

THE ROCKWOOD REVIEW

but also field guns.

With regard to the subject of public schools as compared with private, it may further be observed that the only high-class literature that has been produced in the United States, has been the work of a little knot of Unitarians, who, belonging to a clique, were separated and saved from the stupefying and vulgarizing influences of the Public School system. Consider the works of Longfellow, Emerson and Holmes, as the most eminent examples of this little school, and it may be seen where are the advantages of private teaching. The similarity between the American and Canadian school systems renders all this worth noting.

R. S. KNIGHT.

A vocalist of some New York renown was to sing at a concert in a Western city not long ago. One of the best of the metropolitan "string quartettes" was also down on the programme for a number or two. A week before the concert the singer wrote to one of the quartette, begging that it would play an accompaniment to one of his songs. Incidentally he asked, "What instruments are included in your string quartette?" This was the answer--"Dear Sir--Our string quartette consists of trombone, French horn, accordion and cymbals. It will be impossible for us to accompany you as you request, as the instruments are scarcely fitted for that line of work."

An episode in the life of Gounod relates how a poor, worn out musician, carrying a violin which he was too feeble to play, was met with in Paris by three young students of the conservatoire. In response to his request for alms they searched their pockets, the united contents of which yielded only sixteen sous and a cube of rosin. Thereupon one of them proposed to take the old man's violin and accompany the voices of his companions. No sooner said than done. Commencing with a solo upon the theme of the "Carnival of Venice," a large concourse of listeners was soon attracted. Then came a favorite cavatina from "La Dame Blanche," sung in such a manner as to keep the audience spellbound, and yet again the trio from "Guillaume Tell." By this time the poor old man was galvanized into life and activity by the artistic performance. He stood erect and with his stick directed the concert with the authority of a practised leader. Meanwhile contributions of silver and even gold rained into the old man's hat. To his astonished and grateful demand to know who were his benefactors he received from the first the name of Faith, and from the others the response of Hope and Charity. "And you do not even know mine," sobbed the poor musician; "my name is Chapner, and for ten years I directed the opera of Strasbourg. You have saved my life, for I can now go back to my native place, where I shall be able to teach what I can no longer perform." The young violinist was Adolph Hermann, the tenor was Gustav Roger, and the originator of this charitable scheme was Charles Gounod.
