

Liszt's Playing.

An American lady whose sister is taking lessons with Liszt, the world renowned pianist, describes his playing. She says: I hinted to her that she should ask Liszt to play. She must have been astonished at my presumption, but nevertheless she asked him, and I guess he was not the less astonished.

At first he did not understand, and asked, "You play something more to me?" "No; you play something more to me; will you not? Something of your own, please."

He laughed good-humoredly, and sat down on a stool, saying, "I cannot do anything now." Then he exclaimed, "Oh, this stool is too low!" and rose again.

Florence ran and placed the chair she had used for him, and he sat down and began. We came forward and listened throughout without stirring—almost without breathing, it seemed.

It was a dreamy, melancholy strain, with a rapid, running bass, very sweet, and played excessively pianissimo—the wonderful tone he was so celebrated for. Except for this there was nothing very extraordinary in his playing.

He used both pedals continually, and but once came down with the forte passage. While he was playing, his face was set and rather sad looking, and now and then he raised his eyes to my face without changing the expression.

Instead of feeling excited at so great an honor being accorded us, it seemed to have a chilling effect; and when he rose and came toward us, and we warmly thanked him, he was less calm than we were, for he seemed saddened and nervous.

He looked at his fingers and said, "Ah, these are invalids, I can do nothing with them now. I am an old man—ah, yes, a very old man."

I took his hands, and he looked pleased as we admired them. He must really have been amused at us simple little girls. I would have liked to kiss them, but I feared the after ridicule of my less demonstrative sister; so I let them drop.—*Etc.*

The Best Manner.

The gushing woman—that irrepressible person whose ecstasies at a sight of a pretty baby and the Sistine Madonna are of equal intensity, whose rhapsodies over a new recipe for cake and sonata of Beethoven find utterance in the same extravagant terms—is a peculiar product of modern civilization; which has given her flow of words and familiarity with sounding phrases and sentences without a corresponding increase of ideas over her more discreet ancestors, who, when at loss for them, were content to be silent. The gushing woman may perhaps, by the display of an overwhelming sympathy and appreciation, win for a time the regard of those with whom she associates, but on extended acquaintance the hollow and meaningless nature of her sympathy and appreciation become evident, and from the commanding position in society to which she aspires, and which she has for the moment attained, she sinks to one of the least importance and her superlative emotions of all kinds are received—if listened to at all—at their true value, which is naught. A simple, honest manner wins respect and esteem in every grade of society, and if with this is coupled the capacity for real sympathy, that which "laughs with those who laugh and mourns with those who mourn," the possessor of these qualities may with certainty consider herself a fortunate woman and be sure always of troops of friends.—*The House-keeper.*

Failure.

Long ago you said to me, "Sweet, A glorious kingdom before you lies; You pointed it out to my willing feet, You lighted the way with your loving eyes."

Many the triumphs the years have brought Keen the pleasures, but keener the pain. I stood by your side in the realm of thought,

And I ask myself, is it loss or gain? You give to me generous meed of praise, You gave to me honor and trust I know; But you think with regret of my simple ways,

My fond unwisdom of long ago. Though I speak with the wisdom of gods and men,

(This is the bitter that spoils my sweet), I know full well that never again Can I stir your pulse by a single beat.

You are not to blame. There is naught to be said;

Ever by fate is our planning crossed. I did the best that I could, love-led, For the sake of winning what I have lost.

—CARLOTTA PERRY, in *Californian*.

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