

are the triumphs of the Tonic Sol-Fa system to that? Follows the inspired, though inglorious instructor in the "art of refined piano-playing," who grandly dispenses with all technique. "That will come of itself," he says. "No scales, no exercises, no finger movement, no wrist dislocation with me. All nature, pure nature, and talent. We aid it, of course. We encourage it, but we never fatigue it, provoke it, or alarm it." And the refrain, "no scales, no exercises, no exercises, no scales," gets wafted about somehow to the ears of the inactive rich or the disheartened seedy, and gradually a knot of interested pupils is formed around the kind-hearted professor, who promises them so many good things in the name of emancipation.

There is next the teacher by proxy. This gentleman or lady (just as many nowadays of the latter) sends out a circular informing the public that he is a "pupil of —." It used always to be Liszt, or perhaps Thalberg. But now it has spread to Plaids, Kullak, Köller, Moscheles, Hallé, Reinecke, Jadassohn, Macfarren, Sherwood, Maas, etc., etc., why swell the list? Besides that fact, he states no other qualification; he simply takes it for granted that it is quite sufficient, and in many cases it is, but the public must remember that a good teacher may send out a good pupil, who may yet turn out a bad teacher. There is finally the anatomical teacher who insists on his piano student making a study of the tendons, the muscles, membranes, and bones of the hand before they commence the practice of *technique*. The physiological side of the art is thus developed to a degree undreamt of by the mere teacher of notes, who, however, has usually a good deal to say for his own, and more generally accepted, method. It is most likely that the great *virtuosi* of the past, as well as of the present, have known painfully little about the physiological side of their art.

Of curiosities among music-dealers, commonly called the "trade," or among composers, or among critics, how many and various! The seedy German who "fixes up" your compositions, "chords down" your darling melody, the bandmaster who supplies "parts" in a back street at a nominal sum, the young lady who imparts the "Leipsic method" at \$2.50 a month, the decayed aristocrat who plays the upright piano in a slouched hat on fine days in the Park, the average musical reporter—with him shall the list stop.

THE Saturday Popular Concerts attract a certain number of visitors, despite counter attractions at the theatres. The idea is a good one, and the performance equally good; the names of E. W. Schuch, Churchill Arlidge, and Sims Richards being identified with the project.

An organ recital was given on the Jarvis Street Baptist Church organ, last Friday, by the recently-appointed organist, Mr. Harrison. Notwithstanding its being a stormy night, a fairly large audience gathered to hear the excellent programme provided, which included the 4th Mendelssohn Sonata and an arrangement of Wagner's Lohengrin.

PROGRAMMES have reached us of a Christmas Carol Concert in Ottawa, and also of the first Philharmonic Concert of the season. Part-songs, a piano solo by Miss Lampman, and a song by Miss Howden constituted the evening's entertainment.

LITERARY GOSSIP.

THE Harpers have secured the services of Mr. John Foord, who until a few weeks since was editor of the Brooklyn *Union*. Previous to assuming the latter position Mr. Foord was editor of the New York *Times*, and being well versed in literary matters he is a valuable addition to the Harper corps of writers and editors. Mr. Foord will be more specially connected with *Harper's Weekly*.

THE editor of the Boston *Home Journal* has succeeded in obtaining quite a valuable and interesting series of unpublished letters written by the poet Longfellow. The correspondence covers the last fifty years of the poet's life, and contains letters, many of them of great value and interest. The documents are to be published in a series in the *Home Journal*, the first of which appears this week.

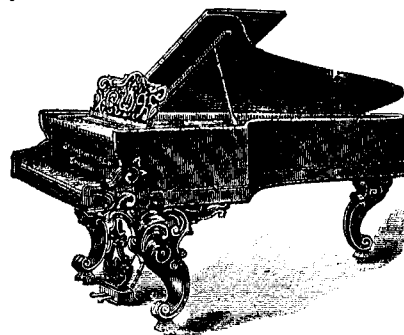
MISS GEORGIA CAYVAN has finished her maiden literary effort, and the article is to be printed in the February *Brooklyn Magazine*, under the title, "Young Women and the Stage." Miss Cayvan has written in answer to the question, "Can you advise young women to adopt the stage as a profession?" and her arguments pro and con. make most interesting reading. I have just finished an advance reading of the article, and it shows its author to be almost as clever a writer as she undoubtedly is an actress.

THE success which Canadian writers, dealing with Canadian topics, are meeting with among the leading American periodicals is very noteworthy at present. We have already drawn attention to the series of articles from the pen of Mr. J. Macdonald Oxley, of Ottawa, now appearing in the *Cosmopolitan*. The same writer has two different series of articles upon our winter sports at present running in *Harper's Young People* and *Our Youth* of New York, the former being appropriately illustrated. We also understand that both Mr. Oxley and Mr. Duncan Scott (of Ottawa likewise) have been so fortunate as to place MSS. with the new *Scribner's Magazine*, while Mr. Farrar, editor of the *Mail*, is said to have entered the "charmed circle of the *Atlantic Monthly*," with an article upon French-Canadian Life and Manners.

Mr. GEORGE W. CABLE's work on the platform is almost at an end for this season, and it is his intention to devote the increased leisure thus allowed him to literary work. Mr. Cable is now reading the proofs of his story, "Grande Pointe," which is to appear entire in the *Century* for March. It was first designed to run this story in serial form, but this intention, it now appears, has been abandoned, and the reader will be able to read it at a single sitting. Mr. Cable's third and concluding story of the Acadian series will also be published in the *Century*, probably in the May or June number. Upon this story the author is now busy. It will be somewhat longer than either "Caranero" or "Grande Pointe," and will contain nearly all the same characters with which the readers of the two previous stories have become familiar. No title has as yet been given the story, but it will probably take its name from one of the regions occupied by the people it describes. The three stories have a connecting thread, and will make a complete novel to be issued in book form after the publication of the third story.

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