

OLDEN TIME MANNERS.



NTIL about the year 1650 all the barbers in France and most other countries of Europe practised the art of surgery. In dark and dirty shops they shaved and bleb, cut hair and applied cupping glasses, opened tumours, and performed surgical operations still more difficult and dangerous. They were despised as labourers, as everyone was despised who made a practical application of his knowledge in the form of a trade regularly followed. As a class they were much liked by the common people, who applied to them for all ordinary medical service, but as society became more refined, and consequently more exacting in respect to neatness, it became necessary to separate the care of the hair and beard from the treatment of diseases, not only because the association of the two professions was often repugnant in itself, but there was great danger of the transmission of diseases. Louis XIII. first ordered the separation of the two professions, directing that the barbers should confine themselves to the hair and beard and operations incidental thereto, but the shavers and hair-cutters appealing to Parliament the matter dragged on for nearly forty years, and was not definitely decided until the issue of an edict by Louis XIV. in 1673. As a French writer remarks, this was none too soon, it being absolutely necessary that there should be a trade whose business it should be to care for the general neatness of the public.

At this epoch the Parisians, and much more the inhabitants of the other cities of France, had almost lost the habit of cleansing the face and hands with water, to say nothing of other parts of the body. In the dark ages it had not been quite so bad, there remaining in Gaul something of the Roman custom of bathing, which gradually disappeared, owing to the opposition of the monks and clergy. An ecclesiastical work published in 1760 declares that the use of the bath is only to be regarded as a necessity, never as a luxury. So filthy were the monks of the fifteenth century that they put to flight the beggars at their gates if the wind happened to blow from the direction of the monastery. Nuns of the same epoch and later were no better provided for, as we learn from the experience of a noble lady, who, being a temporary inmate of a convent, and having demanded a foot-bath, was refused by the superior, the luxury being unheard of within those walls. In default of other appliance she made use of an old trunk, with no other result than to produce a general inundation of the sacred edifices.

In 1292 there were twenty-six public baths in Paris, then a small city. Bath tubs were common in private houses at the same epoch, made usually in the form of a half hoghead, the use of metals for the purpose being unknown. Wash basins were also familiar objects in the palaces of kings and in the castles of the nobility. There were bath tubs at the barber's shops, used indiscriminately, as it would appear, by the well and sick, a circumstance that helped to render neatness unpopular, and keep the people from visiting them. Therefore, the public baths being discontinued for want of patronage, and those at the barber's shops feared for sanitary reasons, the practice of bathing, common to a certain class in the dark and the early part of the middle ages, disappeared. Having ceased to bathe the person, the hands and face became equally neglected, the application of water once a week being considered sufficient among the nobility, and once a month, or not at all among the burgeses and the common people. In one of her dialogues Margaret of Navarre, author of the 'Decameron,' says to an imaginary lover: 'Look at these beautiful hands. I have not washed them for a week, but I will wager they are cleaner than yours.' It was some two hundred years later that the eccentric Lady Mary Wortley, friend of Horace Walpole, made a reply quite as characteristic to some one who remarked that her hands were not as clean as they might be.—'Si vous voyiez mes pie ts.'

The habit of bathing was less common in England in the time of Queen Elizabeth than in France, whence it appears at this epoch to have almost disappeared. The virgin Queen insisted that the gentlemen and ladies of her court should be magnificently dressed, but their fine apparel often covered persons that were repulsive. Bath tubs were not common in the castles of the nobility, and they would not have been much used if they had been. Henry IV., who was Elizabeth's contemporary, was as careless of his extremities as Lady Mary, if the Protestant d'Aubigny is to be believed; but if this testimony is not sufficient we have that of another writer of the epoch, who alleges that the King was once told by a lady of his court that 'he smelt like a dead horse.'

The generations that succeeded did not practise this cardinal virtue much more efficiently, but outraged neatness revenged itself in sending swarms of parasites to torment the human race. Methods of killing fleas and other animal-

culæ that infest the human body, formed one of the principal features of the handbooks published in France during some hundreds of years. Recipes were given for ointments to be used as insecticides, which were the germ of all the cosmetics, pastes, essences and perfumes which have from that day to this been among the most essential elements of a lady's toilet.

The range for these toilet appliances was at its height at the commencement of the reign of Louis XIV. If at this epoch there was a festival given at the Louvre, noblemen and grand dames, reeking with the accumulated nastiness of weeks of abstinence from water, but arrayed in silks and satins, and covered with pastes, perfumes and precious stones, came on horseback to the palace, the wife on a pillion behind her husband. Then they seated themselves at table, and, using a knife now and then (the fork had not yet come into general use), thrust the food into their mouths with their hands, making such constant use of the napkin that it was necessary to change it with every course. The use of the handkerchief was not then determined, and it was permitted to *se moucher* at table, but always with the left hand, the right hand being needed to convey the food to the mouth.

In 1640 a book called 'The Laws of Gallantry' appeared in Paris, suggesting among other things that it would be well to go once in a while to the baths, and to wash the

THE STUDY OF ORCHESTRATION.

WHATEVER may be claimed for the merits of orchestration of the modern school of music, it must be said that much of the simplicity (and, therefore, beauty) of the orchestral work of Bach, Beethoven and Mozart has been lost to music, so to speak. The manner in which the brass is used, for instance, in a score of the old masters and in a score of one of the more modern masters differs greatly. Simplicity in one of the most difficult things to obtain in art, and simplicity in orchestration is something very much to be sought after as maintaining one of the truest principles of musical art. It is true that a master of orchestral writing is given a poetic license, or rather assumes that license to introduce effects which the critic may decide as being beyond the bounds of true art. Berlioz may be said to have used *bizarre* effects which have at times over-coloured what, without the redundancy of instrumentation, was beautiful art work. The orchestral instruments are capable of a very extensive and what might be called flexible use in music. The combinations which may be made with them in a score are almost innumerable.

After the composer has become familiar with the technical use of the various instruments, their combination in a score for artistic purposes becomes largely a matter of æsthetic taste; a taste which is likely to be practically exercised according to the quality and extent of his natural endowments. Every eminent orchestral composer exhibits a style peculiarly his own, and may be recognised by that style, as a rule, just as the worker in literature may be recognised in his production by his style. The tendency to overcrowd, or in other words to over colour, his score is one of the most marked faults of the young composer, because to secure a rare effect with scant means is one of the tests of musical genius; or, for that matter, of genius of any description. The student of music may diligently acquire a practical knowledge of counterpoint and orchestration; but to use this knowledge in practical musical composition is quite another thing, and demands of him the exercise of innate poetic conception, if he has any. The student may be gifted to acquire a knowledge of the analytical side of music, for which he will possess a large portion of the actual technical knowledge of the composer; but the synthetical side of the art requires a different set of faculties or gifts, going to prove the generally accepted fact that an individual may acquire a theoretical and practical knowledge of music without being at all gifted as a composer. The faculty, therefore, of artistic orchestration is a natural as well as an acquired gift in the musician.

The more the student studies, the more he will become convinced that the innovations introduced in orchestral writing by many modern composers are of questionable value to musical art, and are the best examples of the idiosyncrasies of musical genius rather than their rules, if genius may be said to be bound by rules. The scores of Wagner are the last which should be taken as models by the young student of orchestral composition. Not that they do not exhibit great musical genius and a strongly marked intellectuality, but because they are to a great extent the unique productions of a colossal individuality which was a 'law unto itself.' Few can doubt Wagner's genius as a musician; but, at least to the young student, his musical fancies, while they are the work of genius (as all genius is given to more or less fancy) are not likely to serve as a model in pure, exact, and delicate orchestration. We, of course, set no limit to the study of Wagner's scores on the part of the advanced musician; but the young student had better leave them for his most advanced studies.

The study of orchestration presupposes a knowledge on the part of the student of harmony, counterpoint, canon, and fugue. His first exercises after he has learnt the compass and qualities of the instruments should be in writing for the strings alone, then for the family of wood wind instruments, and lastly for the brass. After he has become familiar with these three groups of instruments separately, he must learn to combine them. Then he is fairly launched on the practical study of orchestration, with its many difficulties, contradictions, and discouragements. He will find it by no means easy work, but diligent and systematic study will vanquish many of the difficulties. It will be best for him to confine himself strictly to rules, and not to attempt early in his career any colouring or combination of instruments which is not governed by the plain, simple rules of orchestration. He needs to be particular not to employ the brasses too freely, as they are likely to destroy the effect of the strings and reed instruments. It is also necessary to avoid the mistake which young orchestral writers are likely to fall into, of writing outside of the possible compass of the instruments. He will, of course, learn by means of his mistakes, and he will be liable to make many mistakes before he acquires a fair amount of knowledge of practical orchestration.



THE DAM.
PICTON BOROUGH WATERWORKS.—SEE PRECEDING PAGE.

hands at least once a day. The face, it is added, should be washed almost as often, the cheeks should be shaved, and at intervals it would not be a bad thing to wash the head. When society had arrived at such a degree of refinement that it seemed desirable to wash the face almost every day, it began to see that it was not a very sensible thing to be shaved or have the hair dressed by a barber who lanced ulcers, dressed wounds, and performed other common acts of surgery. So the barber's duties became a trade apart, and the surgeon's duties a nobler profession.

For generations after it became a sort of habit to wash the hands and face. Water was rather tolerated than loved and was used sparingly. Most of the people confined themselves to the use for the morning toilet of perfumed alcohol, applied to the face with a cotton ball or sponge. Throughout the middle ages and down to a date not long preceding the French Revolution, neatness was supposed to be a virtue appealing only to the eyes. If the principal garments and shoes were reasonably clean, one did not trouble himself greatly about what they might conceal. A manual of politeness published in the seventeenth century says one should keep the head, teeth, eyes and hands clean, and the feet sufficiently so not to 'faire mal au cœur à ceux avec nous conversans.'

'ORB' CORRUGATED IRON is the best iron manufactured it has no equal.—ADVT.