

company of dramatic and Terpsichorean artists, in a new play, newly mounted and in a newly arranged theatre. From all that we have heard, it appears to us that the venture will prove popular and consequently successful.

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LITERARY NOTICES.

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Ticknor & Fields have just issued another volume of the Diamond Edition of Dickens, containing "Barnaby Rudge" and "Hard Times," both illustrated in a very able manner by Mr. S. Eytinge, Jr. The cheapness of this edition is wonderful, when we consider that the volume contains over five hundred pages, with many illustrations, and is elegantly and substantially bound, while the price is only one dollar and fifty cents. This is within the reach of every respectable family, and who would be without an edition of Dickens' works, when the cost is really so trifling.

The *Atlantic Monthly* for October contains among other excellent and attractive articles, one by James Parton on the subject of international copyright. It is an able and comprehensive review of the subject, which should convince the most bitter opponent of the rights of authors and publishers. In our next we shall quote and consider its leading points. The other articles are as follows:—"The Guardian Angel," X., by Oliver Wendell Holmes; "Themistocles," by William Everett; "Bon Jonson," by E. P. Whipple; "Uncharitableness;" "The Rose Rollins," I., by Alice Cary; "The Flight of the Goddess," by T. B. Aldrich; "The Throne of the Golden Foot," by J. W. Palmer; "The Autobiography of a Quack," Part I.; "Writings of T. Adolphus Trollope," by H. T. Tuckerman; "A Native of Bornoo;" "By-ways of Europe—from Perpignan to Montserrat," by Bayard Taylor; "Dinner Speaking," by Edward Everett Hale; "Reviews and Literary Notices."

*Our Young Folks*, for October, has a page illustration by John Teniel, to a poem à la Ingoldsby, by Charles F. Sprague. "Cast away in the cold" is continued; also "Good Old Times." The other articles are: "What," a poem, by Kate Osgood Putnam; "Tortoise-shells," by A. V. S. Anthony; "Emily's first day with Passy Willow," by Harriet Beecher Stowe; "Robin's House," by L. G. W.; "The Sea and its Swimmers," by C. F. Foster; "Echo," by F. W. Palmer; "How we put out our Fires," by James M. Bugbee; "William Henry's Letter to his Grandmother," by Mrs. A. M. Diaz; "Beautiful Summer," song, words by Emily Huntington Miller, music by J. R. Thomas; "Morning and Evening," by Mrs. Anna M. Wells, and the usual editorial matter. It is in every respect an excellent number.

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NEW YORK HARMONIC SOCIETY.

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This Society has commenced its rehearsals for the season, which promises to be one of the busiest it has known for many years. Until last year it had never been financially successful, but the Oratorio week last spring relieved it from all embarrassments, and left a profit in the treasury. We are delighted at this result, and trust that the coming season will establish it permanently and prosperously.

The election of officers for the year 1867-8 resulted as follows:

President, C. M. K. Paulison; 1st Vice President, Wm. Wild; 2d Vice President, James K. Todd; Secretary, G. W. Herbert; Financial Secretary, E. H. Jones; Treasurer, D. B. Johnston. Standing Committee, Tenor—Dr. W. B. Eager, G. W. Earle, Sam'l Ayres, Wm. Jewett; Bass—W. T. Hubbard, Isaac Seltzer, R. Keith, C. H. Strong. Concert Committee, D. B. Johnston, E. H. Jones, and W. T. Hubbard.

The Society, since its existence, has never been as financially prosperous as at present,—owing principally to the advantageous arrangements with Mr. Harrison last winter—and propose during the coming season, to give the following works:—

Thursday, February 28th, 1868, "Season."  
 " December 12th, 1867, "Samson."  
 Wednesday, " 25th, 1867, "Messiah."  
 Thursday, January 23d, 1868, "Creation."  
 " February 20th, 1868, "Judas Maccabeus."  
 Thursday, March 19th, 1868, "Elijah."  
 And three Oratorios in "Anniversary Week" in May, 1868, not yet decided upon.

The Society also voted to perform Beethoven's "Ninth Symphony" in connection with the Philharmonic Society, but the time has not yet been arranged for the performance.

The election of Mr. G. W. Herbert, as Secretary, cannot fail to give general satisfaction, for he is a courteous gentleman, a prompt business man, and a faithful worker. The election of Mr. D. B. Johnston, as Treasurer and Chairman of the Concert Committee, is also a subject of congratulation, for to his foresight, judgment and untiring exertions, the present prosperous position of the Society is to be mainly attributed. He was one of the organizers of the Society fifteen years ago, and is at present the only active member of all those who swelled its ranks in its beginnings.

With such energetic and enterprising officers, sustained by the good feeling which exists among the members, the future of the Harmonic Society cannot fail to be brilliant and prosperous.

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WE HAVE RECEIVED several consignments of music for review, which we shall attend to in the next following weeks in due order. There

can be no better proof of the value attached to the opinions expressed in this journal than the fact, that while the publishers of music who run cheap, so called, musical papers, for the purpose of puffing their own publications, neglect to send their works to us, the authors forward them themselves, being desirous of an impartial and considerate criticism, which they know they will get at our hands. Even those who are our active opponents pay this high compliment to our integrity, conscious that personal hostility never influences our judgment where art is concerned.

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"Myrrha," Alfieri's tragedy on the ancient Greek model and story, is one of the most celebrated dramatic works in the world. By some critics it has been deemed the *chef d'œuvre* of the Italian Shakespeare, and it most assuredly possessed merits of the highest order. The parents of "Myrrha" have boasted that strangers visiting the country had neglected the charms of the shrine of Venus to pay their homage to the beauty of their daughter. Venus prepares vengeance for this insult to her, and inspires this Grecian daughter with a passion the portrayal of which, through Alfieri's scenes, becomes a task for the actress that is seldom attempted. Few *tragediennes* have presumed to present the character, and during and after Alfieri's time, for many years, the tragedy was never presented on the stage. Madame Ristori has brilliantly distinguished herself in this highly wrought play, having given to the portraiture of Myrrha's character, and of the emotions arising from her punishment by the incensed deity, a delicacy of coloring and an excellence in the delineation that alone could have established her reputation. This, at least, is the judgment of the best European critics, and as this tragedy may not be repeated, the lovers of literature should not fail to witness it on Monday night. From what has been seen of Madame Ristori, in "Pia di Tolomei" and in "Camma," there are reasonable grounds for assuming that she will give the public a dramatic treat of the highest order. The success of Madame Ristori in this role will be an earnest of the manner in which the public may expect to see it on Monday evening.

Madame Ristori will not give more than five or six of the plays of her ordinary repertoire during the present season, as she is making preparations for the production of Giacometti's new drama on the French revolution and Marie Antoinette's history, which will be of a deeply interesting character, as all know who have read the Queen's history. On Monday "Myrrha" will be repeated.

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THE VAGARIES OF CRITICISM are many and curious. Our well beloved and good friends

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 AGEN.—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?