

practice is left entirely out of consideration the fact still remains that crime, as judged by the growth of the prison and the reformatory and industrial school population, has become more prevalent in the last two decades." The writer again tells us that the growth by leaps and bounds of the police force, at an enormous cost to the country also proves the truth of his conclusions. "In short, police statistics are a striking confirmation of prison statistics, and the statistics of trials; and all of them point with singular unanimity to the conclusion that crime, during the last thirty years, for which we possess official returns, has not decreased in gravity, and has been steadily developing in magnitude." The writer accounts for this serious state of things by the increased concentration of the people in cities.

CHURCH MUSIC. Now that the reform of Church music, and the introduction of a different style of singing into choirs is a topic of the times, some details as to the music performed during Holy Week in the Church of Saint-Gervais at Paris, as given by a writer in the *Revue Des Deux Mondes* for May 1, may be of interest to our readers. The writer tells us that the works he heard belonged, for the most part, to the great Italian school of the 16th century, of which Palestrina is generally known as the chief representative. Among this school, he says, we do not find what we know to-day as melody. But of this the definition he gives strikes us as too good in the original for translation. It runs as follows:—*C'est-à-dire une phrase définie rythmés et chantante, une suite et comme une ligne de sons, divisible en périodes régulières et presque symétriques, parfaitement séparable des autres parties qui l'accompagnent, quelque chose, par exemple, comme le Vais che sapete de Mozart.*—There is nothing of this, the writer says in the Church music of the 16th century. In a Mass of Palestrina, a response of Vittoria, the "Crucifixus" of Lotti—three names which include nearly two centuries—all the parts at once sing and accompany, all are equal in importance and expression. There is hardly ever a prominence of phrase or voice, but a general effect of several voices co-operating in harmonious chords. The rhythm, any more than the melody, is not very marked, because it is always uniform; the movement of a piece, quick or slow, once fixed, there is seldom any change in the time. Even Bach, we are told, appears a melodist in comparison with his predecessors.—Palestrina, explains the writer, found church music confused and profaned. Popes and Councils were troubled because of it, but he came down from the Sabine hills, and in 1565 the Mass of Pope Marcellus, as it is called, saved religious art. The writer goes on to explain that the music in question was particularly suited to the spirit of the time, when a reaction against the Renaissance had set in. Music, he says, accommodated itself more easily than the other arts to the penitential frame of mind.—But what, asks the writer, gives this music a character so profoundly religious? Its nature first, he answers, and then the conditions in which it is performed. Exclusively vocal, no instrument, not even the organ, accompanies it. And, then, the acoustic properties of the naves are only suitable to song. At Saint-Gervais, he says, the singers were invisible, as they ought to be in rendering this music, and from a high loft their songs came slowly down. The chords, uninterruptedly linked together, floated in the atmosphere like light veils, or, rather, seemed the atmosphere itself, for harmony only was breathed; and the great sorrowful words continually returned. "Crucifixus" repeated with poignant anguish a motet of Antonio Lotti. Truly, he adds, the funeral march of the "Heroic Symphony" and that of the "Twilight of the Gods" do not spread abroad more sadness or a sadness more noble, more sacred, or more divine than the three responses of Vittoria performed on Holy Thursday,—this Vittoria, who was not known, revealed himself as a master, equal to Palestrina in purity of harmony, surpassing him, perhaps, by the intensity of feeling, by the more pathetic interpretation of the words. Some people, he tells us, found the beauty of this music of mourning and distress monotonous. Alas! what is more monotonous, he asks, than our grief and our groaning? All these old masters, they said, are too much alike. They all sing the same. Agreed; but do we not all weep and pray the same? Religious art, besides, is never so grand as when it is impersonal—that is to say, universal, as in the cathedrals, or in the songs we have just heard. The writer's conclusion is this:—As there is only one word which answers perfectly to a thought, there is, perhaps, also only one form, and that form, in music, for Christian thought is, I believe, that of the Allegris and the Palestrinas

M. KOWALSKI, the eminent pianist who visited New Zealand last year, is contributing to the *Courrier Australien*, a new French paper published in Sydney, a series of articles on his tour in this Colony. M. Kowalski reserves all rights. We must not, therefore, quote from what he says in his particular tongue. But when he takes to the use of the Queen's English it is a different thing. We borrow the following passage without scruple. It relates to Mr W. H. Poole, the manager of the company, and for whose bass voice and prodigious

memory M. Kowalski vouches. The writer says that everywhere they went in Auckland Mr Poole took part in such a dialogue as that he reports:—"How are you, old Dad?" "Very well, and you, my boy?" "Do you remember me. . . . Robinson? Cambridge, B.A., 1865." ". . . . What Robinson?" says Mr W. H. Poole, "J. F. . . . P. P. . . . or M. E. W. . . ." "Not one of those, but T. G. C. Robinson, junior, now M. D. F. E." "Oh, perfectly well," ejaculates Mr Poole. "You. . . . wait. . . . a bit. . . . of course, T. G. C. . . . the football champion. . . . have you recovered of that wound to your foot which occurred in the contest with the Lancashire team. . . . When Miss D. . . . lamenting on your sad accident, amidst her tears was saying: "Oh, poor fellow! . . . what a misfortune. . . . one of my best waltzing partners—"" But, to explain all this, we find that, after all, we must intringe M. Kowalski's rights. We, however, give the translation for what it is worth. It shall be as inexact as possible. The reason for all this, explains M. Kowalski, is that Mr W. H. Poole sang in the University chapel at Cambridge for 33 years, and that all the students of that period are familiar with his face. "How are you, old Dad? *Je tenais à relater cette particularité, bien anglaise, que se reproduira durant toute notre tournée en Nouvelle-Zélande.*" But the moral is interrogative. Do all students become graduates? Do not all graduates find openings in the learned professions at Home? Or how comes it that so many are adrift on the colonial tide? This we should like to see answered in the interests of the higher education. But then, of course, we have heard of the Senior Wrangler who swore at his bullocks in Greek.

Labour Notes.

THE manifesto issued in reply to the directors by the Broken Hill strikers states the case of the men very strongly. Provision was made in the documents drawn up in 1889 and 1890 for terminating the agreement, and the men pertinently ask why the directors, supposing them to have good and sufficient cause for the course adopted by them, refuse to submit the matter to the arbitration agreed on—especially since a judge of the Supreme Court was to be appointed umpire. The miners had asked for information respecting the scheme of contract proposed—expressing themselves at the same time as willing to abide by the arbitration agreed on—but the reply given them was evasive and insulting. They, however, again asked that the question should be referred to arbitration, but were curtly met by a warning that the agreement would be terminated by the companies on July 30. The men characterise as absurd the statement that the mines are not able to pay. For every £100 paid for material and labour, they say, £200 has been paid the shareholders. They repudiate the charge that a fair share of work was not being done. "We claim and can prove," they say, "that the miner works harder and does more work in Broken Hill than elsewhere; the output and men employed will prove it. Let that be published, and the eyes of the shareholders will be opened." They charge the directors with a systematic attempt from the beginning to evade the agreement. They further charge the directors and managers with forcing on a strike to cover bad management, and give a very deplorable account of the condition of the mines. They conclude as follows:—"The workers only desire fair and honest treatment at the hands of the directors, and they can only again reiterate that they are prepared to submit the matter in dispute to a board of arbitration with any unprejudiced man as umpire; and whether the award is in their favour or against them, they are prepared to abide loyally by the result."

Apropos of the struggle at Broken Hill, and the determination of the men there to keep up the rate of wages—already by no means extravagant—rather the contrary, in fact, everything considered, the following passage from Professor Thorold Rogers seems to the point:—"Employers will get labour cheap if they can; it is the business of the State to prevent them getting it so cheaply that they imperil the future of the race by the process; and it is the business of particular crafts of workmen to sell their labour at as good a price as they can. They never have ruined, and they never will ruin, the capitalist employer by the process, for they may be trusted not to ruin themselves, since they are quite as acute as their employers in discerning what price the market will bear." This last statement seems to receive a proof in the calculation made by the men at Broken Hill as to the profits of the shareholders.

Nothing, again, more conclusively shows the necessity for the appointment by law of boards of conciliation than this trouble at Broken Hill. The manner in which the directors have departed without scruple from their agreement proves the imperfect protection afforded to workmen by agreements that are not legally binding. If any settlement of this difficult and pressing question is to be arrived at by means of such agreements, neither party must be at

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