

other walks of the divine Art of Music—Woman's record as an exponent of the highest class of music—The queens of song in the opera—Here woman has reigned supreme since 1600 A.D.—Vittoria Archilei, Faustina Bordoin, and others—Madame Catalani—Mrs. Bilbington's career—Adelina Patti, Christine Nilsson, Albani—Women's work in Oratorio—Clara Novello, Madame Sainton-Dolby, and others—Rising stars—The long, unbroken line of songstresses for 300 years—Women as instrumentalists—Clara Schumann's place of honor—Violin-playing by women—Madame Norman Neruda, Camilla Urso—Teresina Tua, Fraulein Liebe, Nettie Carpenter, Nora Clench—Women in a brass band—The celebrated lady whistler—The harp as woman's instrument—Why it has not more prominence—Women as church organists—Women, as a rule, content to please by performance rather than composition—Women who have made reputation and money by their compositions—Claribel, Elizabeth Philp, Elizabeth Stirling, Miss Marcirone, Madame Sainton-Dolby, and Maude Valerie—Madame Schumann and Madame Garcia—Woman's influence on the minds of great composers—What woman can and should do in the more private walks of life—Study while you can, and do not give up your music because you cease to take lessons—Girls who neglect their studies as soon as they get a husband—The sweet influence of home music—Woman's duty in keeping the home musical—"Let the children sing"—The national music of the Germans—Children who hear and take part in music—People who might be musical, but are not—Women have no right to give up music—Cultivate a taste for good music—The range of good music so large, there is no excuse for silly, vapid music—Study the languages—Sing what you sing with feeling—Students of music who intend to become teachers—Women as conductors in concerted music—Lady Folkestone's large orchestra in old London—Woman's work in church music—Woman's future in the realm of music page 79

CHAPTER VII.

WOMAN IN LITERATURE.

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