

restored to more than their former popularity, and become powerful rivals to all square pianos.

A philosophical and impartial music critic (Mr. Edward Pelz) defines the rare qualifications necessary to be possessed by the manufacturer of a perfect piano, and attributes them in a high degree to Mr. George Steck: A sharp, acute, musical, and well-cultivated ear; distinguished skill in all the varied manipulations; accomplished workmanship; exact knowledge of acoustics; mechanical talent connected with power of invention; profound experience in the materials used; plentiful patience and perseverance in the examination of every hammer and tone. He must also have constant and indefatigable oversight and control of all assistant workmen, for the eye of the master must continually watch over the selection of the necessary materials and every detail, as the slightest defect in either may prevent the desired result. Inclination for improvement must also at all times inspire him, no matter how great the success he has already attained. The persistent application of all these attributes to the production of pianos has distinguished Mr. Steck, as is shown by the names of many celebrated artists.

Thousands of the Steck pianos are now in approved use throughout our own and other countries, and in every instance where fair competition with other instruments could be obtained they have won the prize. They have taken three First Premiums at various Fairs in Pennsylvania; and at the great National Exhibition of the American Institute in New York, in 1865, where a great number competed for the prizes, and after an unusually carefully and minute examination was made, the judges awarded them two prizes, a gold medal for the best Square Piano.

It may be asked by the uninitiated, in view of this irresistible mass of evidence in favor of the Steck Pianos, why they were not exhibited at the Great Paris Exposition of 1867. The following facts will enlighten them on this point.

UNITED STATES AGENCY FOR THE PARIS UNIVERSAL EXPOSITION, }
February 18, 1867. }

GEORGE STECK & Co., NEW YORK: *Gentlemen:* Yours of the 15th instant is received, and in answer to your inquiries I have to state that the only difficulty in the way of placing your pianos is the lack of space. There is no doubt about their merits; indeed, when such eminent critics as Judge Dal and Mr. Charles B. Seymour are so positive in their opinion as to the excellence of your instruments, it seems a pity that they should not go.

J. C. DERRY, United States Agency. *all*

Notwithstanding the above letter from the United States Commissioner, the truth was that there were nine places allotted for American pianos at the Paris Exposition, and these nine places were monopolized by two American firms. Messrs. George Steck & Co. were among the earliest applicants for a place; a place had been allotted to them by the above-named Commissioner, as early as September, 1866; and they accordingly made the necessary preparations, at considerable expense. Yet five months after a place had been assigned to them it was withheld, and the nine places were occupied by the favored two. In musical circles this transaction has been severely censured, and both the American and German press have indignantly