

of the *Home Journal* are given to occasional fits of abstraction, when they know not what they say. A week or two since, speaking of a Music House advertising sheet, with the grandiloquent title of the *United States Musical Review*, it rejoices at the advent of a real musical paper at last, the only one issued since R. Storrs Willis gave up the *Musical World!* The *Home Journal* particularly impresses upon its readers the fact, that this new periodical star differs from the other musical papers published, inasmuch, that it is not an advertising sheet for any particular musical house. On referring to the specimen brick of this great *Review* of the United States, we find that of the paper proper, *nine* pages are devoted to the advertisements of publications of the Firm which publishes it! While of the reading matter of this only musical paper in the United States, the following is a synopsis: Four pages (copied) about the "Charm of Birds;" two columns of clippings from the *Herald* and *Brooklyn Eagle*; one page of letters complimentary to itself, and a page of pretty old anecdotes. Not one word of criticism or review and *nine* pages of personal advertising. Shame of Storrs Willis! is this your successor?

In reality, there is no greater humbug than these music house advertising sheets. They are sold cheap, when any purchasers can be obtained, and are given away by the thousands, to the injury of legitimate business, because, as the publishers say, they are a very cheap and direct advertisement; and therefore they issue their monthly catalogues and price lists, with their own puffs appended to each piece, and call these things musical papers! Any humbug will pass current now, when the press bolsters it up by inconsiderate praise.

THE MENDELSSOHN UNION is progressing famously with George F. Bristow's new Oratorio, "Daniel." The choruses are beginning to assume an appreciable form, and no little admiration is expressed at the beauty of the composition, and its production is looked forward to with great anxiety.

"Daniel," however, is not Mr. Bristow's latest work, for a fair and bright-eyed little maiden, of no age whatever, came into his household last Sunday morning, and was very welcome indeed. We understand that he is prouder of this work, than of any he has hitherto given to the public, and, by the latest accounts, both mother and child are doing extremely well, indeed, as well as can be expected. We congratulate all three most cordially.

ARTIST AND AGENT.—Great amusement has been derived in London and Paris, from the fact of an Agent pleading the statute of limitation for the detention of property, as illustrated in the case of *Brown vs. Nichols*,

or "Who Owns the Diamonds," of which a full account was given in our issue of July 27th. This same article has been widely copied through the European press, and the whole subject has been canvassed, and the agent suffers severely.

ANTONIO BARILI'S MUSICAL ALBUM.—The talented composer and able professor, Antonio Barili is about issuing a Musical Album on his own account. His reasons for so doing are explained in his own words:—"I am compelled to publish myself. I have come to this conclusion as I found it impossible to submit to the exacting and unreasonable demands of the publishers, viz., ten per cent. of their net profit—they rendering an exact statement of their sales! This is an unreasonable monopoly, carried on to the great detriment of talent, and at variance with the independence and manhood of our republican principles.

"If I should desire the sale of my publication at any of the chief publishers' music stores, I am compelled to allow a profit of fifty per cent. on their sales of the work—they not having any responsibility of its publication or expense. Is not this a business liberality worthy of Algiers in its palmiest days? I shall not, for one, submit to such piracy."

Signor Barili will commence the publication of 'The Musical Album,' on Saturday, the 12th of October, 1867, publishing one number, containing three pieces, each week, until it is complete, in octavo form, so that subscribers shall have 'The Musical Album' complete before Christmas and New Year's, making it an elegant and valuable gift for the Holidays.

MARK CRAYON'S ENTERTAINMENTS.—If any one expects to see a strong, hopeful man, like Mark Tapley; or a ponderous and genial creature, like Mark Smith, he will be mistaken. We address our readers, North, South and West especially, and notify them herewith, that *Mark Crayon*, who will visit them shortly with an entertainment, which will be as sun-light flashes—a mingling of music, wit and eloquence, is a fair, spirituelle, delicate lady, who has the god-gift of a charming voice, guided by tenderness, sentiment and vivacity, and an eloquence whose persuasiveness it were well to avoid, unless one is a veritable Gradgrind—and then one would not be safe.

We intended to say that Mark Crayon, will shortly start on a tour through the West and South, and eventually North, and will give a series of entertainments which will consist of the most fascinating of combinations, namely, music, simple songs sung from the heart, and poetry, read as felt, and we know no charm that is superior. We commend Mark Crayon, to our friends wherever he,

(she) may go, assured, that the talent which has won so enviable a reputation here, cannot fail to afford unqualified enjoyment to all who may come under its influence.

The Album will be furnished to subscribers at fifty cents a piece, rendering the total cost when completed, only fifteen dollars. Subscribers for the whole work have the advantage of getting it 25 per cent. less than those who buy separate pieces.

During the term of publication, each subscriber will receive, free, the portrait of the author, and the title-page will be elegantly engraved and richly embossed in colors and gold. The pieces of the Album will be also sold separately, the price will be fixed for each piece according to the number of pages."

We need not recommend this work to the consideration of the public. Signor Barili's name stands too high for that. The work should command a large sale, for the high abilities of the composer are appreciated and acknowledged by the public and the critics.

We would mention that subscriptions can be made, either at the store of Chickering & Sons, 652 Broadway, or at the residence of Signor Barili, 149 East Ninth street.

(From the *Niederrheinische Musik-Zeitung*.)

EUSEBIUS AND FLORESTAN,

ON LAYMAN AND PRIEST, ON CRITICISM AND SUCH-LIKE.

EUSEBIUS.—So you, too, my old friend, pass over to the camp of the men of plain matter of fact; you seek proofs which cannot be proved, and would give hard-headed laymen a sharp rap over the knuckles, quite in accordance with the pontifical institution of Initiated and Profane — just like our wonderful doctors, who are so fond of prating about Learned and Laymen, though they take the same distinctions very ill on the part of the parsons. What have we not already gone through with the old dispute between scholars and laymen in matters of art as in others—a dispute which has really long since been fought out, and, at present, scarcely possesses an historical fact.

FLORESTAN.—You yourself know and acknowledge that art, and consequently the right appreciation of it, is not given to every one.

EUSEBIUS.—I acknowledge still more, namely, what friend Schumann once said: "No one completely understands a work of art except the artist who created it; genius is comprehended by genius alone." It is true that Schumann is neither the first nor the only person who has said so; E. T. A. Hoffman has said so before him. Even Plato said something similar; nay, I fear that the Scriptures, also, contain something like it.

FLORESTAN.—You are opposing me from caprice merely, to play the dialectician a little, eh? But to-day that plan shall not avail, you, Sophist. Is the first coxcomb that turns up to have a voice in judging things of high, nay, the highest moment?