

Stael says, "But few characters can endure the stage light of fiction without a little rouge." If Longfellow had given us in *Hiawatha* an accurate picture of an Indian maiden, of the idealized *Hiawatha* with her beautiful and tender love, we would have been repelled instead of charmed. What constitutes this charm? Certainly not its literal truth. There cannot be truth, else there cannot be beauty. Yet we cannot admit that beauty should be sacrificed on the altar of truth.

The magic of the artist consists in winning the heart out of things, in finding the essential qualities, and in accomplishing more from the abstract study of things than by the imitation of nature. Nature furnishes the material, but when the artist is hampered with rigid literalism, and fails to use his genius and power of creating beauty of thought and conception, which enables him to finish what nature begins, his work will lack that emotional power which is incompatible with nature.

It is design, originality and expression of some principle idea, which please and move. Work which does not please is not art, nor can it live unless it be beautiful. "It may teach a moral as some other didactic lesson, but that should be only incidental." Every work must be moral, else it cannot be beautiful, but when it has for its object to teach morals it ceases to be art.

We respect facts, reverence morals, and acknowledge the importance of the useful; but each and all of them are fatal to, and far from the intent of beauty.

For so long as the artist is bound down by literal truth his artistic faculties are fettered, and he cannot give expression to his genius or power. As has been said, "Art only begins with liberty of the artist as the flight only begins with the liberty of the birds."

TONIC SOL FA.

The movement that is now in progress, as herein set forth, is revolutionary in the best sense of that word. Like all true reforms it is constructive in its character, and not destructive. But, being unconventional in its method, it is opposed by many of the musical profession, just as the discoveries of Harvey and Jenner were opposed by the regular physicians of their day. The movement must therefore be largely popular and unprofessional here as it was in the early history of England. It has already won the favor and support of the most eminent musicians of that country, as it is doing here. In the meantime all Christian workers, philanthropists and educators can do valuable service for a great cause by giving it their sympathy and cooperation.

The present method of musical instruction, judged from their result upon the masses of the people, must be regarded as a practical failure. Not one person in fifty, on the average, can read music. Of those who can read music tolerably well (the ready, sure readers are so few that they must be considered as individuals, and not as a class) not one in ten has any intelligent knowledge of the subject. The great majority of singers know nothing whatever of harmony. They cannot write down the music they hear; they cannot analyze or parse the simplest composition. This is so true that probably the first thought of nearly every reader of this paragraph will be one of surprise that ordinary people should be expected to understand harmony, to write down what they hear, or to analyze a musical composition.

That the masses can be thus musically educated, is, in-

deed, a revelation. But it is a revelation that has been made. It is a possibility that has been fully demonstrated. The Tonic Sol fa system is a new method of teaching music which accomplishes all that. It makes sure sight readers, and leads the ordinary elementary student to the same kind of musical intelligence that has heretofore been thought possible only for those who possess extraordinary musical talent. Children in public schools where this system is taught understand the fundamental principles of harmony. They can write down melodies as they hear them, and analyze the music they sing.

This system originated in England about thirty years ago. It has gradually grown to perfection there, and now awaits only adoption in this country. It was the belief of the founder of this system, Rev. John Curwen, that it would prove peculiarly adapted to the genius of the American people, and experience has fully confirmed his opinion. It has been brought especially into notice here within the past two years, and the American Tonic Sol fa Association was formed only one year ago. Yet, at this annual meeting of that organization, last July, there were reported over one hundred teachers and forty thousand students of the system in the United States.

The above Association takes this method of making an earnest appeal to the religious and educational press of the country for aid and co-operation in this grand movement. The managers feel justified in making this appeal, for the following reasons:

1. The movement has been, in all its past history, largely philanthropic in character. It first originated as a help to the poor and ignorant, and has ever since been an invaluable aid to the Ragged School, the Band of Hope, the Young Men's Christian Association, and other institutions for the elevation of humanity.

2. It commends itself, uniformly, to all who make a trial of it. No other method has ever been received with such unanimity as this. If any are found objecting to it they are, without exception, those who have not made a trial of it.

3. Although so perfectly adapted to the elementary study of music, yet the system does not stop there. It leads on by easy and delightful stages to the highest work of art. Hence, the Tonic Sol fa catalogue of publications embraces Oratorios, Masses, English and German Glee—in fact, all the vocal works of the Great Masters.

No words need be written in commendation of a system which thus opens the world of music to mankind. It must be classed as one of the extraordinary movements of this extraordinary age. It is not strange that an era which gives us the steam engine, the photograph, the telegraph, should clear away the mysteries of music, and enable the people to read it as they read the English language.

This system is simply a method for making ten persons musical where one is musical now. Beginning with the kindergarten and primary schools, it leads the pupils step by step into as thorough and intelligent a knowledge and use of the language of music as they now obtain of their native tongue. Although this statement seems extravagant in view of the meagre results of the present method, the testimony is corroborated by every one of the five thousand teachers of the method in Great Britain (including Dr. Stainer, the eminent organist of St. Paul's Cathedral, and many other musicians of equal standing) and all American teachers who have fully tested the question.