

Means of Rabbits Feet and Omens.

the cups like fortune tellers, to see something good in the store. If a leaves form in such fashion they leave an open path from the to the top of the cup. Every is lovely, and stocks are going. On the contrary, if the leaves themselves over the interior of the, the prospect is clouded and

ous women will sell out on a like this, and the one with the substantial nerve will watch the all the closer, because of the in the leaves, ready to sell slightest indication of weakness of the stocks.

seasoned speculator who is called by the others always carries in a inside pocket in her waist a silver ring. Ten years ago she at the Rector's street elevated. That day she made a lot of Then she knew that the little facsimile in silver of a leather tucked together, was responsible streak of luck.

is always with her and she is certain that the last ten years life have been the luckiest, w- cures, to her mascot. Rafferty always prides herself strength of mind and her super- to the rest of her sex. But even omits carrying a pocket piece for she has carried it until the mill- vorn off, and it has passed thru vicissitudes.

on it on a bet," she said, "the on being that the dollar staked be fresh from the mint. The I was lucky enough to win me that the bright dollar which to Washington for would be a ing to keep. So I have always it with me.

urse I have prospered. It help- I know. I had reversed, too. I went and had nothing left but a to get home and my lucky dol- that only showed that the was bringing me luck. If I had it, you see, I would have been a cent. I'll stick to the dollar,

eculator, a stern, serious, prac- king woman known as Mrs. has a copper cent which she contains magic power. Whea ket is dull or is going off and ts it to go up with a hurraa inds several yards of the tape- time. The New York Sun said last Tuesday: "Mrs. Eames has long cher- ished an honorable ambition to be a dramatic soprano. She now sings Alda and Tosca with equal passion. The same beauty of tone, perfect smooth- ness of emission, elegance of style and general polish are found in her treat- ments of the vocal parts of the two operas. It was difficult to believe in the despair of her Alda; it is equally hard to believe that the Tosca of her imagination would be so rude as to as- sault an unprotected male with a car- ying knife snatched from his own table. We are filled with painful astonishment when we observe her in what looks like an outburst of mere temper, and ask ourselves with Virgil: 'Tantaene animis coelestibus irae?'"

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## MUSIC'S REALM

Thanks to the liberality of Mr. Car- negie, writes a London correspondent, the Right Worshipful Co. of Musi- cians has established two music schol- arships in the Guildhall School of Music for British-born subjects of either sex under 18 years of age. The successful candidates will be able to choose their principal study, but they must go thru a complete course of training at the school extending over three years. The examination is fixed for the 14th inst., and all particulars can be obtained from F. C. Fenwick, 161 Berners-street, W. It is well to mention, however, that it is the avowed purpose of the musi- cians' company to encourage reading music at sight, and candidates who do not show distinct ability in this particu- lar will have small chance of passing the preliminary examination. Of the importance of being able to read quick- ly there can be no question, but I am not sure that the musicians' company is wise in laying such special stress upon natural aptitude in this particu- lar, as it is largely a mechanical fac- ulty, and does not in itself denote the musician's brain. Moreover, as the can- didates are to be under 18 years of age, I fancy males will be unfairly handi- capped, owing to the more complete mental development of girls at that age. At any rate, I feel inclined to believe that more girls than boys will pass this primary test.

"It is reported that the Hon. Mrs. Alfred Lyttelton and Lady Betty Bal- four are engaged in writing a comedy on the subject of the physical culture craze." Important, if true.

Mme. Emma Eames appeared as Tosca at the Metropolitan January 16. It was her first appearance in Puccini's opera this season. It will be remember- ed that her former attempt resulted in her withdrawal from the stage for a time. The New York Sun said last Tuesday: "Mrs. Eames has long cher- ished an honorable ambition to be a dramatic soprano. She now sings Alda and Tosca with equal passion. The same beauty of tone, perfect smooth- ness of emission, elegance of style and general polish are found in her treat- ments of the vocal parts of the two operas. It was difficult to believe in the despair of her Alda; it is equally hard to believe that the Tosca of her imagination would be so rude as to as- sault an unprotected male with a car- ying knife snatched from his own table. We are filled with painful astonishment when we observe her in what looks like an outburst of mere temper, and ask ourselves with Virgil: 'Tantaene animis coelestibus irae?'"

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Rain influence, and judge the prize. It is not ungallant to say that such audiences seldom call forth the full power of a great interpreter. Thus such a one is always the artist, whether he plays at a camp meeting or before the court of St. Petersburg, at a private concert or in Symphony Hall with the orchestra on Saturday night, 's true only in a measure. He will never do anything that is common or mean, but as he is necessarily keenly sensitive he is influenced more or less by his sur- roundings. There are few who in the presence of a swarm of peltinging wo- men, young, middle-aged and old will not give way a little toward sentiment- alism and play, perhaps uncon- sciously, "for the ladies." They know the sympathetic nature of such an au- dience; they are intoxicated by the fe- minine perfume and they may be par- doned for relaxing vigilance somewhat and for yielding to the temptation of giving pleasure to their hearers with comparatively little expenditure of vi- tal force on their own part. These ar- tistesses and of indisputable power, who could not be persuaded to give a concert for men only. If you wish to hear any interpreter at his best, hear him at night, and not in the afternoon.

Two poems, "Night" and "Day," by F. S. Converse, were performed for the first time at Boston, Mass., on Jan. 21. The Herald of that city says: The two poems by Mr. Converse were performed for the first time. Lines from Walt Whitman's "Leaves of Grass" serve as mottoes. Thus, "This is the hour, O Soul, thy free light into the wordless" expresses, Mr. Converse says, the mood which he has tried to create in his music. The motto for "Day" is "Day full blown and splendid—day of the im- mense sun, action, ambition, laughter." Such mottoes are of value in acquaint- ing the hearer with the mood of a com- poser, for night and day are terms that do not suggest inevitably the same thing to the men and the women in an audience or at large in the town. To Whitman himself the night meant var- ious things; he apostrophized it as "huge and thoughtful," and again, in one of his most famous passages, he imagined night as the great armistice: "I call to the earth and sea half-held by the night. . . . Night of the large few stars! Mad, naked summer night." "Day" is a term of individual applica- tion. To many it symbol is a factory whistle; but Whitman's line sums the matter up.

Put together the explanation given by the mottoes concerning the aesthet- ic contents of the music and the domi- nating thought of the pianist, and the result is this: the pieces seem as though they were an prelude and allegro, or nocture and allegro designed as a concert piece for piano and orchestra, and what should have been the control- ling factor, the transfiguration into tones of characterization of night and its symbolical reminders, was in the background. Perhaps it would have been better, then, if the mottoes that served as arguments had been omitted. "Night" and "Day" would have been enough, for after all, to go back to Walt Whitman, music is what awakes from you when you are reminded by the instruments.

The first of the poems is musically poetic. There is the nocturne charac- ter and there is the suggestion of the night that leads to contemplation. As a musical illustration of a phase of night it is successful; but this night of Mr. Converse is not so huge as it is thoughtful. There is no suggestion of the elemental shudder that oppresses when the winds are still and the stars are nearest; the shudder recalling the saying of the old philosopher that the earth itself is an animal; the stillness that hints at mysterious voices threat- ening to speak; nor is there the sug- gestion in this music of the infinite space peopled as in Mr. Wells' fantas- tical tale of the stolen body; nor is there soaring flight, tho the flight be: "free." But to express, or rather to suggest, "the psychological meaning" of night in music would require a composer of Whitman's sweep and thought.

As an allegro, the second poem is often interesting; but again the motto stands in the way and invites one to expect too much. The opening mea- sures are particularly effective. The world is awakening to activity, but after these measures the program fades away and the thought of a concert piece for piano and orchestra, a piece very episodic, without any cen- tral and controlling idea, such as domi- nates an entitled symphonic poem. There are pleasant pages; there are pages that are more than pleasant, but the music does not rivet the atten- tion of the hearer. This is not the al- legro of the world, the terrible allegro of daily life, with its ambitions, fail- ures, successes, laughter that is too often ironical or maniacal. As an al- legro for piano and orchestra it is episodically effective.

Religious Awakening in England. From The Church Eclectic. There are not wanting signs that we in England are on the eve of a great religious awakening, as the result of a profound revulsion of feeling against the worldliness and materialism that have for so long held baneful sway. A most remarkable wave of religious emotion is passing over Wales. The public houses are losing their trade, football clubs are experiencing a de- pression as profound as it is unwonted and meetings for prayer and praise are carried on by night as well as day.

Already the movement seems spreading to England, and there is much to confirm the views of those who for a long time past have been asserting that the time was laid, and that the spark alone was now needed to set the kingdom in a blaze. Nay! is it not even possible that we are on the verge of a world-wide revival? Such an event, at any rate, would only be in keeping with the teaching of history, which shows very plainly that it is just when materialism seems to be marching to its Austerlitz that it meets instead with its Sedan.

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Tertius Noble, the York organist, has produced a novelty written by himself, entitled "Gloria Domini," of which the correspondent of The Musical Times (Novello) gives the highest praise. He says, in effect, that the work is a musi- cal version of the Festival of the Dedication of Solomon's Temple, told in language selected from the Old Testa- ment and compiled by the Dean of Ely. When we learn that the choral writing is the strong feature of the cantata and that Mr. Noble's facility as a contrapuntist "has enabled him to give a most appropriate air of sumptu- ousness to the Psalms of Praise," by means of the melodies which he weaves around his scheme," the solo part, for there is only one, consisting of the words of Solomon, is allotted to the baritone in this instance, that baritone having been on this first occasion Mr. Ffrangcon Davies. It will be interest- ing to hear the work in London, for it has undoubtedly been a very great suc- cess in York, those interested in the matter having presented Tertius Noble and Ffrangcon Davies with handsome- ly bound copies of the score.

The most satisfactory spread of Elgar's work over the continent is re- marked upon by the current number of The Musical Times with natural pleasure and pride. At Mainz, at Rot- terdam, at Cologne, at Dusseldorf and at St. Petersburg and other places the critics have received his music with the utmost, and serious, enthusiasm. A Rotterdam paper, speaking of the performance of "The Apostles" (with regard to which Elgar declares that no one had more thoroughly realized his in- tention than Anton Verhey, and that he had never heard a finer interpreta- tion of the part of Judas than that given by H. Van Oort), says that "Ed- ward Elgar is a man of whom his countrymen and others outside of Eng- land expect that he will free the British national music from the foreign yoke under which it has for two cen- turies labored. For after hearing his compositions there is but one conclu- sion to be drawn, that he is a composer of distinct genius and originality." Anton Verhey, who is mentioned in the above, was the gentleman who under- took the enormous task of introducing "The Apostles" into Rotterdam. So the round of praise continues. Even in St. Petersburg a long notice, written by one of the best Russian critics, has nothing but praise and praise for this pioneer into the future. He declares that Elgar's variations show the exist- ence in England of a musician endow- ed with temperament, possessing great technical skill and one whose imagina- tion excels in creating genre pictures. It is satisfactory, indeed, to note such appreciation so far away.

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Already the movement seems spreading to England, and there is much to confirm the views of those who for a long time past have been asserting that the time was laid, and that the spark alone was now needed to set the kingdom in a blaze. Nay! is it not even possible that we are on the verge of a world-wide revival? Such an event, at any rate, would only be in keeping with the teaching of history, which shows very plainly that it is just when materialism seems to be marching to its Austerlitz that it meets instead with its Sedan.

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## THE ANCIENT BREAD AND BEER CHARITY

About a mile distant from the City of Winchester, the ancient capital of England, is the Hospital of St. Cross, where a curious charity is still kept up, which was founded by Henry de Blois, Bishop of Win- chester, in the year 1132.

This institution was established for hous- ing, clothing and feeding 13 poor men, "feeble and so reduced in strength that they can hardly support themselves with- out another's aid." In addition rooms were provided for chaplains, porters and attendants, also suitable apartments for the master. The 13 poor men on the foundation had a daily allowance of 3½ pounds of bread, a gallon and a half of beer, a mod- cum of mortel (a sort of egg-flip made with milk), and wastel bread. Twice a day, at dinner and at supper, flesh or fish was al- lowed, and dessert followed the former meal. It has been truly said the appetites of the fortunate 13 were certainly not stint- ed. In addition the charity provided food for 100 of the poorest men of good charac- ter in Winchester. Each man, it is record- ed, was allowed two messes of flesh or fish, according as the day was a fast or not, a loaf of bread and three quarts of beer; and what a man could not eat of his allowance he might take home with him. It is supposed that a lavish quantity was provided so that some might be left for the use of poor men's families. The beer provided in these remote times was very light and not of an intoxicating character.

The founder placed his hospital under the general jurisdiction of the Hospitallers of St. John of Jerusalem, an order which had been established in England in 1100, but the arrangement did not long survive its originator. Henry de Blois, as Bishop of Winchester, was succeeded in 1174 by Richard Twylyve, and he and the military knights disagreed over the administration of St. Cross. The second Henry was called upon to act as mediator in the quarrel, with the result that the hospitaliers re- tired, and the control passed into the hands of the bishop. Henry, who in gratitude for the control given to him, endowed dinners for another hundred men.

Scandals in the management were rife with William of Wykeham came to the episcopal throne in 1367, and he corrected the abuses. In 1400 Henry, Cardinal Beau- fort, thoroughly restored order, and greatly enriched the charity. Extensive enlarge- ments, and provisions were made for three nuns to attend to the sick when in the infirmary.

It had now attained a large measure of usefulness, and the name given to it was the "Almshouse of Noble Poverty," but the older and simpler title of St. Cross remains. Henry VIII., at the reformation, made no formal attack on this house, but it is said he considerably reduced its revenues. From the age of King Stephen to the days of King Edward VII. this charity has con- tinued, and still follows in many respects the regulations and aims of its founder. The residents have sunk to the original number of 13, the daily dinner to 200 poor men has ceased, but a tradition of it still survives in the wayfarer's dole—a slice of bread and a horn of ale is given to any- one who knocks at the porter's lodge and asks for it in reasonable hours.

When Emerson was in England he called at St. Cross and received the wayfarer's dole. He triumphantly related the circum- stance as a proof of the majestic stability of English institutions. When the present King of England was the Prince of Wales, he made application and obtained the dole; and when American visitors repair to the place they usually ask for the royal horn. You have only to ask and have, and no questions are put.

In the olden time these charities were by no means uncommon in England, but the one at St. Cross, Winchester, is the only one which survives. At Sprotborough, near Doncaster, in the days of yore, a similar charity existed to the one at Winchester. On a cross bearing a brass plate were the following lines:

"Whoso is hungry and lists well to eat,  
Dinner he shall have at Sprotborough for his meat;  
And for a drink of beer for a day  
His horse shall have both corn and hay,  
And none shall ask him when he goes  
away."

There are not wanting signs that we in England are on the eve of a great religious awakening, as the result of a profound revulsion of feeling against the worldliness and materialism that have for so long held baneful sway. A most remarkable wave of religious emotion is passing over Wales. The public houses are losing their trade, football clubs are experiencing a de- pression as profound as it is unwonted and meetings for prayer and praise are carried on by night as well as day.

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