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worth of beautiful religious and patriotic pictures at 10 cents each. These are magnificent copies of famous paintings, reproduces all the matchless beauty of their original colors. 22 3/4" x 9" costs 10 cents; 10" x 6" costs 5 cents; 5" x 3" costs 2 cents. You can often sell from 3 to 5 in one house. One boy sold 20 in 10 minutes! Another has sold over 100! It will be just as easy for you! You run no risk—SEND NO MONEY—we trust you. Let us send you a 10 cent worth, you can sell them easily. If you send us the \$4.50 and we will mail your watch and fob at once. When you receive your watch, show it to the boys and get only five of them to earn a price as you did the military rifle is yours, without one cent to pay. Over 500 of these rifles have already been given away. Hurry! and get yours. Order now—before you forget.

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## His Revenge

A young composer  
Found in the glooms of Poverty, a song  
For passionate strings,  
Raging against stupidity and wrong  
Which rot the Heart of Things.

Scorn for the times  
Breathed in the sombre, yet alluring strain.

There was a sneer  
In the swift modulation, at the pain  
Of one poor sordid year.

When he was dead  
From dusty manuscript they played the song  
This dark and bitter joke  
Before a clamant and unruly throng  
Of sentimental folk.

These, with closed eyes,  
Heard in the strain a sound of dancing feet  
In fairy dells;  
Spied the young bobolink upon the wheat  
Before the Angelus bells.

Little they knew,  
But all the understanding viols laughed  
At the grim melody  
Which cried of surly avarice and craft,  
Cowards and treachery.

—J. E. Middleton.

## Transferred Affection

The music schools are full of girls, bright, active and ardent in the pursuit of study. Many of them are accomplished pianists or violinists. Then Prince Charming happens along. The Prince finds a girl of talent and sensitiveness and insists upon marrying her. For a year or more after the wedding the music study is continued. Then as occasional choristers come to aid the duet, practice is neglected. The plea is that the mother has much to do that she has transferred affection to the kiddies. That may be true, but it is doubtful if any mother is so busy as not to be able to afford half an hour a day to maintain her interest in music. The country is full of brilliant women who have not "kept up" their studies and yet husbands are just as fond of music in middle age as when they went a-courting. Furthermore, the advantage children have in hearing their mother play or sing with elegance and distinction is not fully realized.

## The Three Periods

We are so accustomed to the use of harmonious chords that we are inclined to the belief that consonant sounds were early discoveries in music. On the contrary they are as recent as Shakespeare. Musical History divides itself naturally into three great periods. The first, from the dawn of race consciousness to about the year 900 A.D., developed the melody. Sometimes it was sung, sometimes played by rude instruments, but there was no such thing as the instrument playing one note while the singer voiced another. Towards the end of the period octave singing and playing appeared.

Then there was a discovery made. A monk found out that two or more melodies might be played concurrently and that the result was pleasing. Thus began the Mediaeval Period when Music became so involved and "scientific" that it was regarded as a branch of mathematics. We have records of composers who were able to provide 32 melodies for simultaneous singing. This was the polyphonic period which came to full flower in Palestrina and the ecclesiastical composers. Not until 1600 A.D. did the principles of modern harmony emerge with a dominant melody and voices or instruments in accompaniment. We call this the Modern Period and Bach was its Prophet.

## Patriotic Songs

Shortly after the War broke out the presses of all the music engraving plants in Canada were running at top speed. So many people had written patriotic songs, words and music, and were so insistent that they should see the light that press feeders were a

sorely overworked crew. Not many of those songs have persisted. Even the best of them is not often heard nowadays. Perhaps we have begun to realize that trivial songs are merely stupid in presence of this appalling event. Perhaps also the men capable of writing something great and permanent are like many other creative artists, dulled by the terror of the times.

Our experience of two years ago is the experience of the United States to-day. All the inhabitants of "Tin-Pan-Alley" in New York City are ragging the war and cabaret singers are in a sort of syncopated fit. The periodicals dealing with the graver side of music are full of advertisements calling attention to this or that anthem of Freedom, to this or that Special Hymn for Patriotic occasions. All over the vast extent of the Republic amateurs touched with the fire of patriotism, and not necessarily by the flame of inspiration, are committing their more or less fervent aspirations and imaginings to paper, and the presses run far into the night. What will be the result? Perhaps one or two great songs will arise. In all probability they will be written by some one as obscure as de Roget who in a sudden blaze of inspired passion produced La Marseillaise.

Life, a New York publication, has offered a large prize to the person who writes a song best expressing the spirit of the United States. Other publications have conducted similar contests. It is highly improbable that in the army of mediocrity engaged in such competitions a Captain of patriotic music or verse will be discovered. Great poems and great music are not generally written to order. One cannot buy such things as one buys linoleum or soap.

## Known For One Work—And That a Masterpiece

On that memorable night before the great battle on the Plains of Abraham, it will be recalled, General Wolfe floated silently down the St. Lawrence recited to his men around him Gray's "Elegy in a Country Churchyard." As he finished he said "Gentlemen, I would rather be the author of that poem than take Quebec to-morrow." The man who was the author of it, one of the finest writings in the English language, wrote practically nothing else that has survived.

In music we have composers, who have to their credit a long string of pieces. Others again especially perhaps among the opera-composers have but one outstanding work that made and retained its popularity. Of the latter class, a well-informed writer on topics pertaining to the opera says: "In opera most of the composers who are counted as one-opera composers, are victims to the vagaries of genius rather than lack of effort. This may not have been the case with Rossini, whose William Tell and the Barber of Seville are the sole survivors of about forty works for the stage; but Rossini was lazy. Others have striven seriously to write of permanent interest but have failed. Among these are the following whose masterpiece is given with the date of its first production: Balfe (The Bohemian Girl) 1843; Mascagni (Cavalleria Rusticana) 1890; Leoncavallo (I Pagliacci) 1858; Flotow (Martha) 1847; Humperdinck (Hansel and Gretel) 1893; Giordano (Andre Chenier) 1896; and Ricci (Crispino e la Comare) 1865."

But it is not fair to attribute the non-success of any opera to its music. Often a real injustice is done a composer by forgetting that an opera is not entirely dependent on the music for its reception by the public. One writer's comment is that "the combination of music and libretto is rare. Fortunate are the few men like Wagner, Boito and Wolf-Ferri, who have had the gifts to build both. Mozart, while unfortunate in some of his libretti, wrote so charmingly that his music has survived despite some very feeble plays. Verdi had the gifted Boito as his librettist for his latter works, and Puccini has been fortunate in having fine books for all his pieces. The gift of turning out melodies is exceedingly rare. Mozart had it, as had Verdi, and some