

opportunity has thus been afforded of testing its applicability to other countries. It consists in the adoption of what is known as the zone-tariff system—the rates by which are fixed, not according to the number of miles travelled, but according to the number of zones traversed by the passenger. The capital, Buda-Pesth, being regarded as the centre, the whole Hungarian series of railroads is divided into fourteen zones. The first of these stretches of distance comprises all the stations within 25 kilometers (the kilometer being about five-eighths of a mile) of the centre; the second, those between 25 and 40; the third, between 40 and 55—each zone after the first up to the twelfth being 15 kilometers from its predecessor. The twelfth and thirteenth zones have each an extension of 25 kilometers, and the fourteenth includes all stations that are upwards of 225 kilometers (141 miles) from the capital. For the first two zones the tickets are classed as local but from the third onwards the zone nomenclature is used—tickets being sold by zones and being good for all points within the zone to which they apply. For the three classes of fares the rates are 20, 16 and 10 cents a zone. Up to the twelfth zone, the fare is ascertained by multiplying any of these rates by the zone number. For stations in the thirteenth zone, the fare is fourteen times the normal rate per zone, and in the fourteenth (which comprises all stations of more than 140 miles distance from the capital) the fare is sixteen times the unit rate. The fares for all stations in this last zone are \$3.20, \$2.32 and \$1.60 for the first, second and third classes, respectively. The greatest distance that can be travelled for these sums is 731 kilometers (456 miles) more than the distance from Fredericton to Montreal, or from Montreal to Sudbury. The rate is lower than anywhere as yet known on this continent. Compared with the former Hungarian rates, the reduction is enormous, and, as the baggage rates have undergone a corresponding reduction, the object—the increase of the traffic—has been amply assured. The ticket regulations are most simple, railroad tickets being purchasable at the post offices, hotels tobacco stores and other places of public resort.

There are individuals who go through the world with the impression that the great mass of people only await the chance to cheat them. Persons of this suspicious temperament cling zealously to certain traditional notions as to the almost inevitable dishonesty of certain classes of professional and business men. As for politicians, the idea that they could be actuated by any honorable ambition to serve their fellowmen and to advance the welfare and prestige of their native land never seems to enter the heads of these doubters of their kind. It seems to us that one of the most marked characteristics of the present age is the growing faith of the vast expansion of business of every kind in every direction, and though it is sometimes misplaced, the cases of betrayed trust are extremely few compared with the totality of business transactions. In an instructive article in the last *Cosmopolitan*, Mr. Henry Clews, discussing "The Ethics of Wall street," says that probably no great institution is so persistently misrepresented as that which is known by the singular name just mentioned. After some glances at the past, with a view to showing the unreasonableness of the assertion in favour of the class that he defends: "There is no class of business men upon the face of the globe among whom honour and integrity count for more or are more highly honoured than among the men of Wall street, and nowhere are they more highly rewarded than there. Rarely does a man who has received his training from early youth in the street ever go wrong. Day by day he hears the brokers and operators speak of the honest men of the street and with unmitigated scorn of those whom they believe to be the reverse. As a consequence he naturally strives to gain a like honorable reputation and generally succeeds. Now and then at rare intervals there arises a Ferdinand Ward, who is an ex-

ception. But such men would be swindlers and thieves had they been immured from youth to manhood within the walls of monasteries and inculcated with all the virtuous maxims of the saints." Mr. Clews's style is faulty, but his testimony is valuable as tending to remove that absurd and sweeping disbelief in their fellowmen, which some persons cherish as a sort of wisdom.

### MUSICAL DEVELOPMENT.

At some points the lowest barbarism and the highest civilization come into contact. There is no nation or tribe, however savage, that does not give expression to sentiment and emotion by something that passes for music. The art of music is cultivated by the most advanced communities of our day, as it was by Egyptian, Hebrew, Greek and Roman in the past. Whether accompanied by dance or symbolic gesture, whether with or without significant words, as magic rite or religious ceremony, as simple outburst of joy or sorrow, exultation, warning or defiance, some form of measured sound, vocal or instrumental, has been practised in all ages, among all races of mankind. Some branches of the human family have, it is true, been peculiarly distinguished by musical gifts, while others have been slow in musical development. Again, some nations excel in one style, others in its opposite, and each country has its own idiosyncrasy. What pleases and touches the German may not affect the Frenchman, while the taste of the latter may offend the Englishman. But, notwithstanding these sympathies and antipathies, it will be generally admitted that, in music as in other arts, there must be a standard of excellence, apart from local or traditional leanings, and that some communities come nearer to that standard than others. As to what that standard should be there is, of course, much diversity of opinion, but there is enough of agreement among the arbiters of musical taste to enable one to ascertain within what limits it may be found. It is, indeed, with music very much as it is with literature, which may be traced back, perhaps, to the same rude origin—the choral song of the tribe or clan. Everyone likes best the books of his own tongue, and loves to hear the ballads that exalt the heroism or bewail the misfortunes of his own people. But he need not allow that preference to blind him as to their place in literature. He must admit that the finished productions of the masters of style take precedence of what charms his ear and touches his heart. It is the same with painting. We may delight in a simple landscape by reason of its associations and suggestiveness. But we are not obliged, on that account, to consider it a masterpiece. In like manner, it would be sheer folly, because we are enraptured with some simple lay that touches chords of emotion far down in our hearts—too deep for tears, as the poet says—to make our favourite a criterion for the adjudication of merit. The same rule holds good when we come to survey the musical productions of different nations. Naturally, we are most attracted to that of our own country and kinsmen, which has, it may be, a subtle, penetrating influence which, if we hearken to emotion alone, we cannot cast off. For an Englishman, composing music, cannot, even by taking thought, divest himself of that clinging sympathy with English scenes and habits, and modes of thought, which is in his blood and works upon him unconsciously even while he thinks he is imitating some admired foreign master. English, however, may comprise elements that conflict—for, as we need hardly say, the British is a composite race. If we include the whole United Kingdom, we have some very divergent characteristics to take account of, and these characteristics enter very clearly into the music of the "three kingdoms." The Welsh, the Highland Scotch, the Lowland, the Irish, and all the varieties from Cornwall to Cumberland, make up a whole which is very far from being homogeneous. Ferguson, the architect, Matthew Arnold and Prof. Morley would, indeed, have us believe that whatever is really good in English art (music included)

is of Celtic origin. But with that sweeping judgment no person who bethinks him of what the Teutonic and Scandinavian races have done for art (including music) can ignore those elements in the making of artistic England.

Crossing the Atlantic, we have a Greater Britain, which, in spite of the political schism, may, as to its musical development, be considered as one grand community—a community modified, for better or worse, by many accessions from other nations. The German element in the national life and growth of the United States, and the French portion of the population of the Dominion are the main European additions to the British stock in North America. But (still looking to its musical evolution) there is another element, larger in distinct existence than either the Latin or Teutonic quota, and that is the African. That it has affected the growth of American music few will think of denying. As for us in Canada, being Americans and still British, we have shared in the influences that have guided the progress of music both in England and in the United States. In both countries much has been done to popularize music, and in recent years a beginning has been made in the way of making provision for the higher musical training.

It would be an interesting study for a qualified writer who had access to sources of information to inquire into the nature of the religious and social music that prevailed across the border during the colonial period. The solemn old hymn-tunes that the Puritans brought over the ocean with them have not yet entirely died out in some of the old-fashioned rural districts. Something had been done in the formation of church choirs before the Republic was born, but it was not till the 18th century was nearly expired that any marked improvement was attempted. The singing school was instituted even before the Revolution, but it was not till 1815 that the Boston Handel and Haydn society was created. From that time forward European singers and music teachers found it worth their while to seek the New World. Italian opera was introduced in 1825, the company being the elder Garcia's, the opera Rossini's "Il Barbiere," and one of the artistes the famous Malibran. From that date onward this continent has shared in the musical life of the Old World. Handel's "Messiah" had been produced as early as 1818. Nearly thirty years later the first great musical festival deemed worthy of the name took place in Boston. The third of a century that has since elapsed has witnessed a really marked growth in popular enthusiasm and a corresponding improvement in taste in the selecter circles of music-lovers. Canada's share in that progress we can only indicate in general terms. Canadians have taken leading parts in most of the great continental movements, one of our compatriots, for instance, having been president of the Music Teachers' National Association, and the most famous prima donna that America ever produced being of Canadian birth. There is not one of our cities that has not made scope for its aspirations after musical excellence by the formation of philharmonic societies, choirs, clubs, music teachers institutes and other organizations of kindred aim. In musical education the progress has been very real, provision for training of the higher class having largely increased. In church music the change effected during the last thirty years has been extraordinary—a good choir now being deemed only second in importance to an able pastor and preacher. The style of instrument has improved at a corresponding rate, little less than a revolution having been achieved in organ-building and piano manufacture. Two Canadian universities confer degrees in music. Concerts and festivals attract audiences at once large and cultivated, and there is an undoubted improvement in the taste of the educated classes. But the status that we have reached is but the starting-point for a higher development, and we hope (as this is one of the subjects to which we purpose devoting special attention in the future) to be able to record still further advances in an art proficiency in which is not the least trustworthy gauge of a nation's intellectual, moral and æsthetic progress.