodies under treatment. As it is, the airs are environed by damp fireworks, giving us the feeling that we are looking at a "set piece," which the bad weather has prevented from coming out clearly.

The Abbey Portal. Words by Edward Oxenford. Music by McConnell Wood.—We call attention to this song in the sincere hope that it is the last that will ever be written solely in order to drag in part of the church service as a refrain. This time it is the "Agnus Dei!" We've had the "Kyrrie eleison," "Ora pro nobis," "Gloria," and nearly every portion of the Liturgy. The scene is almost always an abbey or cathedral, and the listener a dying beggar or a consump-

tive child; and apparently what ultimately kills them is the draughty position they occupy as listeners, combined with two doses of the refrain!

The Old Mill. Words from "The Pageant of Life," by George Barlow. Music by Arthur Hervey.—We recommend this well-written song to our mezzo-soprano readers as being much above the average, and at the same time not difficult. The compass is from D flat to E flat.

A Border Pastoral for the Pianoforte, by Colin J. Stalker.—A most charming musicianly pastoral movement. It glides along just as the sweet burn does amid the purple heather, and really breathes of the highlands. To play it well you must be sure to be legato in style, but never heavy.

"MAGAZINE OF MUSIC" OFFICE.

Pictorial Pianoforte Tutor.—A most wonderful five shillings' worth. Over seventy illustrations, including twelve autograph portraits of celebrated players and composers; the elements of music made interesting on a new and Kindergarten principle; pianoforte playing gradually developed, with illustrations to each step, from a first lesson to such studies as a Rubinstein would practise. These are only a few of the many good things presented in this truly marvellous compendium.

THE PRIVILEGES OF POVERTY.

By A MIDDLE-AGED WOMAN.

"WHAT are you girls quarrelling about?" asked Mrs. Grenville with a smile, as she entered the breakfast-room one snowy afternoon, and broke in upon a very animated discussion between her daughter and niece, who were sitting over the fire, and talking as fast as their tongues could go.

"Oh! mother, we are only arguing—not quarrelling," said Eveline, making room for the new comer to join them. "Gladys will maintain that poverty is an unmixed evil, and

I say that it has many advantages connected with it."

"I should like to hear Aunt Emily's opinion," said Gladys. "She knows more about it than either of us, for she has tried almost every sort of life in her time—haven't you, auntie dear?" and she stroked Mrs. Grenville's hand, of which she had taken possession.

Mrs. Grenville returned the caress by an affectionate look as she replied—

"Yes, Gladys, I have been both rich and poor; and I should echo Agur's prayer, 'Give me neither poverty nor riches;' but I must own I agree with Eveline in thinking that poverty is not without its privileges."

"Privileges! Aunt Emily, what a word to use!" exclaimed Gladys. "Now if you had said mitigations, or compensations, or consolations, it would have been more natural."

"I can tell you one privilege attendant on