







GOING TO THE MAD.

On their first arrival in London, Mrs. Adams, having been assured that the Langham Hotel was the "first of style," had ordered her husband to take them there, and had insisted upon having the dearest and best apartments which could be obtained.

Miss P. would have been content, as were some two or three hundred American citizens, of first-class position, to live in the public rooms, but his wife would not hear of it. They must have their parlor and their dining room, and there must be a grand piano for Minnie, and they must be able to entertain their friends when they choose—not that they had any friends, either English or American, but, of course, Sir Frederick—everything was Sir Frederick with Mrs. Adams—would soon introduce them to elegant people, whom they must entertain.

So, although Sir Frederick, under the plea that there were no stylish people then in town, excused himself from introducing them to any of his friends, they were established in the fine rooms, and Mrs. Adams walked about gazing herself with great delight in the huge mirrors, and covering the beautiful brocade sofas with large paper parcels, the results of her daily shopping.

Sir Frederick was not surprised, though he was very well pleased to hear that Mrs. Adams had found her own little red signals of delight had come fluttering into her cheeks, and her eyes brightened with pleasure, and her slight girlish figure, which was eminently graceful, seemed to float along the floor, rather than walk across it.

Sir Frederick passed with something like amazement, as he marked this beautiful girl's approach; he thought he had never seen her look so pretty. (She was dressed in a close-fitting maroon velvet jacket, with a flowing skirt.)

Fortunately for herself, Minnie had not inherited her mother's love of displaying her wealth in dress. Her clothing could be more simple than her carriage. She wore a plain blue collar and cuffs, the fringes fastened with a solid gold brooch, the fringe clasped by plain gold studs, while a bright steel watch chain, with pendant, hung at her side.

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ask you this; what answer am I to receive? The girl was silent; keeping her eyes steadily fixed upon the floor.

Sir Frederick looked down at her, and if he had not been a villain, he would have been touched by the sight of the palpitation of her bosom, which was visible through her dress—by her madly-modest and confusion.

He was a villain; for he saw all this and heeded it not; merely smiling to himself and tossing his hand lightly in the air.

"You do not speak," he said, after a moment. "You are not angry with me, Minnie?"

"Angry," she repeated, in a low voice, raising her eyes until they rested on his face; "how could I feel angry—how could I feel anything but honored at hearing such words from one so far above me in position as yourself?"

"Position!" he cried. "The only store I set by my position is that it enables me to offer you something in my way worthy of you. The only care I have of it is that it enables me to share it with you."

"But have you reflected upon what you are doing? Do you know that my father, though rich now, was formerly poor? That he is a self-made man, as, indeed, are all other citizens! Have you thought what your friends would say if you married a girl like me, unknown to them, and unacquainted to the ways of their society?"

"You will be glad among them, Minnie; and every one will be glad to welcome you, and do you honor."

"Yes, she said, simply, looking at him unshaken. "You may, indeed! I have loved you always, from the first hour I saw you."

"And you will marry me?"

"If you wish it," she replied. He drew her closely to him, and pressed one long kiss on her lips.

"Spoken like my own sweet girl," he said. "Now then, I have one favor to ask you."

"You do not anticipate a denial, I suppose," said Minnie, with a smile.

"Well, it is not a great one," he replied. "It is only that you will abstain from mentioning what has passed between us to either of your parents for a few days."

"A shade of disappointment stole over Minnie's face.

"May I not tell papa?" she said. "he is so fond of me, poor papa!"

"You must not breathe a word to him or to any one till I come back."

"I have to leave London on business, for a few days; but I could not get off to town until I had put this question to you and had your answer. Now, dearest, I shall go away in excellent spirits, and I do not think you need be anxious that I shall hasten my return as quickly as possible; but until that return, you must not say a word."

"Very well," she said, with a little shrug of her shoulders; "I suppose it must be as you wish."

They sat together for some time after this, talking of such matters as people will discuss under similar circumstances and in a tender, loving way, taking, and a promise to return as soon as possible, Sir Frederick went away.

He passed down the grand staircase with a bright face and a light footstep. "Half of my task is successfully accomplished," he said to himself; but ere he reached the street his step grew heavy, and his face clouded over, as he muttered to himself, "Now for the other and more difficult half."

"Indeed!" said Minnie, looking, "and how is that?"

"Before that happy time of our meeting at Hamburg, everything seemed dull, insipid, and wanting in flavor. It was my own fault I suppose. I had seen and done every thing, as I supposed, and drained the cup to the dregs, but I then learned a pleasure above all others, which I had never experienced that of the society of a lovely and innocent girl."

"You are laughing at me, I think, said Minnie, still looking down. "I am unacquainted to such flattery, remember."

"This is no flattery," said Sir Frederick, earnestly. "It is only the simple truth. You are not an ordinary girl, as Adams, how soon a man grows tired of the companionship of mere women of the world. They are alike in everything, cut out of the same pattern, as it were, with the same thoughts and the same smiles, say the same little things in the same trained voice. Now, about you there is a freshness of ideas, and a freshness of voice, which is perfectly delightful."

"You must not speak about voice, Sir Frederick," said Minnie, smiling. "I know you think I speak in what you English people call a regular Yankee accent."

is there is no demand for our services; and, of course, the instrument falls into my hands."

"How do you account for it?" said the reporter, mildly.

"Why, you fool, I just told you it was being tested."

"Oh—um—just—just; I believe you did. I'll put it down in my note book. And you got no idea how long you have been in this business, and you are a parent living, and, so, why?"

"I have been in this business since 1812, and my parents are dead, and I don't know why."

"Well, what prompted you to establish a curious calling like this?"

"I'll tell you how it was. SET DOWN HERE IN THIS BARREL while I proceed. You see, many years ago, having lately arrived from Belfast, where I had been pursuing a musical education at the Milan observatory, I was strolling, as had been my wont, through the principal avenues of my city, to gaze upon the improvements made during my absence. I had halted for a few moments opposite the Dead and Dumb Institution, to admire their newly installed fence, when my ears were saluted by semi-melodious strains more sweet than any I had ever heard."

"That was bad enough; but when he started to play forte where it should have been piano, and vice versa (a musical phrase, sir), I could not stand it. So, accosting him in the musical language of the Italians, I said, 'Signor Allagiani, why do you play so loudly by his native simplicity, and his tearfully accepted my offer to show him a few points. By the time he had learned to play correctly, he was so proud that if I could do so little good in a time, how much better I could do in a longer time."

"A most logical conclusion," observed the reporter. "Lend me your point brush, and I'll make a note of it."

"HOW MANY PEOPLE HAVE YOU NOW?"

"Well, altogether, I estimate their number at two hundred and twenty-one."

"What do they pay you?"

"None of your business."

"Very well," said the reporter. "I'll omit that in my report. But what does your first lesson consist of?"

"My first lesson," said the old man, as he turned his peckish collar, "my first lesson instructs the student in the proper grip for the handle. This, my report is divided into several distinct branches, namely, the left hand grip, the right hand grip, the left back handle grip, and the right back handle grip. Then comes the instruction in the correct hand clench. We also have the over-hand touch, together with the change hands without missing a note handle grab. The back hand and the back grab also come under their respective departments."

"Cautious he seems! It is possible that they have indeed reduced it to such a science! But proceed, professor."

"THE SECOND LESSON EMBRACES ATTITUDES, showing the proper poses to take when performing. This, my report divides into two parts, the first being the foot slightly advanced, the heel of the right being slightly upraised as though the performer were about to step forward when you consider the weight of the organ and the intricate motor chords to be figured. The second part, which is chronologically arranged in Oshary major, they know immediately what positions to assume. 'The Hand' is the Hand, Rossini, is sublime in its pose, calling for the stance, Fear, Expectancy, Bounty, Jumping, and Speed. My third lesson instructs the student in the third lesson no organist can expect to become a master."

"What extra benefit do you claim from being able to read music?"

"Well, I'm blessed!" and the old teacher looked at the reporter as though he had been paralysed. "Why, it is possible you don't know what benefit it is? Did you never hear an amateur organist try to play a tune in two or three times or a dead march in six-eight? That's what you get—can't read a note. How often do you see organists in their answer—a certain piece of the shoulder, as though they did not understand, or else the time is not in their organ. Not in their brain, sir, that's what's the matter, and the old organist would have you know, proceeded. 'It is these confounded organ-players that have disgraced the business. It is always the way with the miserly American—they import these cursed foreigners expecting to get their music cheaper and what is the consequence? They import these cursed foreigners, and they are able to turn the table on them. We are now organizing a SECRET SOCIETY CALLED THE GRACKS for the suppression of these vermin. Then we can expect a higher order of music, but not till then. We are also taking steps toward making the organ a parlor instrument, which it will eventually become, if I am an alighting bird," and the old man wiped off his chin."

"What class seems to patronize you the most?"

"Well, chiefly some of the again, chiefly more; but our main patronage is derived from the working class, who seek a more aristocratic way of earning a livelihood."

"In regard to improvements—have they made any of late in the organ?"

"I marked our reporter, as he dexterously deposited a cigar stump in Beethoven's ear, thereby partially disabling him from hearing the remainder of the conversation and spilling his ear for music. The old professor smiled approvingly at this exhibition of skill as he replied, 'Yes, sir, I have, as many years ago, succeeded at last in adjusting raised frets in the organ, after the manner of a guitar.'"

"What benefit do you derive from that?"

"No benefit at all, as I know of, except an improvement."

"Would not painting the organs in mourning answer the same purpose?"

"How about the leather strap? Do you not think a canvas one would improve the quality of tone?"

"Oh that would depend upon whether you were using the piano or forte pedal."

"Well, we will place the air to be 'Padded your own Canvas.'"

"That is very funny," said the reporter, "and I will laugh at it when I have a little leisure."

"But," said the reporter, "I am disconcerted, 'what is your opinion of overstraining sound movement?'"

"Too mournful, only good for funerals."

"Well," said the reporter, "brightening up as he thought of a chance to recover the ground lost a few minutes previously, 'you at least have the satisfaction of knowing that all your music theory is not as good as dead.'"

"Why!" cried the old man, as he wiped his feet.

"Why, because everything you play is by Handel!" [Moving right hand in imitation of a crank.]

The reporter said that when the trap-door was first sprung he gave himself up for lost but thanks to the broken book which still remained in his pants-pocket he was enabled to follow the lead on the book and it broke his fall.

He crawled out of the cellar and arrived at the street just in time to get his hat ready for the day.

How true the saying, 'that one half the world do not know how the other half lives.' It is a pity that it is that they would not care a cent if they did."

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JOHN SHIRREFF, Sheriff of the County of Northumberland, 19th September, 1877.

Sheriff's Sale. To be sold at Public Auction, on Friday the 19th day of August next, in front of the Registry Office, Newcastle, between the hours of 12 noon and 2 o'clock p. m.

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