

**Letter 9.**

Post Office Department  
Ottawa, 8 November '88

Dear May,

I enclose you a copy of the Organist.<sup>1</sup> It is one of the proof sheets of my book,<sup>2</sup> and though it is soiled a little, I thought the print would be more satisfactory than handwriting. I shall have my book out in about three weeks, and shall be delighted to submit it to you. I will send you one of the first copies I get from the binder. It is rather a risky undertaking; but I feel pretty sure of selling enough of them to pay the cost in no very great time after publication. I am glad to hear of anyone who intends to send copies abroad. The more it gets scattered about the better.

I do not know how the Organist would lend itself to a public recitation, but I think it is [the] only piece of mine that would at all. I hope you will not find it difficult for that purpose.

Bebe & Belle are staying with me still<sup>3</sup> and Belle appears to have very little success in hunting up anything to do. Bebe is working at the Art School.<sup>4</sup> Both of them are well. My wife is not very well; she is nearly worried to death with a cantankerous servant. I am in one of my barren intervals, periods of brainlessness, which are rather irritating. I have not written anything for some time.

Annie & mother have concluded to stay at Leipzig.<sup>5</sup> I sent them all the money I could get together; but after they had paid their debts; there was nothing left to come home with. Mother has taken a small house and has 2 persons staying with her, and expects another. This would be almost enough to keep them in the necessaries of life, if I could by any means obtain enough to pay for Annie's tuition, and rent and a few other expenses. Annie's teacher protested strongly against her returning. She has only a year more to study, and then he states that he can get her concert engagements in Germany enough to put her at her ease. Her return would certainly be a most heartbreaking disappoint[ment] to her, and I can fully sympathize with her determination to stick it out to the end in spite of everything. To return for her would mean leaving fame, success, fortune, everything behind her. I hope that some means may be found of keeping her going for this one next year. I have done everything I can myself, but my means are hopelessly limited. If my book would only have a "boom" as they say!<sup>6</sup>

Yours sincerely,  
A. Lampman

Belle & Bebe send their best regards to you.

<sup>1</sup> “The Organist,” dated 31 August 1884, *Among the Millet* 82-86, *Poems* 71-75.

<sup>2</sup> *Among the Millet, and Other Poems* was published in Ottawa late in 1888 by J. Durie and Son. With the help of a small legacy left to Maud, Lampman paid for its publication.

<sup>3</sup> After Archie and Maud were married in September 1887 they lived for some four years in a wing of her father’s house on Stewart Street in Ottawa, after which they moved to a succession of houses in the city.

<sup>4</sup> The Ottawa Art School, founded in 1880.

<sup>5</sup> See Introduction, n2. Annie studied piano at the Königliches Konservatorium der Musik zu Leipzig (earlier known as the Conservatorium der Musik and later under various names). According to a letter from her to Millet dated 30 October 1887 (some two months after arriving in Germany) her teacher was Bruno Zwintscher (1838-1905), “the favourite teacher of the Conservatorium and considered the best.” “He is a splendid man in every way,” she adds, “I don’t think there could be a more perfect teacher. He is very kind and encouraging . . . and says that I can be a concert player. However I daresay he says that to everybody” Zwintscher taught at the Konservatorium from 1875 to 1896 and is best known for his *Klavier-Technik systematisch geordnet*, which was translated into English in 18 as *Technical Exercises Systematically* (“Bruno Zwintscher”).

<sup>6</sup> An “effective launching of anything with éclat upon the market, or upon public attention” (*OED*).