

of rendering the dispersing song. From which, if we may judge, it would not be difficult to conclude how thoroughly the evenings diversion was appreciated.

THREE or four columns in the Toronto Globe a few weeks ago spoke of a meeting held in that city at which the wisest heads in Ontario met to discuss the subject of University Extension. We would applaud the movement to the very echo, and in so doing, we would remind our Toronto friends, that the Hamilton Ladies' College has enjoyed a series of lectures for the past two years from some of the ablest College Graduates: we did not dignify them by the name of University Extension, but what else were they! We have listened to masterly addresses from such men as Professor Clark, Professor Reynar, Professor Cappon, on such subjects as "Robert Browning," "Carlyle and the French Revolution," "Carlyle and Sartor Resartus." then have not we enjoyed all the benefits and privileges of University Extension? And we sincerely hope that those who have followed our example will derive as much gratification from an afternoon with such men as those who were mentioned before, as we have so lately enjoyed.

THE attention of those who are staying the noble art of music is called to the unusually exceptional opportunities that are afforded them to become proficient in the highest forms of music, harmony, counterpoint, etc., and also to study for the degree of Bachelor of Music conferred by Trinity College, Toronto.

No pupil should be content with being able to play, no matter how brilliantly, piano music. There is a realm of music more enchanting than mere piano playing—the wonderland of composition. To possess a thorough knowledge of the

higher forms of music; to be able to harmonize correctly and to have the faculty of embodying one's thoughts in Sweetly-Sounding music are gifts that should be sought and cultivated by all the pupils who are studying the piano.

Pupils seeking to become qualified as Bachelors of Music will be obliged to get three years' course of study as follows:

FIRST EXAMINATION OF MUSIC.

HARMONY—Richter's Manual of Harmony.
Lott's Catechism on Harmony.
Ouseley's Harmony.

SECOND EXAMINATION IN MUSIC.

HARMONY—Ouseley's Harmony.
COUNTERPOINT, CANON AND FUGUE.—
J. Higg's Primer of Fugue.
Cherubini's Counterpoint & Fugue.
Ouseley's Counterpoint.

FINAL EXAMINATION IN MUSIC.

HARMONY, COUNTERPOINT, CANON AND FUGUE.
HISTORY OF MUSIC—Hullah's Lectures on Modern History of Music.
Ritter's History of Music.
Havkin's History of Music
(For reference.)

FORM IN COMPOSITION—Pauer's Primer of Musical Forms.
Ouseley's Form in Music

USE OF INSTRUMENTS—

Prouit's Primer of Instrumentation.
Berlioz's Orchestration.—(For reference.)

Analysis of the full score of some selected work

1592 { Mendelssohn's Overture to inclusive.
Reg. Blas.

The director would strongly advise the pupils to undertake the examinations as a delightful and profitable study.

Music.

"Friendship's balmy words may feign,
Love's are even more false than they;
Oh! 'tis only music's strain,
Can sweetly soothe and not betray."

So sings the poet, with how much truth and verity it is impossible for me, with my