

Two Instruments which have attracted attention in the musical world.

The Aeolian
The Pianola

THEY are the first and only instruments which have successfully supplied a technical assistant without interfering with the player's control of the expression. This is still directed by the will of the player, giving to his rendition a musical personality.

It is this human element which has so delighted and surprised musicians, and which makes the instruments a source of enjoyment to the musically cultured.

In the summer home away from musical entertainment an Aeolian or Pianola is rapidly coming to be considered a necessity.

In many out-of-town residences the introduction of one instrument has led to the presence of them both.



"It is astonishing to see this little device at work executing the masterpieces of piano-forte literature with a dexterity, clearness and velocity which no player, however great, can approach. . . . Every one who wishes to hear absolutely faultless, free from any kind of nervousness piano-playing, should buy a Pianola. "It is perfection."
I. J. PADEREWSKI.

"I feel quite sure that nothing has more closely approached hand playing. I was greatly delighted to hear it play the Chopin Study at my own tempo. . . . I want you to send one to my sister, who will be greatly surprised to hear my Chopin Study while I am so many thousand miles away."
MORIZ ROSENTHAL.

"I am astonished at the possibilities of the Pianola, and the inventor commands my most profound admiration in bringing out an instrument whose playing has the characteristics of the work of the human fingers."
V. DE PACHMANN.

"It is really wonderful. I can freely say the Pianola gives me more pleasure than I have had from thousands of so-called treats of pianistic effort. "I have heard a great many musical inventions, but the Pianola is the first which has a reason for existing."
EMIL SAUER.



Aeolian Grand. Price \$750. Other styles from \$75 to \$2,500. Pianola in use with Grand Piano. Price \$250.

THE AEOLIAN.

The Aeolian is really a solo orchestra. The rich field of orchestral music is opened to it. A great prejudice has always existed against organ transcription of symphonic works because two hands cannot, as a rule, play all the parts of a score. The Aeolian has changed all this by enabling the player to execute with expression every note of the score, thus approximating the result intended by the composer. This is now universally recognized as a long step ahead in the march of musical inventions. It brings the music of the world to your own door—not the music of one instrument, but the music of all instruments and all combinations of instruments, and this whether or not the player knows his notes.

Dr. E. H. Turpin, Principal of Trinity College, London, England, writes: "The Aeolian may be a practical store or library of good music, it may be a source of educational pleasure, and it may serve as an effective exponent of music, under all the conditions in which music is a solace or a delight. The manufacture of the Aeolian is in every department characterized by very great finish, skill and care."

THE PIANOLA.

The Pianola is an instrument by means of which any one can play the piano.

It is bringing into use pianos which have been silent for many years.

It is making players of people who, lacking musical training, had never expected to experience the pleasure of producing music for themselves.

It is increasing the repertoire of amateur and professional pianists by making the entire literature of the piano instantly available without study and without practice.

The Pianola looks like a small cabinet. It has small felt-covered fingers that rest on the keys of the piano and, operated by pneumatic power, strike the keys with a pliant, yielding and remarkably sympathetic touch that is almost identical with that of the human fingers.

When not in use the Pianola may be easily rolled away from the piano and moved to another part of the room.



"It will be unnecessary to commend the Aeolian to any one who understands good music; those who do are sure to recognize its value. To those who have not learned to appreciate the beauties of the musical classics, I recommend the Aeolian as the simplest and best means of cultivating a taste for the works of the best composers."
A. VIANESI.
Con. Grand Opera, Paris.

"The Aeolian places the best music at the doors of all, and affords a simple means of enjoying and studying the conceptions of the masters of music, ancient and modern."
JEAN DE RESZKE.
Operatic Tenor.

The Aeolian
The Pianola

THEY are invaluable allies to the hostess, and an always available source of pleasure to the home circle. Symphonies, overtures, operas, or rag-time may be summoned at will. Dance music is always accessible, for the instruments can be played by any one.

There are many who have not as yet found the time to investigate these instruments. They have, therefore, little but prejudice against automatic musical instruments in general, upon which to base an opinion. That this prejudice has been dispelled in the case of every musician of note who has investigated the Aeolian and the Pianola is significant.

In forming judgment this fact must be taken into consideration. It should result in every one hearing the instrument.



"I shall be glad to have you add my name to the notable list of musicians and critics who have commended your admirable instrument. "I believe that the Aeolian is destined to become a most potent factor in the cultivation of the musical taste of the people of the world."
EMIL PAUR.
Con. Philharmonic Society.

"To give to a musical work an absolute and exact interpretation; to make clear the composer's most intimate thoughts; to bring into play a wealth of execution which only the orchestra can give; in a word, to translate all the shade of coloring intended by the composer—this is the achievement of the Aeolian."
MASSENET.
Great French Composer.

AEOLIAN COMPANY, 18 WEST 23rd STREET, NEW YORK.

BACILLI AND MICROBES.

WHERE THE ADVANCE IN METHODS OF FIGHTING DISEASE IS SHOWN.

Paris, May 5, 1900.—In these days of seeking out first causes in disease, in tracing out the habits of the bacilli and microbes in order to combat them and to prepare their counteracting poison as easily and surely as obtaining from the grocery a packet of "Rough on Rats" it is of the highest interest to be able to follow the late Dr. Pasteur and his colleagues in all their remarkable experiments and solutions until the culminating point is reached and we see before us, in glass specimen bottles, the malignant animal (or is it a reptile?) "scotched and killed." Here, in the Army and Navy Palace, carefully imprisoned in their vials, are the greatest scourges of the human race; the germs of typhoid fever, of the plague, of hydrophobia, of cholera, of influenza, of croup, of lockjaw, and of many others, all are here and with them their destroyers for the benefit of mankind.

In 1889 little was shown of hygiene, its principles and systems; and what was to be seen was more in relation to generalities, such as bathing, teetotalism, etc. The root of all the evil had not been discovered. To-day all that is changed, and the hygiene section shows conclusively that the discovery of the causes of infectious diseases is now, thanks to Pasteur, practically as precise a science as mathematics or astronomy.

The same section contains a remarkable exhibition of the hygiene of food with different appliances and methods for the detection of adulteration.

Side by side with these vital subjects are the equally important exhibits of heating and ventilation. Already in 1889 warming by means of heated air was beginning to be looked upon as defective. That is now considered as perfectly proved, and all the systems shown are based upon the use of hot water or steam. Some interesting examples of kitchen heating by electrical radiators are exhibited, together with numerous ventilating patents, and a large choice of decorative objects applied to heating and ventilation, such as shafts, pipes, tubes, stoves, tiles, etc.

FUNNELS AND NIGHT LIGHTS.

HOW TRAVELLERS MAY RECOGNIZE PASSING STEAMERS AT SEA.

The funnels of a steamer reveal by day to what line it belongs, and by night its identity may be learned by lights burned or shot from candles. Transatlantic lines may thus be distinguished as follows:

- Allan State Line, New-York and Glasgow—Red funnel with white band and black top; night signal, blue lights, three in mizzen rigging in form of triangle.
- Anchor Line, Glasgow, Scotland—Black funnel; night signal, red and white lights alternately, lanterns.
- American Line, New-York and Southampton—Black funnel with white band; night signal, blue light fore, red light on bridge and blue light aft simultaneously.
- Atlantic Transport Line, New-York and London—

Red funnel with black top; night signal, candle throwing one green, one white, one red, one green, one white and one red ball.

Bordeaux Steam Navigation Company, New-York and Bordeaux—Black funnel with white band; night signal, blue, red and white lights burning in succession in one cartridge.

Compañia Transatlantica Española, Mexico, New-York and Spain—Black funnels; night signal, green and red lights in succession.

Cunard Line, New-York and Liverpool—Red funnel with black top; night signal, two blue lights and two Roman candles, each throwing out six blue balls.

French Line, New-York and Havre—Red funnel with black top; night signal, blue light, white light and red light burned simultaneously at fore, middle and after parts of vessel, preceded by a rocket.

Holland-America Line, New-York and Rotterdam—Black funnel with two green bands and white band in centre; night signal, green lights, one forward, one aft and white light on bridge burned simultaneously.

Leyland Line, Boston and Liverpool—Three red lights in quick succession.

North German Lloyd Line, New-York and Bremen—Buff colored funnels; night signal, two blue-red Coston light, burned simultaneously, one for mail steamers only. When this is acknowledged a Roman candle is fired throwing red stars.

Prince Line, New-York and Newcastle-on-Tyne—Black funnel with broad red band and white pinnac in centre; night signal, red light amidships, followed by two Roman candles, one each fore and aft, discharging five green balls.

Red Star Line, New-York and Antwerp—Black funnel with white band; night signal, three red lights, one fore, one aft and one amidships.

Scandinavian American Line—Yellow funnel, black band and blue star; night signal, one white-red Coston light, followed by one red-white Coston light.

Union Line, New-York and Hamburg—Black funnel with green band; night signal, red-green Coston light.

White Star Line, New-York and Liverpool—Cream colored funnels with black top; night signal, green lights, two fired simultaneously.

Wilson Line, Hull, England—Red funnel with black top; night signal, two red lights simultaneously.

These coastwise steamers have the following distinguishing signs:

Atlas Line, New-York, West Indies and South America—White funnel with red and white band and black top; night signal, two red Coston lights simultaneously on bridge.

Clyde Line, New-York and Charleston—Black funnel; night signal, red Coston light.

Cromwell Line, New-York and New-Orleans—Black funnel with two yellow bands; night signal, white-green-red-white Coston light.

Mallory Line, New-York and Galveston—Black funnel with white star on each side; night signal, blue, red, white lights in succession from one cartridge, followed by a red star.

Morgan Line, New-York, New-Orleans and Galveston—White funnel with black top, star and letter "M"; night signal, white-red-green Coston light.

Old Dominion Line, New-York and Richmond, Va.—Black funnel with yellow band; night signal, red-white Coston light.

Quebec Line, New-York, Bermuda and West Indies—Red funnel with black top; night signal, red-blue Coston light, followed by a white star thrown to the height of fifty feet.

Trinidad Line, New-York and Trinidad—Red funnel with black top; night signal, white-red-white-red Coston light.

Steamers of the United States Army transport service have yellow funnels, red, white and blue bands with black top; night signal, red, white and blue Coston light.

Explanation—The Coston light is a combination of signal colors burned in succession in one cartridge. This light has been adopted by the Governments of the United States, France, Italy, Denmark, Holland and Brazil.

How He Has Changed.—"Since he has become wealthy I understand he has given up active business and just loaf." "Yes; he's a man of contrasts. Having done everybody, he now does nothing."—(Chicago Post.)