

A ROYAL SYMPHONY.

From London Press.

Everybody who knew Mr. Donibobas agreed that it was entirely his own fault that he had not achieved a distinguished position in the musical world. His musical gifts were beyond question. He was a perfect master of several instruments, had a profound knowledge of the theoretical branch of his art, and in addition to this, a man of wide reading and some literary power. Yet, at the age of fifty, he was engaged in a desperate struggle for existence. The reason was not difficult to discover. Mr. Donibobas held sandy views about the nature of art and the duties of an artist, which, however sublime in themselves, are conducive rather to popularity than to popularity or pecuniary profit. He had a constitutional horror of humbug in every shape, and an unfortunate facility in turning out his own opinions, in defiance of common sense and common sense. By these means he had ruined not only his own chances for life but brought him. He had fallen as a professor at a well known musical institution by the remorseless severity with which he kept his pupils at the ground-work of their art, and by refusing them to proceed to higher things. He had made himself impossible as a conductor by his resolute refusal to have anything to do with works which did not satisfy his high standards of artistic excellence. He had lost his post as musical director of one of the London orchestras by his forcible ouster on the part of two distinguished amateurs. In the natural course of things, therefore, Mr. Donibobas sank lower and lower in the world, until, at last, he was at last compelled to take a second refuge in a well-known musical institution, while his daughter Maggie—for by this time Mr. Donibobas was a widower—extracted what addition could be made to their scanty means out of a middle-class lodger.

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