

all classes of end games is true enough, but it only does so far as to allow the umpire's decision to be called for, thus showing that all end games do not call for the operation of the limit.

The Editor does not attempt to reconcile the clear statement that the meaning of the law is simply to force a drawn game to an end with his theory that it applies to all sorts of positions and forces, because, I presume, the undertaking is beyond even his powers. He makes one correct deduction from my reasoning, and says triumphantly, "that is to say, the more reason one has to believe the game can be forced, the less reason the umpire has to grant the count!" He appears to think this a crushing retort, but it is exactly what I did mean, and correctly states the case, because then there is no drawn game to be forced to a conclusion.

In answer to his outrageous assertion that his opponents are driven from the law itself by its plainness of language and take refuge in Notes and Observations, I simply say neither the letter nor the spirit of the law sustains him, and also that the wording of the law compels a reference to its meaning as may be briefly shown.

The spirit of the law is shown in the phrase "simply intended to force a drawn game to a conclusion."

The letter of the law says the umpire shall decide as to whether the case calls for the action of the law.

In conclusion, to justify the Editor in his position, he has to ignore and throw aside some parts of the explanation of the meaning of the law, whereas the opposite conclusion reconciles every part of it.

Yours truly,

New York, 24th November, 1880.

A. P. Barnes.

Musical.

All correspondence intended for this column should be directed to the Musical Editor, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Notices of Concerts in Provincial towns, &c. are invited, so as to keep musical amateurs well informed concerning the progress of the art in Canada.

QUEEN'S HALL ORGAN.

In our notice of the specification of the above instrument the Pedal Trombone 16 feet was accidentally omitted; one or two errors also were apparent in the classification of materials, the Claribella, for example, being made of wood, not metal. The builders have made the chests to exceed the limit of the specification, all the manuals extending to A in alt., two semitones higher than the ordinary compass. The Vox Humana (which is being imported from the celebrated house of Messrs. Cavallé-Coll of Paris) is expected to arrive next week.

IMPORTANT INVENTION BY A CANADIAN ORGAN BUILDER.

Mr. E. Smith (of the firm of Bolton & Smith) has invented a new pallet which he claims will do away with the necessity for pneumatic attachments to the lower keys of large organs. It has been always a puzzle to organ-builders how to lighten the touch necessary to the opening of the large valves of the lower notes of monster instruments, the wind pressure being so great as to defy any human muscles. Several methods have been devised to ameliorate this pressure, the most notable being the "jointed pallet," which, allowing a small portion to open first, admits the air on all sides and lessens the touch considerably, but Mr. Smith has adopted a totally different principle, and reduces the touch of the largest pallet to a minimum. We understand that a patent has been applied for, and so at present we are not at liberty to explain the simple method by which this result is attained; suffice it to say that we have tested the pallet now on exhibition at the factory in Mountain Street, and are satisfied that it works perfectly, and with a very light pressure of the finger. Mr. Smith seems to be not only by name but by natural proclivities a worthy successor of the great father of organ-building, and we wish him every success with his new and useful invention.

"CARRENO" CONCERTS.

All who have heard Madame Carreno's artistic performances will be glad to have an opportunity of hearing her once more in the Queen's Hall on Thursday Dec. 2 and Saturday Dec. 4th. The artists who accompany her are of the "first water" and we are sure that at the low price named by the managers few will be able to resist such an attractive entertainment.

POPULAR CONCERTS.

The first of the Popular Ballad Concerts will be given on Monday evening next in the Queen's Hall. Some of the best available talent has been secured, including Mrs. Rockwood—Soprano, Miss Emma Scott—Contralto, Mr. Delahunt—Basso, Miss Holmes—Pianiste, and Mr. Boucher—Violinist. Dr. MacLagan will act as Accompanist and Musical Director.

PHILHARMONIC SOCIETY.

The first concert of the present season will take place in the Queen's Hall on the 9th December. The solos will be taken by members of the Society; the orchestra also will be composed of local performers. We think our citizens should show their desire to encourage home talent by attending in large numbers.

CHRISTMAS CONCERT.

The members of the Cathedral Choir intend giving a concert during Christmas week, a feature of which will be the singing of Christmas carols in which the boy choristers will take part.

HISTORY OF THE CENTENNIAL AWARD.

TO THE WEBER PIANO

AND HOW IT WAS OBTAINED.

Four years ago the great contest of the leading piano makers of the world took place at Philadelphia. At all previous exhibitions Broadwood, Erard, Steinway and Chickering divided all honours and awards between them. For the first time in its history the Weber Piano was brought prominently before the public, face to face with its great rivals, though for several years previous it had been known and almost exclusively used by the leading musical people. At the great Centennial contest the Weber Pianos alone were accorded the highest possible musical quantities "Sympathetic, pure and rich tone combined with greatest power, and excellence of workmanship as shown in grand square and upright pianos."

This sympathetic and rich quality of tone which has made the Weber Piano the favourite of the public, and it is this quality, combined with purity and great power, in a voice, which makes the greatest singer. In an interview with Geo. F. Bristow, the eminent Composer and Musician, and one of the Judges on Musical Instruments published in the leading newspapers in the United States, we have an account of the way in which the award was made. He says:—

"In order to establish a clear and critical test, all the pianos were brought into 'Judges Hall' for examination, and the Judges there agreed to mark in figures their opinion, and write out the report in full subsequently. Each piano was judged as to Tone, Quality, Equality and Touch, the highest figure in each being 6, the lowest 1. Each judge made his figures on those points, and these figures were really the fundamental basis of all the awards, the corner stone on which they all rest. All makers who reached in each point figure 3 and upwards received an award, and all below received nothing. Thus it will be seen the highest possible figure, adding up the numbers of each judge (there being four) on each of the points, would be 24 or if all the judges agreed the highest possible number for any instrument to reach would be 96, while those reaching 48, and upward, would receive a medal."

Here, then, are the original figures on the Weber Piano

"WEBER."

[Judges on Pianos at the Centennial.]

	BRISTOW.	KUPKA.	OLIVER.	SCHIEDMAYER.
Tone....	6	6	6	6
Equality..	6	6	6	6
Quality..	6	6	6	5
Touch....	6	6	6	6
	24	24	24	23

95 OUT OF A POSSIBLE 96.

The Weber Piano was classed alone.

The next highest number reached by any other manufacturer was only

91 out of a possible 96.

According to these figures, it will be seen that WEBER'S PIANOS were unquestionably

THE BEST ON EXHIBITION.

One of the Jurors says: "Weber's Grand Piano was the most wonderful instrument I ever touched or heard. He must be recognized, beyond controversy, as the manufacturer, par excellence of America. His Pianos are undoubtedly the best in America, probably in the world to-day!"

It is impossible for language to be more emphatic or for figures to testify plainer.

When the Commission learned from the Judges that the Weber Piano deserved the first rank, it showed its great appreciation by placing

The two Weber Grand Pianos on the Platform of Honour, which had been specially erected in the centre of the Main building, and constructed with a Sounding Board by Mr. Petit.

There stood the instruments, the centre of attraction to Millions of Visitors.

And there Weber, to show his appreciation of the great honour conferred upon him and his work, gave daily concerts: hundreds of thousands of visitors will always remember the hours spent at these delightful concerts with pleasure and satisfaction.

Nor was it Mr. Weber's friends alone who rejoiced in his triumph, several great artists and pianists in the employ of rival houses could not repress their admiration of the man and his instruments. It was at this time that Madame Rive-King wrote to Mr. Weber acknowledging her astonishment and delight and congratulating him on having "the finest pianos she ever placed her fingers on." From that day it was evident the Weber piano could no longer be confined to the mansions of the wealthy and musical aristocracy or kept as it had too long been for the exclusive use of the great vocalists and prima donnas. To-day it is the piano of all great pianos and is purchased in preference to any other by all who have the means of procuring it, and are capable of appreciating grandeur, power and purity of tone.

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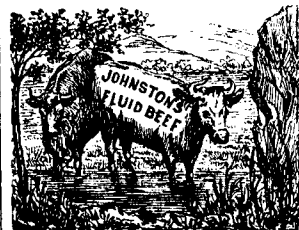
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"Were it possible to furnish the market at a reasonable price with a preparation of meat combining in itself the albuminous principles together with the extractive principles, such a preparation would have to be preferred to the 'Extractum Carnis,' for it would contain ALL the nutritive constituents of meat." Again:—"I have before stated that in preparing the Extract of Meat the albuminous principles remain in the residue; they are lost to nutrition; and this is certainly a great disadvantage."

JOHNSTON'S FLUID BEEF contains the entire albuminous principles and is the only perfect nutritious stimulant known.

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VARIOUS COLORS,

ALL SIZES.

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