

really essential elements of juridical science. Many erroneous ideas, which are now known to have retarded progress in the West, but which owed their existence there to certain historical events, must be avoided. Thus the five principles of contract can be explained without resorting to the doctrines of Causa or Consideration which the lawyers of France and England unnecessarily introduced, and which they have since tried to abandon.

After some further discussion of the lines along which true progress should take place, and of the outstanding blemishes of present arrangements, such as the official status of judges, the non-judicial character of the duties of the Minister of Justice and the Presidents of the Courts, and so on, Mr. Masujima concluded in these words:—If the above sketch gives the result of twenty years' busy legislation, it ought to be enough to undeceive and bring to their senses those Japanese who boast that Japan has done in twenty years what it took Western nations half as many centuries to achieve.

The CHAIRMAN said that the Society might well congratulate itself on having had presented to it the very interesting paper, parts of which had just been read. Personally he regretted exceedingly that the indisposition of Mr. Hannen had deprived the meeting of a legal chairman able to thoroughly appreciate the many points touched on by Mr. Masujima. With Mr. Masujima's position, if he understood it right, he had strong sympathy. The wish was that Japan might develop a national system of law, using foreign systems to assist that development; and the belief was that of all such foreign systems English Law was best suited to give the needed assistance. He should like to ask Mr. Masujima what in his opinion would be the effect of the new Codes on the administration of justice. Would the new Codes retard development in any way? In regard to the separation of the Bench and the Bar he was quite at one with the author of the paper; but that, again, might be simply the result of English prejudice.

Mr. MASUJIMA said in reply:—The question of the Codes is a very mixed one. The practical objection is that they won't help the administration of justice. The provisions of the Codes are excessively minute, describing customs and conditions that not only are not found in our present codes of law but are quite foreign to the whole form in which the Japanese mind is moulded. To follow out these provisions will require a complete subversion of the basis of Japanese Society; this indeed is the great objection to them. So minutely is the law laid down that it almost seems as if it were so done for the sake of our poor ignorant judges, who in their perplexity over some question may haply always find something bearing upon it, however indirectly.

Mr. DENING thought that Mr. Masujima's broad objection to the New Codes was that, being based on Western usages and habits of thought, they contained much that was inapplicable to Japanese social conditions, and settled many things that might better have been left open. No body of rules was ever framed that could suit even similar societies in different circumstances. In education, in social life, in forms of government, the same difficulty has been felt, and is more keenly felt than ever in Japan. Wholesale importation of Western ideas is inadvisable. Western nations cannot, after all, claim superiority in everything; and it was a mistake to think that Japan must submit to changes whether or not they were alien to her customs, her history, and her habits of thought.

There being no further discussion, the Chairman drew attention to a circular which the Corresponding Secretary had received intimating that an attempt was being made to resuscitate the *Oriental Translation Fund*. The intention was, in the first instance, to collect the names of gentlemen willing to become either life or annual members; and if sufficient support was obtained, the society would be properly organised. During the 50 years of its previous existence, the Society published fully 70 translations of valuable works from Persian, Arabic, Sanscrit, Chinese, Japanese, etc. Intending subscribers to the new Fund are requested to address communications to F. F. Arbutnot, 18, Park Lane, Piccadilly, London.

Copies of Messrs. Kelly and Walsh's new Index to the papers published in the Society's Transactions were presented to the members present; and it was intimated that any member would receive a copy on applying to the Corresponding Secretary. The meeting then adjourned.

THE IMPERIAL SCHOOL OF MUSIC IN TOKYO.

BY PROFESSOR A. TERSCHAK.

History judges the culture of a nation by the number of its men of art and science.

Before the idea of polytechnic schools had been awakened in Europe, Japan already stood in the full bloom of her art industry. This is attested by the famous silk and crêpe fabrics, her Satsuma vases with their gorgeous designs, and the dazzling colour-effects in gold on white background; her industry in lacquer-work, which is so universally admired; and not less by her splendid alloyage of the precious metal with iron, which even imparts colour to them; the magnificent works in relief—gold, silver, or bronze on iron—were all objects perfect in form which compelled the admiration of the beholder, which was the easier in that these articles of industry gave the impression not only of completeness, but of artistic perfection.

The glorious time has not yet passed. She exists to-day, and many works have been brought to a head in which the people of Japan will always remain unrivalled, if only they do not forsake the traditional characteristics of their productions, or risk themselves on the dangerous ground of mere imitation. Intelligence, good taste, and fine artistic feeling speak out of everything which the eye sees.

In contrast to this toiling and struggling in the region of Art-industry, the most beautiful, yet most fugitive of all arts, music, stood forsaken and half-forgotten in the background, for "as the old ones sing the young twitter." Nothing touched it. Conservatism hindered all further development, as was the case with the Persians and Arabians. These noble people, with whom all branches of arts and sciences, such as mathematics, astronomy, physics, medicine, poetry, etc., were highly cultivated and of great prominence, hindered the greatest Persian mathematician, Al-Farabi, from attaining in music also that excellence which they had achieved in all other fields. The great error which Al-Farabi made in his classification of the intervals was that he explained thirds as discords,—sounding badly. From such a theory further development of Arabian-Persian music was impossible, where a concord was allowed, but no progression. The fact that Al-Farabi counts the fifth as a dissonance, as we also have it, and the fourth as a suspicious interval which sounds badly going up and well going down, shows what fine feeling this bright theorist possessed. We do not even yet know in Europe how to classify this interval. The fourth remains "suspicious" under all circumstances with us also. There is nothing left now-a-days of the ancient Greek music, and the modern Greek is quite swallowed up in the modern Italian. All that is sung to-day in Greece has, indeed, Greek words, but the melodies are in general those of the barcarolli as used in Italy. Chords of the third, sixth, seventh, and third again are the rickety foundations on which Greek music totters to-day. Many search diligently for the secrets of the ancient Greek music, if haply they may find some sort of analogy between it and their own. As a rule, it is the very deep thirds which prove the family likeness. Whence comes this deep third? Let the question remain open for a moment. It is well-known that the flute is the oldest and most popular instrument with all races, simply because every man is in a position to be his own instrument-maker, that is, he could cut for himself such an instrument at any time with a knife. How rude it would be, may be seen when one takes up a Chinese flute. All instruments of this kind in the East, the Persian, Arabian, and not excepting the Greek, have the *thirds too deep*. Some tone had to be taken as foundation for the third, not because the maker of the instrument so desired, but because there was no help for it. Player and listener became accustomed to this deep third, and people are now seeking with extraordinary perseverance to find something original in it, and are even proud to discover that the defect also exists in China, that is in the Chinese scale! Was not Al-Farabi right in representing the third as a dissonant interval for this reason? The important part played by the flute in Greece, Persia, etc., is easily shown by the history of these peoples. Were not all songs accompanied by the flute, and was it not the only instrument from which others were tuned, so to speak? So we admire greatly and accept as highly ingenious that which is nothing more than powerlessness to do better. For instance, the melodies which we hear on a flute of our own construction we think charming, yet it is wretchedly poor, though the best that can be done. What appears to us *original* is but a pitiable impotence.

The extraordinary interest which Europe takes in the rapid development of Japan, the fabulous speed with which European culture found an entrance to the land of the Rising Sun, justifies the curiosity to know how it stands to-day with music in that lovely country—*how* and *what* music is made there.

A concert given by the Imperial Society of Music with pupils of the Imperial School of Music in Tokyo, offered a favourable opportunity of satisfying this curiosity. Among the many interests which the programme contained were many which might equally attract an audience in Europe. Mixed Chorus of "Crucifixus" by Sebastian Bach, Chorus out of "Paulus," by Mendelssohn-Bartholdi; then sonatina for 11 violins with piano accompaniment, by Professor Rudolf Dittrich. The young ladies who unfortunately appeared in European toilettes thus destroyed for the public a charming picture, which certainly would have remained in the memory of every European. The representation of the "Crucifixus" succeeded beyond all expectation, even though the voices sounded somewhat compressed, perhaps because the young ladies kept their mouths half shut, and thus the full beautiful sound was impaired. On the other hand, the beginnings were exact, the crescendo and decrescendo quite excellent, and the sacred repose struck one completely dumb. The chorus from "Paulus" was not less good.

It was a pretty surprise that the 11 lady violinists from the female chorus gave us. The first *phrase* part of this beautifully worked sonata of Professor Dittrich was played purely and with understanding, which was conceivable enough as the composer himself sat at the piano. In order to understand the merits of Professor Dittrich it is only necessary to hear the choir or the lady violinists. We heartily congratulate the Imperial School of Music on this admirable faculty. The musical knowledge of Professor Dittrich is based on solid foundations. There is in it nothing tawdry or flashy. And no subterfuge. Professor Dittrich is an artist such as could not be improved upon for the purpose of the Imperial Music School. May he, as we hope is to be expected, long be retained in the School, and even should he ever leave Japan, his memory will still be held in honour for the development of the School so closely connected with his labours. Professor Dittrich's merits may be best judged in the Music School itself. Of the scholars of the 2nd year's course class Miss Muramatsu played No. 6 of the first volume of Spohr's School with good sound, pretty handling of the bow, and pure intonation. Miss Toyohara (the possessor of the most beautiful eyes, which then looked out with curiosity from a girlish head, as is said later on), played with energy and capital tone, a study out of Wichtel's School. Miss Ishioka seemed to have less disposition for it; she represented No. 12 of the 1st vol. of Spohr's School well, but with some fatigue. For that the 13 year old Miss Koda certainly excelled her with good sound, elegant bow management, pure intonation, and fresh disposition. It is to be hoped that her accomplishments will grow with her growth. It is a foregone conclusion that this gifted child, pardon!—Miss Koda—will become celebrated.

In the Piano School Miss Negeshi, who had only studied a year and a half under Professor Dittrich, played. Visible nervousness stood much in Miss Negeshi's way, and influenced her to such an extent that Bertini's studies were not given their full value, but nevertheless much may still be attained by industry and endurance. The finale was a half studied chorus out of "Paulus," in which the sopranos flung out the high A with true contempt of death. The world belongs to the brave undoubtedly! The Imperial Music School is administered in a European manner. All instruments have their classes. The short time since the establishment of the school, and the success that has hitherto been reached, justify the expectation that the hope of the Japanese people to progress in musical as well as in other fields will be realized, and above all will find grateful recognition in their own land. The teaching must necessarily be slow. Nothing must overreach itself, and success in this branch will never be attained through haste. As with every field of art and science, so it is with music: the first condition is a solid foundation; that is the elementary teaching must be imparted according to sound principles in order that the results may be truly valuable to the people, and the pupil must above all be brought to the understanding that without theory, practice becomes nonsense; a superficial instruction not only injures those who receive it, but also all who subsequently get their instruction from those who have passed through the Music School. The right to impart instruction should be made dependent on the results of examination to be set in the Imperial Music School by a professor col-

ague, for one may be a very good singer or pianist and yet not have the gift to impart satisfactory instruction.

Now, if the directors of the Imperial Music School have the intention to provide competent teachers for the interior of the kingdom they undertake a serious responsibility.

Taste and love for music are there, desire to learn also; at the head of the enterprise stand noble, large-hearted men such as their Excellencies the Marquis Nabeshima, Marquis Hachisuka, Minister Aoki, Minister Yoshikawa Akimasa, Vice-Minister Tsuji, Mr. Isawa, Director of the Imperial Music School, etc., men who have at heart popular education, and who extend their protection to the tender musical plant, in the interest of the coming generation, for they help towards it. And therein it will be verified in Japan also, that History judges the culture of a nation by the number of its men of art and science.—*Chinese Times.*

LETTER FROM LONDON.

(FROM OUR SPECIAL CORRESPONDENT.)

London, May 16th, 1890.

If your readers will turn to any of the papers they will find them full of Stanley, the question of compensation to publicans for depriving them of their licences, the speech of the new German Chancellor to the Reichstag, and similar topics. Possibly therefore they will think me for wholly eschewing these subjects for once, and giving them some account of a book just published by Messrs. Clarke, of Fleet Street, who will not be well-known as publishers to any of your readers. The volume is called "The Art of Authorship," and is compiled by a Mr. George Bainton on the novel principle of writing to all the successful authors of the time, and asking them what, in their experience, were the elements of success in authorship. In all about 180 good-natured writers have given Mr. Bainton their views, and have thereby written a book for him which, when it becomes known, is sure to be widely read. Now I propose following Mr. Bainton's example, and having my letter this mail written for me by the eminent hands who have contributed to his volume. You see, here are the men who have succeeded in the eyes of all the world, writing for the benefit of others the causes of their success; the great living masters of style in various shapes and forms, discourse on styles; what better dish could I serve up to your readers?

Let us start with the two greatest scientific writers of the age, both of them literary diamonds of the first water: Professors Huxley and Tyndall. Professor Huxley's views are original and vigorous:—"The business of a young writer is not to ape Addison or Defoe, Hobbes or Gibbon, but to make his style himself, as they made their styles themselves. They were great writers, in the first place, because by dint of learning and thinking, they had acquired clear and vivid conceptions about one or other of the many aspects of men or things. In the second place, because they took infinite pains to embody these conceptions in language exactly adapted to convey them to other minds. In the third place, because they possessed that purely artistic sense of rhythm and proportion which enabled them to add grace to force, and while loyal to truth, make exactness subservient to beauty. If there is any merit in my English now, it is due to the fact that I have by degrees become awake to the importance of the three conditions of good writing which I have mentioned. I have learned to spare no labour upon the process of acquiring clear ideas—to think nothing of writing a page four or five times over if nothing less will bring the words which express all that I mean and nothing more than I mean, and to regard rhetorical verbosity as the deadliest and most degrading of literary sins." Professor Tyndall insists on the necessity of thinking clearly:—"To think clearly is the first requisite; and here, though even my friends think me rapid, I am in reality very slow. My next aim is to express clearly in writing what I think. But clearness is not, of itself, sufficient to make a style. And here we come to the really incommunicable part of the matter. A good ear, a sound judgment, and a thorough knowledge of English grammar—all contribute. But the turn of a sentence, and even the construction of a sentence, will sometimes flash upon the mind in a manner not to be described. I suppose I must have had a natural liking for a good style, for I remember, when very young, urging upon an equally youthful correspondent the necessity of paying attention to this subject." Taking next two great though hostile historians. Mr. Froude and Professor Freeman, the former says:—"I have

never thought about style at any time of my life. I have tried merely to express what I had to say with as much simplicity and as little affectation as I could command. As a rule when I go over what I have written I find myself striking out superfluous epithets, reducing superlatives into positives, bringing subjunctive moods into indicative, and in most instances passing my pen through every passage which had seemed, while I was writing it, to be particularly fine. If you sincerely desire to write nothing but what you really know or think, and to say that as clearly and as briefly as you can, style will come as a matter of course: ornament for ornament's sake is always to be avoided. There is a rhythm in prose as well as in verse; but you must trust your ear for that." Professor Freeman is nothing if not quarrelsome. Even in this small matter he grows argumentative. "I am charged with being 'diffuse.' That is because I have written the story of the Norman Conquest really in full. I am told that I am 'allusive' because in my published Oxford lectures, addressed to people who are supposed to know something, I gave them the pleasure—to me it is a very refined pleasure—of being reminded of this and that. I am told I should 'explain' 'add notes,' etc. Yes, in their places! I can write milk for babes, too, when it is necessary. The people who talk in this way had better stick to the 'Primer of European History'; it may just suit their understanding. I have also written the 'Short History of the Norman Conquest,' for those who may weary of the long one. I have learned more in the matter of style from Lord Macaulay than from any other writer, living or dead. I have not imitated him, but I have learned from him. Nobody ever had to read a sentence of his twice over to know what he meant; that, I guess, is the reason why every conceited young babblers thinks it fine to have a fling at him. The one now seemingly left who can write English is Goldwin Smith; and the people who make all their silly lists of 'hundred books' and what not, never put him in." Next let us take a bevy of novelists, beginning with Mr. George Meredith, who certainly follows his own advice and is "largely epigrammatic":—"Impress upon your readers," he says "the power of the right use of emphasis and of the music that there is in prose, and how to vary it. One secret is to be full of meaning, warm with the matter to be delivered. The best training in early life is verse. That serves for the management of our Saxon tongue; and may excuse the verse of Addison, in consideration of what he did, side by side with La Bruyère to produce his pellucid prose. Explain that we have besides a Saxon, a Latin tongue in our English, and indicate where each is to be employed, and the subjects which may unite them, as for example, in the wonderful sweep of a sentence of Gibbon, from whose forge Macaulay got his inferior hammer. Warn against excessive antithesis—a trick for pamphleteers. Bid your young people study the best French masters. I think it is preferable—especially in these days of quantity—to be largely epigrammatic rather than exuberant in diction; therefore I would recommend the committing to memory of passages of Juvenal. And let the description of a battle by Cæsar and one by Kinglake be contrasted for an instance of the pregnant brevity which pricks imagination, and the wide discursiveness which exhausts it. Between these two, leaning to the former, lies the golden mean. I have no style, though I suppose my work is distinctive. I am too experimental in phrases to be other than a misleading guide. I can say that I have never written without having clear in vision the thing put to paper; and yet this has been the cause of roughness and uncommonness in the form of speech." Mr. Bainton could not extract an opinion from Mr. Waller Besant directly; but he was lucky enough to obtain a letter written by the eminent novelist to a young man a few years ago on the same subject. He says "I can only give you my own experience, which is that writing is an art acquired by long practice and by constant reading; and that the writing of verses and reading of good poets is a great help. Do not be in any discouragement about style. It will be long before you get a style of your own. Meantime write every day something, and read only the best authors. Thackeray, of course, is one of the best. Kingsley, also; I would recommend Scott, also, of course. You should also read George Meredith, who is a great master of style, though he wants tenderness. But go on and work every day at something, and don't be in a hurry to publish." Mr. Thomas Hardy, the man of substance in his book, writes:—"Any studied rules I could not possibly give, for I know of none that are of practical utility. A writer's style is according to his temperament, and my impression is that if he has anything to say which is of value, and words to say it with, the style will come of itself." Mr. William Black,

the man of form and not substance, says:—"In such a matter, I shouldn't imagine that the experience of any one person would be of much use to anybody else. If young people want to acquire the art of writing English simply and naturally, they may safely be recommended to the masters of the tongue—Tennyson and Thackeray, for choice—and also incessant practice. But if their ambition this way is connected with a wish to enter the already over-crowded ranks of the literary profession, then it would be the truest kindness to advise them to stay where they are." Mr. Wilkie Collins, according to his own account, laboured incessantly at the improvement of his style. He says:—"The process by which my style of writing is produced may be easily described. The day's work, having been written, with such corrections as occur to me at the time, is subject to a first revision on the next day, and is then handed to my copyist. The copyist's manuscript undergoes a second revision, and is then sent to the printer. The proof passes through a third process of correction, and is sent back to have the alterations embodied in what is called 'the revise.' The revise is carefully looked over for the fourth time, before I allow it to go to press, and to present what I have written to my readers. My works are published serially in the first instance. When they are reprinted in book form the book-proofs undergo a fifth and last revision. Then at length, my labour of love comes to an end, and I am always sorry for it." Next we take three poets, of very different position and calibre; Browning, Lowell, and William Morris. Possibly Browning's style will not recommend his method of finding it:—"By the indulgence of my father (he writes) I was allowed to live my own life and choose my own course in it; which having been the same from the beginning to the end necessitated a permission to read nearly all sorts of books in a well-stocked but very miscellaneous library. I had no other direction than my parents' taste for whatever was highest and best in literature; but I found out for myself many forgotten fields which proved the richest of pastures, and so far as a preference of a particular 'style' is concerned, I believe mine was just the same at first as last." Mr. Lowell attributes his exquisite style to his duties as a Professor:—"If I have attained to any clearness of style I think it is partly due to my having had to lecture twenty years as a Professor at Harvard. It was always present to my consciousness that whatever I said must be understood at once by my hearers or never. Out of this I, almost without knowing it, formulated the rule that every sentence must be clear in itself, and never too long to be carried, without risk of losing its balance, on a single breath of the speaker. If I have ever sinned against this rule it has been in despite of my better conscience." Mr. William Morris is nothing if not violent and abusive:—"I was at Oxford before it was so much spoiled as it has been since by the sordid blackguards of 'Dons' who pretend to educate young people there. I had the sense to practically refuse to learn anything I didn't like, and also, practically, nobody attempted to teach me anything. In short, I had leisure, pleasure, good health, and was the son of a well-to-do man. These were my advantages. My disadvantages were in myself, and not around me, I think. I fear 'tis little use putting such an example before your young men, who probably will have to lay their noses to the grindstone at a very early stage of their career. If I may venture to advise you as to what to advise them, it would be that you should warn them off art and literature as professions, as bread-winning work, most emphatically. If I were advising them I should tell them to learn as soon as possible the sad fact that they are slaves, whatever their position may be, so that they might turn the whole of their energies towards winning freedom, if not for themselves yet for the children they will beget. Under such conditions art and literature are not worth consideration." Finally here is what that great master of a pure English style, Mr. J. A. Symonds, says:—"I attribute any degree of strength and purity of style to which I may have attained in no small measure: (1) to the composition of essays on very metaphysical topics for so good a critic as Professor Jowett; (2) to the habit of translation from the Greek. I was fortunate in enjoying the intimate friendship of Professor Conington who also helped me by sound advice. His own style was clear and vigorous, without affectation. He laughed me out of many of my conceits and prettinesses. All this while I kept on composing English verses; the style modelled, by sympathy rather than calculation, upon Tennyson and Keats. But Conington was convinced that I could not be a poet, and his discouraging influence prevented me from studying poetry with system. Cicero's motto *Nulla dies sine linea* is the precept for a would-be author. In the second