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25 NASSAU STREET, N. Y.

L. D. FOLLOE, A. M., LL. B.

Editor.

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THE ARTISTIC CHARACTER.

IT seems to be one of the intuitions of our nature to associate in vague ideas, the good and the beautiful. Unconsciously also we identify the interpretation of the thing interpreted. From these two principles it results that we expect to find in the artist an embodiment of art, and in art, in the expression of æsthetic conditions, the more or less full expression of moral perfection. To our minds the ideal artist, and ever must be, the ideal good man, a sort of latter-day prophet of the Almighty. But this ideal high prophet of art, who has seen him? This is the question we have recently repeatedly asked ourselves, as we have noticed the advertising designs used to laud the musical virtues of the paper from the corner of our eye, and the applause of American audiences.

What would we do with such advertisements as these? Mr. Green, the grocer, having been lately slain in love, asks the patronage of the public, and especially recommends his breakfast bread; or "Melancholic Alginate, the mouster, having had relations of a more than doubtful character with the Grand Duke of Longosini, will be glad to charge the ladies of the United States three pence for her services;" or, "His most Gracious Son, the Duke of His Majesty the Prince of Monaco, who once narrowly escaped being eaten for lunch by the King of the Canibal Islands by winning himself in a game of evocoe against the heavy monarch, puts on favorable notice, superior to the best?" There can be but one answer: "We should consider the perpetrator of such advertisements as fit subjects for a commission of lunacy inspectors. And yet such "pudd" would be quite as suitable and modest as are the bulk of those which, under the guise of biographical notices, personal gossip, and so forth, are used to herald the advent of very many musical and other "celebrities." The fact is that the artist of our world is no more like the artist of reality than a child of other worlds is like her prototype of the shop-keep. The prophet of the Almighty is often a profane and unnecessary Balaam, and not infrequently a total descendant of Balaam's seed.

After all, we should bear in mind that æsthetics and ethics, last-and-forth, imagination and science, have not a very distinct, necessary connection with each other; in other words, that while such may be used as a means of education for the other, they may just as well be conscious and intentional. The refining and elevating influence of art need not be largely "lost," as a single pianist at the personal of the world's artists will allow. We do not say this to detract the value of art, but the power we understand what it can, and what it cannot do, the greater we shall value it intelligently and use it accordingly.

Still, the intuition of our souls are correct: The ideal artist we may never find, but the greatest of each, all doubtless depend, to a great extent, upon his greater or less approach to the ideal perfection of musician, which the name of artist suggests. He who, beyond the form of beauty, manifests divine endurance, will understand it better, and voice it forth more satisfactorily than a science-conscientious man goes no farther than the outward form. But if we are satisfied with the inferior conditions which they can reach by the worship of form, they should at least have sufficient respect for their art, for themselves and for the great public, to refuse to stoop to dodge which would disgrace a liberator. The press has a plain duty to perform in this respect: we refuse to allow itself, under any pretence, to be made the tool by which artists degrade art in the eyes of the people. This duty well, shall not hesitate to perform.

ORCHESTRAS IN THE UNITED STATES.

IT is well established that the adequate presentation of the finest musical works is impossible without a properly organized orchestra. In view of this fact, it is worthy of notice that in a country where almost every house contains a piano or grand organ, there should be only a few of the larger cities which, so far as we know, can boast of the possession of a permanent orchestra worthy of the name. So long as this condition of things lasts, it is evident that our people must remain almost wholly strangers to many of the grandest musical compositions.

Let us briefly inquire into the causes of this lack of orchestras in a country which is abundantly able to support them, for the discovery of the origin of the evil may suggest a remedy.

The prime cause, we think, is to be found in the fact that instrumental music, among us, is studied almost exclusively by ladies, and that since the days of Queen Elizabeth, when we are told, played so skillfully upon the virginals, instruments of the pianoforte kind have become more fashionable, and, among the ladies, they have practically driven out all other musical instruments. While this result was perhaps unavoidable, the fact remains that pianists cannot be organized into an orchestra.

The remedy suggested by some is that of teaching ladies to play orchestral instruments. Much as we might like to see that done, our doubting is in the less ability of the latter sex to become excellent players of such instruments, it seems clear that they cannot hope for permanent success for any relief from that source. The features and the habits, mental and physical, of our women, in any nothing of prejudice and fashion, are all against this innovation and we do not believe these difficulties can be overcome. If orchestras are to be established in our populous centers, they must be organized of men, and our young men must be taught to play orchestral instruments, and to be organized into these organizations. Where are the young Americans who are preparing for that work?

The piano, imperfectly studied, and hastily, is the arch-enemy of orchestras. Women imperfectly studied, because he who studies idly, learns in it, and an equivalent, but a substitute, a reduction, in other words, a more or less satisfactory substitute for the orchestra. But also to throw over the contemporary inaction of "Maiden's Progress" or "Silver Wagon," is the cause of the ambition of many of our youthful "musicians." To study the deeper meaning, the hidden power of expression contained in a piano, as the representative of an orchestra, has never even been suggested to them. If it is true that they had understood it, not only would they play with more understanding and ex-

pression, but the playing of their instrument, instead of satisfying their undeveloped tastes, would create in them a longing for the broader expression, the fuller interpretation of the master thoughts of the two-masters, which an orchestra alone can give.

Why, when we increase the supply of orchestral players when these we have already exceed the demand? We answer that we are not satisfied that the supply does exceed the demand. It is not every one who can be a performer. It is not material for an orchestra, and yet, in the present condition of things, organizers of orchestras are compelled, frequently, to fill out the ranks from the ranks of piano-fiddlers of the second class. If those instruments were left to their legitimate work, there would be many a vacancy even in the few orchestras we have, and it would be seen that the supply of orchestral players of ability—and we refer only to those—does not even now come up to the demand for them, and would be quite insufficient, were orchestras in all our important cities to become the rule rather than the exception. Shall we wait until one or two generations have passed away in order that we may have an ample supply of orchestral musicians before we make use of the material we have at hand? On the contrary, such orchestras will doubtless continue to be "the end of the rainbow," so long as our young men shall neglect, as they now do, the serious study of music, the very best method to create an interest in orchestral music is to have as much of it as possible. Now, we believe that there is not a large city in the country where, with good management, a respectable resident orchestra could not be organized and properly supported, if only citizens would take a proper interest in and encourage the same. A burying of the petty jealousies of professional musicians, and a hearty co-operation in the interest of art by all the lovers of music in the city, together with the just assistance of the local press, which, in such cases would doubtless be gladly and freely given, is all that ordinarily requires to be made a grand success of the undertaking. We have readers in every city of the Union, and to each of them we say, in closing: Why not make a grand movement all along the line, and let orchestras be organized wherever they can be? And if they will agree with us that it ought to be done, we will suggest in their propriety of making it their personal business to lead the movement themselves.

"I will ask me, says the world-renowned singer, Sims Reeves, 'how I have been able to put such pathos and feeling into a song and make a great success of it, when other singers would fail miserably.' It is because I have always studied my work."

I have read them, and pleased them in every possible way, and myself what they meant and interpreted them according to my feeling. I walk up and down, trying this line and trying that, until I feel that I have struck the right line. But I am never satisfied. No other singer will do this so thoroughly, as I do. It is, therefore, the instance, the words are sacrificed to the music. In my method they are of equal importance.

An inferior artist would have endeavored to secure his success by his voice alone. He would have desired that voice, though indispensable, is all that is needed to make up of a true singer, and to this fact he attributes his success when others have failed. How often in these pages have we urged the necessity of studying the art of singing how often condemned the neglect of the artistic duty? If precept has failed to teach, we hope that this shining example may serve as a lesson to all our singers, whose sole ambition has been to become "vocalists."

Rigoletto

Preludio

JEAN PAUL.

Moderato M.M. ♩ = 104

mf a capriccio. *rinf.* *zando.* *rit.*

a tempo. *rinf.* *zando.* *p* *cres.* *cendo* *f rit.*

p *cres.* *cendo* *sf*

rit.

Moderato M.M. ♩ = 100.

First system of musical notation. Treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Pedal markings are present at the end of the first and third measures, each accompanied by an asterisk.

Second system of musical notation. The melodic line continues with some grace notes. Pedal markings with asterisks are located at the end of the second and fourth measures.

Third system of musical notation. The right hand has a more active texture with sixteenth-note patterns. Pedal markings with asterisks are at the end of the second and fourth measures.

Fourth system of musical notation. This system includes first and second endings, indicated by '1.' and '2.' above the notes. Pedal markings with asterisks are placed at the end of the first, second, third, fourth, fifth, sixth, and seventh measures.

Fifth system of musical notation. Similar to the fourth system, it features first and second endings. Pedal markings with asterisks are at the end of the first, second, third, fifth, sixth, and seventh measures.

Musical score for the first system, featuring a grand staff with piano (*p*) and forte (*ff*) markings. The bass line includes several "Ped" (pedal) markings with asterisks.

Allegretto M.M. 160.

Musical score for the second system, featuring a grand staff with piano (*p*) marking. The bass line includes several "Ped" (pedal) markings with asterisks.

Musical score for the third system, featuring a grand staff with piano (*p*) marking. The bass line includes several "Ped" (pedal) markings with asterisks.

Musical score for the fourth system, featuring a grand staff with piano (*p*) marking. The bass line includes several "Ped" (pedal) markings with asterisks. Dynamic markings "cres.", "cen.", and "do" are present in the bass line.

Musical score for the fifth system, featuring a grand staff with piano (*p*) marking. The bass line includes several "Ped" (pedal) markings with asterisks.

System 1: Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth notes and slurs. Bass staff contains a steady accompaniment of chords. Pedal markings are present in the bass staff.

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff accompaniment. Pedal markings are present in the bass staff.

System 3: Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings are present in the bass staff.

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings are present in the bass staff. The word "crescen" is written in the bass staff.

System 5: Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings are present in the bass staff. The word "do." is written in the bass staff.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand provides a steady accompaniment with chords and eighth notes. Dynamics include *f*. Pedal markings are present at the end of the system.

Second system of musical notation. Continues the melodic and harmonic development. Dynamics range from *f* to *ff*. Pedal markings are used throughout the system.

Third system of musical notation. The right hand has a more active, rhythmic texture. Dynamics include *sf* and *ff*. Pedal markings are present.

Fourth system of musical notation. The right hand features a dense, sixteenth-note texture. Dynamics include *sf*. Pedal markings are present.

Fifth system of musical notation. The right hand continues with a dense sixteenth-note texture. Dynamics include *p*. Pedal markings are present.

Andante. M.M. $\text{♩} = 88$.

p

ten. *ff*

ff

Ped * *Ped* *

morzando e rit. *ff* *a tempo.*

Ped *

piu appassionato. *cres. molto.* *f*

Ped *

rit. *sf* *meno.* *p*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

First system of a piano score. The right hand features a complex, rhythmic pattern with many sixteenth notes and slurs. The left hand plays a steady accompaniment of chords. The key signature has two flats, and the time signature is 3/4.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Second system of the piano score. It begins with a *p* (piano) dynamic marking. The right hand continues with intricate sixteenth-note patterns. The left hand provides harmonic support with chords.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Third system of the piano score. It starts with a *p* dynamic marking. The right hand has a *Grandioso* section with a *f* (forte) dynamic. The left hand has a *ff* (fortissimo) dynamic. The system concludes with *ad lib.* and a *f* dynamic marking.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Fourth system of the piano score. It begins with a *rit.* (ritardando) marking and a *ff* dynamic. The right hand features a more melodic line with slurs. The left hand continues with chords.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Handwritten number 207 in the top left corner. The first system of a piano score, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic texture with many sixteenth notes and chords. The key signature has two flats.

Pedale ad lib.

The second system of the piano score, continuing the complex rhythmic texture from the first system.

The third system of the piano score. It includes dynamic markings *f* and *ff*, and a *rit.* (ritardando) marking. The texture remains dense with sixteenth notes.

sempre cres.

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

The fourth system of the piano score. It begins with the tempo marking *a tempo*. The music continues with the same rhythmic intensity.

a tempo.

Pedale ad lib.

The fifth system of the piano score, concluding the page with the same complex rhythmic patterns.

Ped *

First system of a piano score. It consists of two staves: a treble staff and a bass staff. Both staves contain dense, rhythmic chordal patterns. The music is written in a key with two flats and a 3/4 time signature.

Second system of the piano score. It features two staves with complex chordal textures. The bass staff includes several dynamic markings: *sempre cres.*, *f*, and *ff*. The system concludes with a *rit.* marking. Below the staves, there are nine asterisks, each preceded by the word "Ped", indicating pedal points.

sempre cres. *f* *ff* *rit.*

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Third system of the piano score, marked *Animato.* It consists of two staves with intricate rhythmic patterns. The bass staff begins with a *ff* dynamic marking. Below the staves, there are several "Ped" markings, some with asterisks, indicating pedal usage.

Animato. *ff*

Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped

Fourth system of the piano score. It features two staves with dense chordal textures. The bass staff includes dynamic markings of *f* and *ff*. Below the staves, there are several "Ped" markings, some with asterisks, indicating pedal usage.

f *ff* *f*

Ped Ped Ped Ped Ped Ped Ped

240

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto ♩ = 80.

Secondo.

p

rit *lento* *f* *u tempo.* *mf*

241

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto ♩ = 80.

Primo.

First system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking. The music consists of two staves with various rhythmic patterns and fingerings indicated by numbers 1-5.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings.

Third system of musical notation, including dynamic markings *or* and *or*. The music continues with complex rhythmic structures.

Fourth system of musical notation, including tempo markings *rit.*, *lento*, and *a tempo*, and dynamic markings *ff* and *mf*. The music shows a change in tempo and dynamics.

Fifth system of musical notation, concluding the piece with various rhythmic patterns and fingerings.

2462

Secondo.

f *ff* *f*

f *f* *p* *f*

Larghetto $\text{♩} = 126$.

p

f *p* *f* *p*

cres.

p

p

Primo

f *ff*

f *p*

Larghetto 106

p

f

f

p

p

Waltz #. - 88.

Secondo.

mf f

f p f p mf

ce-ven cen do.

ff

ff f ff

Waltz # 88.

Primo.

First system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *mf* and *f*. Articulations include accents and slurs. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *f* and *cres.* (crescendo). Articulations include accents and slurs.

Third system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *f*, *p* (piano), *f*, *p*, and *mf* (mezzo-forte). Articulations include accents and slurs.

Fourth system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *cres.* (crescendo) and *do*. Articulations include accents and slurs.

Fifth system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *ff* (fortissimo). Articulations include accents and slurs.

Sixth system of musical notation. Treble clef (right hand) and bass clef (left hand). Dynamics include *ff* (fortissimo) and *f*. Articulations include accents and slurs.

© N.B. Play C. instead of A. when the piano possesses the high C.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

crca.

Ped. Ped. Ped. O Ped. Ped. Ped. Ped. Ped. Ped. Ped. O Ped. Ped.

B.

Ben misiraka

Ped. Ped. Ped. Ped. Ped. O

ten. *ten.* *ten.* *ten.* *ten.* *ten.*

ten. *ten.* *ten.* *ten.* *ten.* *ten.*

ten.

p *p* *dim.*

rit. *len.* *a tempo.*

p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. $\text{\textcircled{C}}$

Ped. Ped. Ped. Ped. Ped. Ped. Ped. $\text{\textcircled{C}}$ Ped. Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. $\text{\textcircled{C}}$ Ped. Ped.

Ped. Ped. Ped. Ped. $\text{\textcircled{C}}$ Ped. Ped. Ped. Ped. Ped. Ped. Ped. $\text{\textcircled{C}}$

Polka Gracieuse.

Tempo di Polka $\frac{2}{4}$ - 100.

Ernest R. Krouger.

Allegro.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The piece is in 2/4 time and marked 'Allegro'. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Below the bass staff of each system, the word 'Ped.' is written, indicating pedaling instructions. The score includes a first ending (marked '1') and a second ending (marked '2') in the fourth system. The piece concludes with a final cadence in the sixth system.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a fermata and a final chord.

ard. a tempo

Second system of the piano score. The tempo and dynamics are marked as *ard. a tempo*. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with chords. Pedal markings are present below the bass line.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. Pedal markings are present below the bass line.

Fourth system of the piano score. The right hand has a melodic line, and the left hand continues with a rhythmic accompaniment. Pedal markings are present below the bass line. The system ends with a *FINE* marking.

Cantabile.

Fifth system of the piano score. The tempo is marked *Cantabile.* The right hand features a melodic line with a fermata over the final note, and the left hand provides a harmonic accompaniment with chords. Pedal markings are present below the bass line.

Handwritten musical score system 1. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a melodic line with various ornaments and a piano accompaniment. The bass staff features a steady bass line with chords. The word "cres." is written above the first staff. The word "Ped." is written below the bass staff at several points.

Handwritten musical score system 2. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a melodic line with various ornaments and a piano accompaniment. The bass staff features a steady bass line with chords. The word "dolec." is written above the first staff. The word "Ped." is written below the bass staff at several points.

Handwritten musical score system 3. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a melodic line with various ornaments and a piano accompaniment. The bass staff features a steady bass line with chords. The word "cres." is written above the first staff. The word "Ped." is written below the bass staff at several points.

Handwritten musical score system 4. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a melodic line with various ornaments and a piano accompaniment. The bass staff features a steady bass line with chords. The word "Ped." is written below the bass staff at several points.

Repeat from the beginning to Fine

My Mothers Picture.

DER MUTTER BILD.

German Translation by E. A. Zündt

Words and Music by Will De Ford.

Alliegretto $\text{♩} = 72$.



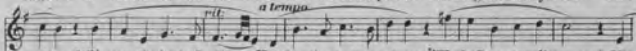
3. Doch darünn nicht verheh' ich Zuneist der Mutter Bild, Ich küß' es ob des
3. But for unmeasured sorrow The ill she bore a lone The grief she nobly



1. Among the love.ly pictures That hang on mem'ry's wall, / That of my ag. ed
1. Von al. len schön. en Bil. dern, Die sich beuchert mein Sinn, Reich. keins doch zu dem



Kimmern, Der trostlos sie er. füllt, Den klag. los sie ge. tragen, Ver. schlossen in der Bri. ost, Un
car. ried A bur. den all her own — For this I love the picture That hangs on mem'ry's wall And



anther Still seems the best of all — Not for the cheeks now furrow'd Which oft my young lips pressed Nor
Bild. de Der at. ten Mutter hin — Wähl. den' ich je. ner Wangen, Die früh in Gram er. blasst, Des



4 den Ihr Herz, das treu - e, Ihr Herz ol. lein ge. wusst. Ihr Herz al. lein, ihr
beau. ti. ful a. mong them Hers seem. eth best of all. Hers seem. eth best, hers

locks that time has sil. vered, It seems to me the best. It seems to me, It
st. ber. grau. en Hua. ren, Das stürmisch ich um. fasst. Das stürm. isch ich, das

Hertz ol. lein ge. wusst Ihr Hertz ol. lein, ihr Hertz al. lein ge.
seem. eth best of all Hers seem. eth best, hers seemeth best of

seems to me the best. It seems to me, it seems to me the best.
stürmisch ich um. fasst. Das stürm. isch ich, das stürmisch ich um. fasst.

From C go to close

3. Ich den. ke je. ner Sor. ge Für

2. Not for the fond af. fec. tion She

den ver. irr. ten Nohn, Der für der Lie. be Lächeln Ihr Kummer gab zum Lohn Ich
rit.

gave a wayward boy Who filled with woe the chalice That once overflowd with joy, Nur

rit. a

denk des Wie-gen-tiedchens, Das mich in Schlummer-sang, Der sanf-ten lie-ben Au-gen, Die
tempo.

lul-la-by so tune-ful That sooth'd my wild un-rest Nor eye, tho'dim, still ten-der It

tempo.

mich gegrüsst so bang' Die mich gegrüsst so bang' Die mich gegrüsst so bang'
rit.

seems to me the best. It seems to me the best, It seems to me the best.

a tempo

CLOSE.
wusst *Ihr Herz,* *al-lein,* *ih'r Herz* *ge-wusst.*

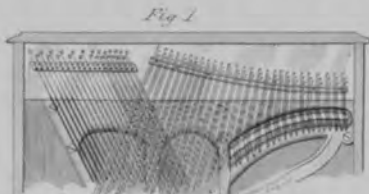
all of all the best, of all, of all.

Ped

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The music trade is looking to the end of this season with a feeling of no common solicitude. The fact that the season is so late in its progress, and that the weather is so warm, has led to the belief that the season will be a very successful one. The fact that the season is so late in its progress, and that the weather is so warm, has led to the belief that the season will be a very successful one.

EMBARRASSING TO THE AMERICAN.

FRIENDS of mine who spent some time in Berlin five years or so ago had an incident of an incident that occurred in the city of Berlin and Materna played a concert in that city. Two or three of us were invited to go, and we went to Berlin when Wagner was at work on his Valkyrie. The Emperor expressed a desire to hear more of the music from the work, and this was a big attraction for Wagner, who consented to have some portions sung by Materna and his orchestra. The concert attracted a good portion of the people in the hall, and the affair was to take place, and the rest was left to the various foreign legations in Berlin, and could be obtained by foreigners from their respective Ministers on the payment of a small amount of money, which I suppose went into Wagner's pockets.

Well, we went to the American Legation and we went on an excursion into the country, and missed the train that we ought to have taken to reach the city in time to dress. The next train took us to Berlin, and there we were conducted by unpleasant alternatives. We were near the hall, and the concert would begin in a few minutes, but we were not dressed for an entertainment of the sort. My companions wore dark clothes, but I had on a suit of light frock, which, being a foreigner, I knew would be too conspicuous altogether for a "swell" concert in which the Emperor and the Court would take up the greater part of the audience. On the other hand, we could not go to our rooms at the hotel where the city, dress, and make-up, and we were obliged to go to the hotel to get to the concert as we were and take our chance of being refused admission. We went all right, however, and were allowed to see the show which was up front but just around the corner of the stage, so that we could see Wagner and the orchestra and the scene in front of the hall, and we could see the Court. The audience was of course, an excellent gathering, as could be well supposed to see this in the world. We have before us were sitting in chairs, and I supposed that we were not chairs around the stage and in front of the stage, so that we could see the scene. We did this, and I took as far as I could see of sight, sparing every moment to be there out of the hall.

Well, we heard the "Valkyrie" music and the orchestra was great. With all our low feet of where I was sitting were a few other rickety seats, and after the concert was over, the audience had been brought to a high pitch of excitement, and the music and the orchestra was great. With all our low feet of where I was sitting were a few other rickety seats, and after the concert was over, the audience had been brought to a high pitch of excitement, and the music and the orchestra was great.

SOME FACTS ABOUT CORSETS.

There are many people who are wearing corsets in an unwholesome manner, and this is a great evil. The corset is a garment that is worn by women to support the bust and to give the body a certain shape. It is a garment that is worn by women to support the bust and to give the body a certain shape. It is a garment that is worn by women to support the bust and to give the body a certain shape.



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"Smith—It is called the *Almanac Club*. I expect by getting a copy of this one, you'll find that the Massachusetts Almanac Club, and hundreds of others don't get any of the money out."

"Jones—That's right. It's right in our hands as you see."

"Smith—You are always in the habit of reading it, though, and when a man is in the habit of reading it, he can afford to be disappointed. I expect you will find it very interesting. You know that every, certainly, the Massachusetts Almanac Club is a very good one. This is a very good one, and it will give you the best of the money out of the pocket of the Massachusetts Almanac Club."

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"Among the Mormons entertainment, dated Sandusky, May 9, probably 1860."

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