

WOMEN AS MUSICIANS.

They Show Refined Taste, but Lack Force and Virility.

More interesting, perhaps, than anything else in relation to feminine progress in the future is speculation regarding the effect of higher education on our artistic mind. There is no use in cheating ourselves, in refusing to own that as yet in the composition of music the feminine gender is distressingly apparent. Woman's work so far is poetical, picturesque, sometimes even dramatic. It is sweet to the ear and mellifluous to the understanding, but—here we come to the crux of the argument—is it strong, durable, systematic? In our first musicians—we are dealing purely with the fair sex—we have occasional displays of ingenuity, elaborate syncopations and possibly some suggestions of antiphonal effect, but of really artistic reservations of technical force such as displayed by the masters there are few. In this even the very lady composers themselves will agree. Though their want of power and virility is in a measure compensated by refinement of taste, in their most ambitious efforts they suffer from lack of sustained power and from constructive weakness. They are as yet incapable of close analysis of form, the diagnosis of subtleties of "klangfarbe," or tone color, and resent the humiliating bondage and servility demanded by omnipotent science before the smiles of his consort, art, can be worn.

Musical women are, as a rule, romantic, refined, enchanting, full of "coquettish quality" of inspiration, yet powerless to develop the initial conception of the brain to a stout state of robustness, whereby it may resist the wear and tear of the very emotions which drain it.

In some cases a process of development has been forcibly attempted, but up to the present date such efforts have merely resulted in the elimination of the romantic for the furtherance of a parched erudition which ends in husk!

Now in the higher educational schemes is to be seen the key of musical progress in the feminine future. A mathematical discipline is all that is needed for the training of the musical mind to concentrate itself on the perspective of the sound landscape before attempting the luxuries of colorful and poetic detail. The higher education will assist it to create a vertebral column capable of holding the muscle and sinew of fine form which the delicate fancy of women shall decorate at will. There may be in the first days of her higher advancement a disposition toward "capelmeister musik," toward rigidity and academic scrupulosity, but from these trammels she will soon shake herself free and glow in her native poesy of thought brightly as her male rivals.

But before the full liberty comes she will also have to acquire from the mines of science the absolute confidence in self which has been the sole Aegis of such men as Wagner and Brahms. She must learn to face her critics and not, Keatslike, sink through them to her doom. Every chilly blast, every adverse word, must brace, not blight, her productivity, or progress will yet lie in the far, far ages. Sugary harmonies which now do duty for richly colored orchestration, transient and superficial effects which dazzle and die, will all be wheeled into line. The discipline of the higher brain culture will nourish the womanly output till it become a classic giant, capable of holding its own in the sphere of musical giants. We have lately had the advantage of judging and admiring the talent of the first musical women of the age and learning through them and the excellence and refinement of their work what germs and possibilities may be hoped for from them and their disciples in the near future.—Exchange.

Color Blindness.

Color blind girls are not nearly so rare, according to statistics on the subject, as color blind boys. It is also said to be very rare to find a naturally color blind person, which argues the matter to be one of early development. The natural love of finery among the small daughters of Eve and their unconscious training from childhood in matching ribbons, silks and all sorts of feminine gewgaws are given as probable reasons for their advantage over their brothers in this regard. The training at the kindergartens, where small boys and girls alike study color, is going to equalize matters in the future.—New York Times.

Children Cry for

BLAIR ON VANDERBILT.

Recollections of the Oldest Living Builder of Railroads in This Country.

"How did I come to build my first railroad? Well, that's a long story," said John L. Blair, the oldest living railway builder, to a Boston Globe reporter.

"You know I got my start as a country storekeeper, and along in the twenties I had six or seven stores scattered about in New Jersey. I was selling a lot of goods and making money.

"But it cost a lot to haul goods from New York to my stores, and it was a constant study with me how to reduce the transportation expenses and shorten the time required by the methods of those days.

"My first efforts in that direction were in co-operation with Commodore Vanderbilt. He was in the boat business then, and I paid him a good many dollars for freightage.

"One year he had a strong competitor for the business in the person of Governor Ogden, and freight rates were cut away down. It was that year that I got the better of the commodore. Either he didn't know or had forgotten that I had so many stores, for he said to me at the beginning of the season that he would contract to boat all my stuff across New York bay for \$10.

"Did I take him up? Well, I don't think I need answer that question. The goods were brought over all right, and I paid the \$10 and no more. But Vanderbilt didn't try to back down. He made no fuss whatever, though I sold several boat loads of goods before the season was over.

"A bargain's a bargain, John L." said the commodore one day, "and when I give my word I keep it, but I'd like to know when you are going to get through delivering goods to my boats."

"That's the kind of man I always found the commodore—he was just plain Cornelia to me then, though. Whenever he said he'd do a thing, he did it.

"I liked Cornelius and I liked Mrs. Vanderbilt. She was a real sensible woman and an mighty good cook. They kept a boarding house alongside their warehouse on the pier, next to Ogden's warehouse, where buyers and workmen could live while waiting for or handling goods.

"Before the steamboats were put on, the trip from New York to Elizabethport was frequently drawn out because of adverse winds, and sometimes meals had to be served on the boat. Mrs. Vanderbilt had to cook these meals herself, and I enjoyed her cooking many times.

"She cooked on the first steamboat her husband put on the route, too, for, though the trips were not then so long, a man could save time after a busy day's buying in New York to eat on the boat.

"I was on the first steamboat that ever sailed from New York across the bay and to Elizabethport, and Mrs. Vanderbilt gave us an exceedingly good meal on that occasion."

The Auburn Lock Step.

The Auburn lock step is the most suggestive of old time prison life, such as the books talk about, of any in the state, it is said. It is a little different from some of the lock steps. The men stand as snugly together as they could be packed if they were in line waiting for tickets. The man who heads the procession throws his shoulders well back, clasps his hands in front of him, and the man behind him locks into both his arms, unless it be at night or in the morning, when one arm is necessary to carry buckets, and then he locks with only one arm. They come in companies of from 40 to 60. The man who heads the procession keeps the time with his left foot, stamping a bit as he comes down the stone walk. Every other man in the line follows with the stamp. They keep absolutely perfect time, as even in their step as the best drilled company of the crack regiment in the New York national guard. Their knees bend at precisely the same instant; they are packed so closely together that this is necessary or they could not march at all. They take short steps. They turn neither to the right nor to the left. No soldier on the march or college oarsman ever kept his "eyes in the boat" with greater discipline.—New York Times.

Her Point of View.

Friend—Well, Ethel, how do you like married life?

Ethel (enthusiastically)—It's simply delightful. We've been married a week and have had eight quarrels, and I got the best of it every time.—Pick Me Up.

Pitcher's Castoria.

Capped the Climax.

Of late there have been marriages by the score in North Carolina. Old widows have married young men and old men have married young women. But the climax was capped in our neighboring city, Concord, several days ago.

A widower with several children married a widow with six children and now there is a housefull for they have all moved together. The groom by marrying the widow becomes his own son's father-in-law, the son having married the widow's daughter. Another son, it is said, is to marry his step-mother's daughter. Then this family will be tangled sure enough.—Salisbury World.

A Georgia Midget.

The smallest man in Georgia lives four miles from Hazlehurst and was born within three miles of his present home. His name is Tommy Coster, familiarly known as "Little Bud." His age is twenty-four, his height is three feet nine inches and his weight is only fifty-six pounds. "Little Bud" is as well balanced mentally as any other man. He lives in a small log house with his father, William Coster, and his brothers, both of whom are younger than he and are over six feet high. "Little Bud" has been offered \$160 per month and expenses to travel, but he has refused to go. He has never had a day's illness in his life.—Exchange.

The directors of the Whitney manufacturing Co., of Whitney, S. C., have lately decided on enlarging and reformulating their plans for same. They decided that a new power house will be built, equipped with a 600 horse power compound engine, and five new tubular boilers seventy-two inches by sixteen feet, making 875 horse power in all controlled by the mill. The present mill building will be extended and an equipment of 1,000 spindles and necessary complementation of machinery will be installed making 20,000 spindles in all. Still the business is not overdone. Goldboro could support several more cotton mills. Let us have them.—Argus.

The Baltimore Manufacturers' Record thinks that during the decade ending with 1900, the total output of agriculture, manufactures, and mining in the South will aggregate about \$10,000,000,000 more than for the decade ending with 1890, or, in other words, this decade will show an average increase in the total value of all Southern products of about \$1,000,000,000 over the preceding decade. This looks like an enormous gain, remarks the Record, and so it is; but when we contrast the vast increase in mining, manufacturing and agriculture in the South since 1880 we can see that it is by no means an over-estimate.

The value of the improved system of compressing cotton has already been shown by the increased cargoes and car loads obtained over the old system. The Union Compress Company, of Little Rock, Ark., recently loaded a car with 115 bales of cotton, weighing in the aggregate 60,804 pounds, averaging nearly 530 pounds to the bale. The dimensions of the car were thirty-four feet long, six feet three inches wide, and seven feet five inches high. The cotton was compressed by one of the Bierce latest improved hydraulic presses, and some of the bales had a density of forty two pounds to the cubic foot, the average being over thirty-five pounds.—Exchange.

The following advertisement appeared in a daily paper: "Wanted, a young man in the drapery business, to be partly behind the counter and partly outdoors—Address," etc. The next day the advertiser was startled with the following reply: "Can turnish you with excellent references; but should like to know what will be the result when the door closes?"—Philadelphia Inquirer.

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