# Thi <br> REPOSITORY OF REFINED LITERATURE, AND JOURNAL OF EDUCATION 



EDUCATION AND WEALTH
Often a parent is unwilling to spend
money on a child's education-pre-
erring to keep it to "give him a start" in life. Often a young man is euts short his educational cours All cuts short his educational course. A tion with but little wealth is worth far nore than wealth with scanty educa tion.
desired for the plasures has gratifications greater than those which money can buy. The thoughtful mechanic can get more enjoyment ut of the five cents which he pays for newspaper, or a dollar he pays for book, than his ignorant fellow-work man can obtain from double the The extravagantly furnished table, and he expensive carriage and harness, will yield a man far less pleasure than that which may be derived from
tudy and literary companionshipmatters which cost comparatively lit tle. The body is capable of but little pleasure as compared with what the mind can receive. The cultivation of reater personal enjoyment than does reater personal enjoyment
the acquisition of wealth.
Property is desired by many for the social position which it confers. But education answers as good a purpose in
this regard. Education and refinement with less money will give a fam ily as good a social standing as wealth with less culture. The family with cultivated mind can occupy a less expensive house-can live in a less cost sition with far less pecuniary outlay than that which is necessary to people without education, Our professional classes are the social equals of the
commercial class, but their wealth is commercial class, but their wealth is
far less and their style of living far nore plain. One who is rich but un educated is far more likely to snubbed in social life than the educated person who is not rich. The dolar lis not so "almighty," the golde ociety as many suppose. Mental culivation is as potent as wealth in gaining the regard of the people one meets. Money is to be desired for the ad antages it may secure to one's child-
en. But it is the children of the edeated rather than the children of the ich, who on the whole succeed best in
life. Money can hire no teachers who

## will take the place of educated parents -it can buy no schooling equal to that which is received in a home cultivation and refinemənt. Wealth alone cannot give children the "start" of education and refinement. <br> And the principle which has been true of the community as a whole. In matters of political economy and in church affairs it is not more wealth that is needed, but more brains. The resources of all enough, but there is not always knowledge of how to use. Give mon ey to the beggar and soon he is just a badly off as before. But if you ca give him new ideas and stir up new thoughts in his mind, he will take of himself-he will not need alms. Persons of education are not found in the almshouse. And if education be- came universal, pauperism would disappear. Giving money or food to the poor affords but a temporary relief, but lead it to self-help, and to permanent elevation. The difficulty in keeping the mendicant class is that they do no want to be anything better than the are. Just so far as a wider range ideas and higher conception of life ca be given them, they can be set on a of individual raises the tone thought in the community as a whole, the money given for education is the philanthropy.

## Philomathian.

STYLE AND EXPRESSION I
Style in singing is often spoken o being expression and confounde with it. They are certainly allied, bu nust also be considered as distinct from each other.
Style has reference to general bear ng and manner, such as position Il apents, looks, smiles, fro dience.
Expression, (musical) appeals to the only, and can be appreciated be y closing the eyes, when the sense of earing undisturbed can revel in beau iful sounds and forget the materia
The very large majority of listeners re not content with music in this unlloyed form ; but receive pleasure in vatching the performer, particularly if the lady or gentleman happen to be engaging in appearance or style, in which case (such is the power of beau$y$ and winning ways), the music may even be poor and the expression faulty
but the style will save the performer y captivating the general audience who can better appreciate the materia life that is exerted to please, than th therial art simple of music.
Musical expression is only goo
when appropriate.
For a singer to display emotion up words that do not express the same get into a frenzy upon common phrases would
shools bad taste.
Instrumentalists are more free to in dulge their ideas in giving expressio -as their instruments discourse musie simply. The music may mea any thing or nothing, $i$. e., nothing may vary greatly in the rendering but a singer must be bound by the words, and make the music intensify their meaning.
With many amateur singers, the ords are little heeded. I may add that frequently it is no loss in the ren dering of some English transla tions of opera, as the music and
words are often ill adapted to one an-

other ; but in song singing, such as ballads, etc., the words are the heart of the composition, and all the re urces a singer possesses must nd felt by the audience.
Words, when sung, require to b more distinctly uttered and empha ized than when spoken ; and it must room in which the singer performs, he more distinct must be the utter nce-even to exaggeration. Expres Two po aloger arbitrary. Two performers may express the both may be good. The rendering i ifluenced by the temperament of th erformer, and to expect people of opin the same Each may have a good sphere, but hey will be different in their mode of expression as in their individuality-
and be best appreciated by those of congenial disposition. The warm temperament of some southern races
partly disqualifies them to properly enoy the quiet rendering of some of the best northern ballads, as they appea too tame; they do not possess the fir used to a more demonstrative song yet these apparently tame songs are fall of the most delicate shades whic o direct to the heart of
whom they were written.
Expression is best learned by imi ation. Any opportunity of listening o a good artiste, whether a singer or ffording a practical lesson, and ids in practice, the student shoul very closely observe the marks o piano-forte, diminuendo, crescend courage themselves to attempt the ren ering of all such expression marks dransporte, etc., etc.
Especially will the general pupi have to battle with the shy feeling o reserve in giving utterance to song, It is better, perhaps, to exaggerate ittle than.
Difficulties of a mechanical nature must first be overcome, so that al forts may be free from contract dhe utterance perfectly easy

| Expression marks and words should |
| :--- | give voice to the sentiment,

In returning to the subject of style wish to add that it belongs not to music particularly, but can be taugh
ager or actor. And though its intelli gent study is indispensible to a public performer, it must be remembered
that our most distinguished singer and players are invariably natural, and in the concert room 'seldom lose by movements that belong more par ticularly to the stage, but rely upo their artistic rendering of the mus
and superiority of tone-that gre harm of which Garcia says: "Th beauty of the voice constitut
nine hundredths of a singer."

Critique.

## THE CAUSE AND CURE OF

## POVERTY.

## Just at present the thousands wh

 read The High School are divided into two great classes. One class composed of those who are wealthy, at least have steady employment and comfortable income. The other clas consists of men "who have seen bette days," together with hundreds of youngmen who are barely able to support themselves at the prices which their services command in the city. Ther is to all such but a poor prospect o immediate relief, and the reason is plain The professions are over crowded
There are also too many clerks and book-keepers; too many men who can not make up their minds to engage i anything but "genteel" employment. Examine the columns in the daily pa tions, and in every instance as book keepers, clerks, secretaries, etc., will be double that of those who seek work at any of the trades. The idlers of the
present day are as a rule men of good education and capacity, without any profession, re-enforced by a vast arm of men in the lower grade of society,
who have no trade and are in reality who have no trade and are in reality
good for nothing except day labor but consider themselves above the day labor The great difficulty lies in the fact that so many are studying law and medi cine, and so few learning trades or be coming farmers. Young America learning to despise agricultural and me chanical pursuits more heartily ever year. He must be a "gentleman," an a cheap seal ring, even if he lives in an attic and boards at a corner lunch bar There are hundreds in this and every other city who imagine themselves the especial object of fortune's disfavor,
whose only difficulty is that they will not work where they belong. They look with jealous eye upon the men who
obtain positions for which they have no
qualifications whatever. The demo cratic theory of equality of man ha plication, to a ridiculous extreme. Al men are equal before the law in thi country but they are not equal anywhere else. Talent, education, oppor unity, and a thousand other consider ations, determine the standing of every dom alike in combination in the sel dom alike in combination in the case
of any two. It is a very pleasant theory that one man is just as good a without an iota of common sense t sustain it. There is as much natura
difference between men as there is be ween the insignificant black jack an the grand old oak of the forest. Ther is also a distinction due to cultivation and education. Individuals who to re spectable birth add the graces of cul ture are better men in every sense o the word than the ignorant boor, whos only instinct is to eat and sleep. being granted, then, as it must be, that
men differ in regard to personal qualifications, it is absurd for those of in erior ability to waste the golden hour in the vain expectation of securing
positions for which they are not fitted. Occasionally they succeed through po itical influence, but even then when th prop is once removed they sink back to
their natural level, and are usuall worthless forevermore. If the idl housands would learn to appreciate th fact that to work to advantage they hey menial or themselves to tasks, be adapted, there would be le poverty.
Those who prefer poverty in the city a competence in the country are be we can make at this time, but there others who desire to better their condi ion, To such we would say, get out of the city, "go West," get hold of country." By pursuing this course yo will gain an honest living, be free fro debts and duns, and in the course of fertile fields of Nebraska cost but song. A little money and "hard work" will place any man beyond the reach

## MERRY LIFE.

"He led a short life and a merry one," said a friend the other day, re ferring to a promising actor who had hed at the early age of twenty-seven o many a brilliant man, not epitap he theatric, but in almost every othe profession. A short life and a merry ne-does it pay?
Merriment, we take it is intended to last it will be admon happiness. At uan desires to be happy, and for this nd he labors and plans and strive nd struggles. Now, the life which the world calls short and merry is too
often darkened by shadows and ended suffering. We chanced to suffering. We chanced to know actor to whom reference has been made and when we heard his career summed up in the words quoted above, it oc curred to us that the epitaph did not suit his case. His life was short, to hort-but it was not a merry one is profession hopeful, ambitious and elf-reliant. He made such progress s comes of earnest effort, and those who knew him best predicted for hin brinh career. The possibilities $\begin{aligned} & \text { not work where they belong. Then } \\ & \text { look with jealous eye upon the men who } \\ & \text { have succeeded in the higher walks of } \\ & \text { life, and curse fate because they do not } \\ & \text { liane what is known as "a jolly } \\ & \text { good fellow," and the moment he es- } \\ & \text { lablished his right to be reckoned in }\end{aligned}$
that category, he forfeited all further claims to advancement in his art. excessive jollity and good fellowship which there are no triumphs in this world. His talents rusted for want of polishing. He took one step forward and then stopped. Under too high a pressure, he consumed the fuel of life a time when all his faculties ought have been at their best. When he ame to die, his friends spoke of him It leading a short life and a merry one.
It wat a merry life. It was embittered by the consciousness of wasted opportunities and darkened by he shadow of remorse
In all the history of the world-and re, perhaps, is the moral which we re seeking to evolve-there has been out corresponding effort. To-night you itness the performance of a dramatic star who receives more for his services bined. onerous one, and there is apparently little effort to speak his lina little effort to speak his lines. He makes his dozen entrances and exits,
and in two hours and a half has earned more money than the utility man earns three months. Is there injustice in his? When you have looked closer into the life of this successful actor, you will find invariably the secret of his triumph. It is the result of no accident. He did not stumble upon fame. He won it by the dint of hard work. His life has not been what the world calls a merry one. Through many laed, and now he reaps the reward of his industry. If his task seems easy, it is only because he has made it so. If the flowers lie thick in his path, it is bethorny plases trod bravely over the horny plan. And what is true of the Tennyson gets a pound are profession. ennyson gets a pound a line for writing a poem, while Jones cannot get a Tennyson has pound of poems; but the patience to do-he has schooled himself to write true poetry. We pay a small fortune for a bit of canvas on which Gerome has laid the colors, and here is Brown offering his productions by the square yard, and none willing



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