



The Violin-Makers of Mittenwald.

QUAINT GERMAN TOWN'S PRINCIPAL INDUSTRY HAS ROMANTIC HISTORY—STEPS IN MAKING A VIOLIN—TEACHING THE COMING GENERATION—SPURIOUS MASTERPIECES.

In the middle of the seventeenth century a small peasant lad, Jacob Stainer, returned from Cremona, where he had learned from Hieronimo Amati the art of making violins.

At this time the Mittenwalders were quite ready to welcome what seemed likely to be a very profitable industry, for their finances were at a low ebb, and the great Rottstrasse from Augsburg to Venice had for some time been deserted—this highway which once was such a great source of wealth to the Mittenwald people.

Urban Klotz, a master-tailor of Mittenwald, feared that, owing to this condition of affairs there would be but a poor outlook for his eldest child. The boy, whose name was Matthias, was now ten years old.

The tailor opened his heart to his neighbor; and it so happened that a teamster who had some freight to carry to Italy—a thing of rare occurrence—offered to find a place for the boy in Cremona.

The German teamsters in that day were well known in the largest cities of upper Italy as being reliable and men who came well recommended, and from this fact the Mittenwalders secured the protection of a wealthy citizen for his protegee.

Matthias Klotz probably remained eight years under Amati's roof. At the same time Pietro Andrea Guarneri and Antonio Stradivari—names that will be honored for all time—were studying under the greatest man in Cremona.

By studying the chronicles of the old Bavarian highland, one would find a remarkable similarity between Oberammergau, where the carvers of religious images live, and Mittenwald, where violins are made.

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Klotz celebrated his return to Mittenwald in a most religious way in church, and carved with a knife on the back of the high altar the date and the following words: "Matthias Klotz, violin-maker, in his twentieth year, 1684."

And now he astonished his countrymen by showing them the models of his violins, his drawings, his instruments, and found them very enthusiastic regarding the new industry and the new art, for which the mountains round Mittenwald supplied the most necessary materials—sound mountain pine, and magnificently grained maple.

white or blue stockings, green apron, and to finish the picture, the strap which supports his violin, the reverse side of which instrument was decorated with a painting of another violin, or of the maker's patron saint.

The violin-maker sold his violins himself, like the Ammergau people, carvers of religious images, who work during the winter and in summer peddle what they have made. This primitive way of carrying violins from house to house to sell did not afford a wide field of operation for the Mittenwald industry.

And so the Mittenwalder would remain. He managed to teach the boy a great deal during the two weeks, and between lessons he would go to the neighboring villages to dispose of his violins.

This was the method of selling until the middle of the eighteenth century. This primitive way was very unsatisfactory and had this disadvantage, that as the violin-makers were obliged to peddle their own violins they were greatly hampered in their output.

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In general we must counsel extreme caution in buying a violin, as the market is flooded with spurious ones. When a gypsy displays a very dirty violin, that instrument may be of recent date; but let the happy purchaser not rejoice too soon, when, after the instrument has been cleaned, he comes across the little mark of "Guis-

Remedies Against Pride.

Look again into the tomb, and you will find cause to humble yourselves. The inhabitant of the tomb is stripped of everything. There the deceased lies despoiled of all that he held dear in life; his property passes into the hands of others; others take possession of his house and belongings.

The inhabitant of the tomb is forgotten by all but a very few. "Our name in time shall be forgotten, and no man shall have any remembrance of our works" (Wisd. ii, 4).

The inhabitant of the tomb is disfigured beyond recognition. "When a man shall die, he shall inherit worms" (Eccles. x, 13).

Look into the grave, and see the miserable state of its occupant. Gaze in imagination upon that hapless individual, denuded of everything that the world holds dear, forgotten by all men, disfigured beyond recognition.

The Moving-Picture Evil.

In its annual report for this year the New York Society for the Prevention of Cruelty to Children puts at the head of its list of evils affecting the lives of juveniles the demoralization of children by the moving picture shows.

The moving picture has come to stay. Like many other amusements it has its good side and its bad side. It has grown up like a mushroom. And growing so rapidly there has scarcely been time enough to know just how to treat it.

But what is good for adults is not necessarily beneficial to boys and girls. We would not say that in general the moving picture is not a good form of entertainment for children. But in every community where the pictures have become an established thing—and where is the community that has not at least one such show-house?—they have brought with them many dangers to the children.

The moral evil is the robbing of a child of his childhood, filling his mind with grown-up notions, getting him accustomed all too soon to the ways of the world.

In the old days to go to the theatre was a rare treat. It was above all rare. It was not considered the place for children. Now a child thinks itself abused if it cannot go to the "movies" at least once a week.

To make the moving picture an ordinary feature in the child's life is certainly to do the child very little good, moral or physical. To realize that, it is sufficient to read the report of the above mentioned Society which places the moving picture at the head of the list of evils that contribute to the demoralization of the little ones.

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Notice of Land Liab to be Sold for Unpaid Taxes

County of Antigonish.

Notice of lands liable to be sold for unpaid taxes due the Municipality of Antigonish County under Chapter 73 of the Revised Statutes of Nova Scotia 1900.

Table with 2 columns: Name of owner, Where property situate. Lists various owners and their property locations in the County of Antigonish.

Owners of above lots will save further costs by

IMMEDIATE PAYMENT

of all arrears of taxes.

ALLAN McDONALD,

Municipal Clerk.

Dated Antigonish, N. S., May 8, 1913.

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A. COLIN CHISHOLM Agent for Antigonish

SYNOPSIS OF DOMINION LAND REGULATIONS Any person who is the sole head of a family, or any male over 15 years old, may homestead a quarter-section of available Dominion land in Manitoba, Saskatchewan or Alberta.

Duties—Six months' residence upon and cultivation of the land in each of three years. A homesteader may live within nine miles of his homestead on a farm of at least eighty acres solely owned and occupied by him or by his father, mother, son, daughter, brother or sister.

In certain districts a homesteader in good standing may pre-empt a quarter-section alongside his homestead. Price \$3.00 per acre. Duties—Must reside upon the homestead for six months in each of six years from date of homestead entry (including the time required to earn homestead patent) and cultivate fifty acres extra.

A homesteader who has exhausted his homestead right and cannot obtain a pre-emption may enter for a purchased homestead in certain districts. Price \$8 per acre. Duties—Must reside six months in each of three years, cultivate fifty acres and erect a house worth \$500.

W. W. COBY Deputy of the Minister of the Interior











