

COMMON FAULTS IN PUPILS.

Prevalent Habits and Errors That Ought to Be Corrected by Teachers.

The pupil is usually unaware of his own mannerisms, such as swaying his body, beating time with his head and the like. It is the teacher's privilege and duty to correct these and similar curious habits. Venturing in to play a new piece, many pupils strike at the notes with no very definite idea of the clef, signature and time mark, the three fundamentally important things upon which success depends. The mariner starting on a voyage without chart, rudder and compass, three equally important things, would run constant risk of shipwreck. Many a pupil has found himself stranded in a region of flats when he should have been in sharps; has found himself moving in waves of six-eights, when the underlying current should have been in eight-eights. He who is wise makes careful and adequate preparation for his musical voyage before touching a note, says the Etude, authority for the following:

One of the most prevalent and distressing habits is that of striking the hands separately instead of together in double chords and octaves, and the same fault is frequently heard in passages of single notes where two hands should strike simultaneously. The incoming of the right hand a quarter or a half second after the left gives a peculiar effect to the music allowable and necessary in some passages of earnest or tender sentiment, but used unintentionally or with false judgment it is exasperating in the extreme to the sensitive ear. Why the right hand should follow the left in such manner is one of the mysteries, but the habit should be avoided at all cost.

A very natural tendency among pupils is one that is not confined to the lesson hours. There it is expected that more or less of nervousness will be felt by the pupil, who in his excitement will hurry the movement of his work. But even in practice hours anxiety may overthrow his balance and cause, especially in hard passages, the same hindering haste. Too much cannot be said in favor of slow, steady practice—it cures digital stammering and stumbling; it gives opportunity for accurate comprehension of the contents of the page for honest planning; it largely secures command of all one's faculties, so that improvement is sure and continuous.

The "Royal Baron of Beef."

The "royal baron of beef" for the Queen's Christmas dinner was cut from a prime Devon heifer bred and fed by Her Majesty at the Prince Consort's farm. In conformity with old English custom this cut of beef is always the piece de resistance at Victoria's table on Christmas Day. It weighed 160 pounds. It was roasted at the kitchen fire in the palace, and when cold was sent to Osborne. There, garnished with the royal arms and initials in shredded horseradish, it occupied a prominent place on the sideboard, together with the boar's head and the big game pie.

Fayal Lace.

Few ladies know that the beautiful lace known as Fayal lace is made from the fibres of leaves of the bitter aloe, a relative of the common century plant. This lace is manufactured by women, and the necessary skill is so rarely attained that there are but about twenty-five persons on the islands—the Azores—who can make it. The art needs to be practiced from childhood. In that respect it is like glass-blowing among men. The art cannot be acquired late in life—that is, the kind of glass-blowing practiced in manufactories of glass for commercial use.

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AN EXPLANATION.

Had You Been the Offender Would it
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"Why, look here, De Forhm, what are you doing in a smoking-jacket at an evening party?"

"Well, you see, my man put it in my valise instead of my Tuxedo, but I thought that people here would be too well bred to appear to notice anything peculiar in dress."—Harper's Bazar.

As a Fashion.



"Had the influenza? Why, of course we have, dear! We had it when it first came out—when Lady Pettigrew had it, and all that set, you know."

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