

The Innocent Bystander

I never was much of a prophet;
I haven't a Chinaman's chance
To win in the street when attempt-
ing to beat
The curious game of finance.
But when, as I run through the papers,
I suddenly fall on the news
That a strike is declared, why I'm al-
ways prepared
To tell you the side that will lose.
Whenever the owners of coal mines
Announce that the miners of coal
Can go on a strike, and be darned if
they like,
I am willing to bet all my roll
That neither the strikers nor owners
Will lose at the end of the fuss.
The folks that are due to be done
through and through
When everything's over, are us.
I am little addicted to gambling,
But anyone wishing to bet
On the ultimate goat, when the big
business boat
By a general strike is upset,
Will find I am willing to wager
Whatever I've got laid away.
That when all the fun has been end-
ed and done
Us suckers will step up and pay.

**Commission of Conserv-
ation, Ottawa**

TENTH ANNUAL REPORT
Students of Canada's resources
and of the problems associated
with their efficient development
will find a serviceable addition
to the literature on this subject in
the tenth annual report of the
Commission of Conservation.
A concise review of the year's
work is furnished by Mr. James
White, Assistant to Chairman.
A series of unusually informative
contributions includes 'Housing,
Town Planning and Municipal
Government' by Mr. Thos.
Adams; 'Medicine in War' by
Dr. C. A. Hodgetts; discussions
of various phases of forest con-
servation by Mr. Clyde Leavitt,
Dr. C. D. Howe and Mr. Roland
D. Craig; and agricultural in-
vestigations by Mr. F. C. Nunnick.
Particularly timely studies of the
water-power and fuel situations
in Canada are presented by
Messrs. Arthur V. White and Leo
G. Dennis.

This publication will not dis-
appoint the very wide circle of
readers to whom it affords an in-
structive annual re'sume' of prob-
lems and progress in respect to
the intelligent use and study of
our resources.

Owing to the prohibitive cost of
leather, France is beginning to do
away with the old time horse col-
lar made of this material, and is
substituting in its stead one made
of pressed steel. The new type
of collar is said to be lighter and
more comfortable to wear and is
above all cheaper.

**Children Cry
FOR FLETCHER'S
CASTORIA**

"Canadian apples of good quali-
ty are making a great hit in Brit-
ain, and would do the same here,"
says the Toronto Globe, "if
people could buy them at prices
that would not make some jewelry
look cheap."

"The Fisherman"

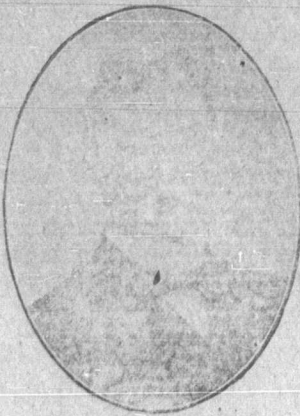
is the "Mark of Supremacy"
which for nearly five decades
has marked the fame of



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Scott & Bowne, Toronto, Ont. 19-25

A Series of Talks on Music



A Piano Talk

C. C. LAUGHER, MUS. BAC., BOW-
MANVILLE, Ont.
No. II.

Just listen to the master pianist,
Paderewski. When a child of
three years he played to a party
of children for dancing. When he
was seven he wrote his first music-
cal composition, "A Set of
Dances." When Paderewski be-
came renowned some critics were
very hard on him and lay his great
charm to hypnotism. He cer-
tainly has a magic power that
holds both the musically educat-
ed and the ignorant.

Let us investigate where this
magic box—the piano—came from
and how it got here.

THE LUTE:

You may have read about the
lute and the dulcimer, the lute of
the fifteenth and sixteenth centuries
was very popular.

The body was pear-shaped with
a neck or fingerboard, and across
the frets on the fingerboard are
stretched eight strings tuned in
pairs like a mandolin, and pluck-
ed with a pick held in the right
hand.

THE VIRGINAL:

An instrument called the Vir-
ginal is like a big lute with a key-
board attached; when a key is
pressed down a mechanical pick
inside plucks the string, but with
the virginal each key operates one
string only—and the tone is very
weak. The virginal was very
popular and fashionable for young
ladies to play upon. Queen
Elizabeth was quite a proficient
performer on the virginal.

THE HARPSICORD:

An improvement on the virginal
is the harpsichord. The key-
board is similar but has two and
sometimes three strings to each
key. Dr. Burney describes the
tone as "a scratch with a sound at
the end of it." The harpsichord
sometimes has two and even three
key boards, the upper keys play-
ing on one string only, the lower
on two strings.

Stops were added on this in-
strument which attempted to pro-
duce some thing like the effect
that pedals of our pianoforte pro-
duce. Some had a venetian swell
which opened and closed, causing
a sort of crescendo and dimi-
nuendo.

THE CLAVICHORD:

Now the clavichord came next,
and in the place of picking the
strings it was termed "a struck
string" but not like our modern
instruments. Yet it is the direct
predecessor of the pianoforte.
Handel, Haydn, Mozart, Bee-
thoven and Bach thought a lot of
the clavichord. The first clavi-
chord had 36 notes but later the
number was increased.

THE PIANOFORTE:

Then came the pianoforte with
struck strings. The inventor of
the pianoforte went back to
the dulcimer for the idea of strik-
ing the strings, the dulcimer being
an instrument with steel strings
stretched across a kind of sound-
ing-board. The wires were struck
by two hammers held in the

hand of the performer. The first
pianoforte was made in 1710 by a
man named Christofori. This
was a crude instrument. Johann
Stein improved the action in the
18th century which was called the
Viennese Action. It would be
well for each piano student to lift
the front of the piano which will
reveal the action which com-
prises a system of levers, hammers
and rods, and examine the ac-
curacy and delicacy of its move-
ment.

The first time a pianoforte was
used as an accompaniment was at
a program of an Opera called
"The Beggar's Opera," it read:
"Miss Bricklet will sing accom-
panied on the new instrument by
Mr. Dibdin." The first solo an-
nounced for the pianoforte was
played by J. C. Bach in London,
June 2nd, 1768. Mr. Broadwood
of London invented pedals to be
used with the feet. Mr. John
Hawkins of New Jersey made the
first upright piano in 1800. Bach
and his predecessors played with
just pressing down the keys like
the organ action but it was Liszt
who introduced the wrist action
and produced what is termed the
powerful school of pianoforte
playing.

How came the name "Piano-
forte"? The pianoforte is the first
instrument that gives easy access
to extremes of power. The first
part of the word, piano, means
soft. The playing of this instru-
ment may be made in an ex-
treme whisper. The second part
of the word, forte, means loud,
and with a competent player the
intimation as of a great orchestra
may be made, hence its name
Piano-forte—capable of extreme
softness and loudness.

What piano playing now is, is
largely due to such men as the fol-
lowing. They had been called to
other employment, but afterward
received the real call to music:
Haydn—a priest; Handel—a doc-
tor; Dvoak—a butcher; Chopin—a
book-keeper; Berlioz—a doctor;
Strauss—a bank clerk; Schu-
mann—a lawyer.

The Pianoforte is the instru-
ment which is second to the
orchestra in its possibilities.
Years of application are necessary
to acquire the art of playing which
will comprise a mastery of the
"even touch", staccato and legato
playing and correct fingering.
Seek to understand the pieces you
play that you may feel it as a
conversation or dialogue and not
as the following conversation
would seem to suggest in this lit-
tle skit:

Jones—"Miss Banglaid is going
abroad to finish her musical edu-
cation."

Brown—"Where did she get
the money?"

Jones—"All the neighbors glad-
ly chipped in."

**The Way Editors Make
Money**

An editor who started about
twenty years ago with only forty-
five cents is now worth \$100,000.
His accumulation of wealth is ow-
ing to his frugality, good habits,
strict attention to business, and
the fact that an uncle died and
left him \$99,999.

The most difficult thing for an
artist to draw is a salary.

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of the stomach has upset many a
night's rest. If your stomach is ac-
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joy refreshing sleep. The purity and
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Wind Colic and Diarrhoea; allaying Feverishness arising
therefrom, and by regulating the Stomach and Bowels, aids
the assimilation of Food; giving healthy and natural sleep.
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