

such a favourite to the utter banishment of all appeals to the heart and sentiment?

Let us glance at what there is in his songs to excite so much delight and enthusiasm. One of the most popular of them some time ago was "The German Band," in the course of five long verses we learn that the name of the faithless woman was Susannah, that she could knit, sing or dance, parley-voo-frans'ay, and, of course, play on the "pianner"; but with all these accomplishments she had an incurable passion for a man who blew a flageolet in the middle of a German band.

The comic song-writer and the comic singer, who are in many cases one and the same person, have taken a fancy to make fun of the name of the sacred city, and as one downward step in the path of impropriety tends to another, he is generally driven to rhyme it with "Methusalem." Nothing on earth beneath or in heaven above is sacred to the popular song-writer when he wants to adorn his lyrical tale with a rhyme.

A comic singer who is said to have made a fortune in singing "Slap-bang," introduced another song which he called "Costermonger Joe." He imitated the voice and manner of a London costermonger calling his wares in the streets, and at the end of each verse proudly invited the audience to say with him in chorus:

"I'm Costermonger Joe."

Think for a moment of a hall full of respectable people of both sexes, all declaring at the top of their voices that they were "Costermonger Joe."

Another famous song is "Jog along, Boys," and the singer tells his audience that he composed the chorus expressly for them, and begging them to join in. Perhaps in this may be found the answer to my query, "Whence comes the popularity of these absurd songs"? They all have choruses, in which the audience may join with some catch-line which catches the ear without penetrating to the understanding.

I have been told of a gentlemanly-looking youth at a first-class music hall in London singing about a man with a carpet bag; personating the character, the singer boasted of his rogueries, how he had swindled an hotel-keeper, and leav-

ing his carpet bag stuffed with bricks. When he is brought before the magistrate he tells that functionary "if there warn't such chaps as us there would be nothing for you to do." This retort was received with great applause.

This same young man sang a vulgar song which was hissed by two or three decent persons. On returning to the platform he had the impudence to rebuke them with the retort, "There are only two things that hiss, a goose and a serpent." As he had this so ready on his tongue I opine he must have been used to hissing.

Some of the best of our old popular songs contain silly lines and bad rhymes; and some of them—for example, "The Death of Nelson," are ungrammatical; but very many of the songs of the present day are destitute of sentiment, destitute of sense, destitute of humour. They are only tolerable because their vulgarly nonsensical words are smothered in pleasing music. We need not search far in order to discover that the public to whom they are addressed tolerate them because they have no choice.

In all matters of art the people are very easy-going. They are content to take what they can get. But that is not to say that the people cannot appreciate better things than they have. "A very good song and very well sung," is still the popular sentiment; and if the people are content with a very bad song very ill sung, it is simply because they have no choice.

H. M.

#### GOLF IN THE TYROL.

"Dear Pop."—Thus writes my only boy,  
Now traveling in Europe.  
"This weather brings me back to life,  
You see me now a 'cure up.'  
"Here every bit of air is fine,  
And pure and rarified;  
I'd like to have some more in mine,  
When I reach the other side.  
But the funny thing here round, methinks,  
Is the way that golf is spreading.  
The churches draw no more; the links  
Are now their lustre shedding,  
And every peasant takes it up.  
Each cow-herding Tyrolian  
Claims he can cross the Alps in less  
Strokes than the great Napoleon.

—CLIPS.