

A HISTORY OF THE PIANOFORTE AND PIANOFORTE PLAYERS. *Translated and Revised from the German of Oscar Bie, by E. E. Kellelt, M.A., and E. W. Naylor, M.A., Mus. D.* (New York: E. P. Dutton & Co.) This work of Bie, whether in its fuller and more formal German or in the present English condensation of it, takes a high place in specialistic musical literature. The well-known book by Dr. Weitzman, in which is set forth the perfecting of the pianoforte and the evolution and characteristics of the schools of composition for it, is not precisely attractive as literature; and, besides, the time has been long ripe for a new discussion, in the same field—historic and critical. In Bie's book this is managed with a good deal of the effect of lightness of movement, style and general readability. The work is much more a history of pianofortism than of the technical processes that have made the pianoforte so consummate a machine, for the virtuoso of our day especially. Nevertheless, the mechanics of the clavier, influence of the pianoforte on its music and on all absolute music, and on the mere artistry of music, too, are topics pretty completely covered by Bie. His differential characterizings are of interest even when not new, and his appreciations of the classic or modern in composition for the pianoforte, or his studies of pianists (most distinctively such), are discerning and frequently expressed with admirable vigor and tact. It is curious that in discussing the topic of the perfecting of the pianoforte as a manufactured article Bie does not enter into one of the most startling and interesting queries of pianism to-day—to wit, whether or no the remarkable process of making automatic instruments expressive in a degree until lately undreamed of may not, in the end, attain such fine results as to eliminate the pianofortist, as we understand the type, entirely from

the instrument. A less revolutionary reflection is also less novel. How much good and musicianly and charming music for the pianoforte is never heard in the public functions of the instrument! The repertory of the virtuoso has pretty seriously injured that of the musician; and the present tendency is not yet actively toward a purer notion of music's offices.

THE REPRESENTATIVE SIGNIFICANCE OF FORM. *An Essay in Comparative Esthetics.* By George Lansing Raymond, L.H.D., Professor of Esthetics in Princeton University. (New York: G. P. Putnam's Sons. \$2.00.) An essay like this is of value to the student of literature as a dumb-bell, so to speak, with which to train the critical faculty. It completes Professor Raymond's admirable series of studies in comparative esthetics. It is not necessary to accept all that we find set forth here as the true or final law of art. We do not agree with the definitions, limitations and strictures applied by Professor Raymond to descriptive writing. We think that Homer, Milton, Shakespeare, Scott, Byron, Virgil, Theocritus, Swinburne have made description pure and simple which counts for poetry of the first order. Keats, slender as is his volume, shows us that absolute poetic charm—the purely esthetic element—goes with the singing verse in which there is not a trace of abstract spirituality. The passion for beauty, even the beauty of inanimate things, is one of the most powerful esthetic influences, as can be shown by the best poetry of Tennyson, Virgil, Wordsworth, Milton and Scott. The descriptive passages quoted from Swinburne by Professor Raymond to show the esthetic inferiority of this sort of poetry are not the great poet's best, but even they refute his argument. No genuinely imaginative and beauty loving soul can fail to thrill under the electrical impact of a word-current in which the

"Wild gold of earth for wandering feet"

shines from flowery meads, or is elusively imbued with

"Some pale pure color yet,  
Too dim for green and luminous for gray."

The simple fact is that mere poetical scholarship is a small part of the critic's necessary equipment when it comes to

passing upon the primary elements of art. The description of a beautiful woman without a hint as to her spiritual endowment appeals directly and powerfully to the esthetic sense of man, critic or not. Indeed the closeted bookworm is not competent to the task of directing the red-blooded and sincerely natural man to the fountain of original esthetics. When a stalwart wood-wanderer, little sophisticated with book-essence, comes out upon a high and sees below and away before him a shining landscape, with the violet sky bending down its infinite serenity of countenance to reflect the "multitudinous shimmering laughter of the sea," he feels, what the poets try to picture,

"The magic of a soundless melody"

which no critic can cheapen by his disapproval. But to get back. Professor Raymond's essay is rich in stimulating and fertilizing thought. It covers the whole area of art and brings together into impressive groups the most significant of the almost infinite forms of expression by which the greatest artists have presented life, beauty, passion, action, reflection. In a hundred ways the student will be led to a high point of view from which he can see art in its changes of aspect and atmosphere. It is a notably comprehensive, well written and, in the main, sound treatise.

DOCTRINE AND DOCTRINAL DISRUPTION. By W. H. Mallock. (The Macmillan Company. \$3.50.) Mr. Mallock seems to have dropped his interest in economic sociology and devoted himself to theology. This, his latest effort, is the logical continuation of his recent attempt to show that rational and scientific theology can furnish no satisfactory basis on which faith can rest. Apparently he has been moving in the direction of authority and in this new essay goes over to the Roman Catholic side of the question. Substantially, his book is a repetition of Bossuet's argument on the "Variations of Protestantism." It presses the great French Bishop's point, with very great keenness and ingenious illustration, against the doctrinal position of the whole Church of England. High Church. Low Church, Ritualistic Church and Broad Church come up one after another to show the basis of authority they fur-

nish for those who wish to believe in the doctrines they preach. Mr. Mallock's point is that the critical attacks which have been made on the authority of the Bible and on many of the fundamental facts accepted in the creeds tell against Protestantism with fatal force, which does not apply to the same facts when backed up by Roman authority. The singular feature of this argument is that Mr. Mallock should imagine that the appeal to authority helps out a case that fails for defect of rational evidence. By some infatuation he has persuaded himself that the organic unity of the Church of Rome endows it with something like a continuous historic memory which enables it to attest its own doctrine and to furnish, as tho from the evidence of personal observation, proof for the facts asserted in its creeds. He says (p. 197):

"Is doubt thrown on the Resurrection and Ascension of Christ? The Church of Rome replies, 'I was at the door of the sepulcher myself. My eyes saw the Lord come forth. My eyes saw the cloud receive him.' Is doubt thrown on Christ's miraculous birth? The Church of Rome replies, 'I can attest the fact, even if no other witness can; for the angel said 'Hail!' in my ear as well as Mary's.'"

This may be a valid reply, but no more for the Roman Catholic Churchman than for the Protestant Churchman. If the rational basis on which these facts stand has failed it is as fatal to one Church as the other. Mr. Mallock has fallen a victim to the potent illusions of the magical word authority, just as Newman did before him, and as we suppose many other gifted minds to come after him will. He is caught as fast in his own trap as any Protestant ever was. Besides the rational evidence in support of the creeds is by no means in so parlous a condition as Mr. Mallock assumes. He has cried "Wolf at the door," when there is nothing but foxes in the vineyard. If, however, there were no exaggeration in his account of the situation, still there would be no gain in his refuge to Rome, no strengthening of the evidence, no new prop set under the facts of the creed, nothing but some new eloquence wasted on an old illusion.

**THE HEART'S HIGHWAY.** *A Romance of Virginia in the Seventeenth Century.* By Mary E. Wilkins. (New York: Doubleday, Page & Co. \$1.50.) Miss

Wilkins fails as an historical novelist. Her mind is too slow and her taste for reflective analysis too fixed. She is an artist, and her genius is at all times in strong evidence; but her genius and her artistic bias are quite unavailable for the achievement of a strong, full, brilliant historical romance. Her style is a weight to her imagination when it comes to covering a large canvas with impressive figures. She prosed pleasantly while her story lags. Her *dramatis personæ* converse most deliberately at the very culmination of what should be thrilling situations. The hero tells the story—we are tired to impatience of this autobiographical fad in romance, and shall hail as a friend the first novelist to reject it—and this somehow challenges originality. "It is to be like all the rest," sighs the reader, "a monotony in the first person singular!" Now and then, in a way, a romance gains in superficial brilliancy by this form of telling. For example, "When Knighthood was in Flower;" but, as a rule, much is lost. The single point of view prevents broad dramatic treatment by involving all the action and plot in a personal monologue. This objection applies forcibly to Miss Wilkins's handling of her historical materials. The author and the hero get confused in the reader's mind. The narrative style is too excellently literary for the hero's work, and the hero's talk does not correspond with the impression we somehow receive of him. But Miss Wilkins has a charm of style which somewhat compensates for the lack of dramatic and romantic energy in her story. Moreover, there is a certain quiet force of characterization frequently exhibited in these pages not inferior to that we have been accustomed to expect in her New England stories. The story is slow, elaborate, easy to read and mildly interesting.

**MONSIEUR BEAUCAIRE.** By Booth Tarkington. (New York: McClure, Phillips & Co. \$1.25.) Mr. Booth Tarkington is a young man whose writings give promise of no common sort. In the "Gentleman from Indiana" he showed fine command of dramatic energy, altho that story had grave faults of both composition and style. *Monsieur Beaucaire* is but a short story of little more than the length of those we read in the maga-

zines; but it has all the parts of a complete romance and the telling is admirable. In style and substance it is a great advance beyond "The Gentleman from Indiana." Possibly it will be less popular, however, as it lacks the appeal to local curiosity and is, far less democratic in spirit. The book is beautifully illustrated, printed and bound. The pictures actually aid the story; Mr. Tarkington's light style is supplemented by the artist's somewhat elaborate pictures, and the effect as a whole is not unlike that we might receive from listening to a breezy romance from a clever talker while looking on at a French fancy dress ball of the days of Louis XV.

**BACH.** By C. F. Abdy Williams. (New York: E. P. Dutton & Co. \$1.25.) We have here a carefully written, full and sympathetic biography of Johann Sebastian Bach in English. Mr. Williams does not claim originality. His work is, however, based upon the biographies by Bitter (two volumes, 1865) and Philipp Spitta, an English translation of which was published in 1884. Besides being a comprehensive and well ordered life of Bach, the book is furnished with a catalog of Bach's Vocal Works, a catalog of Bach's Instrumental Works and a Glossary. There are also a bibliography and a good index; and the frontispiece is a striking portrait of the great composer.

**AMERICAN INVENTIONS AND INVENTORS.** By William A. Mowry, A.M., Ph.D., and Arthur May Mowry, A.M. (Boston: Silver, Burdett & Co. \$1.00.) A useful book for a large class of readers, both young and old. It gives a very entertaining and instructive account of how inventions have been gradually wrought out and perfected, one after another, in response to the needs of a developing civilization. The authors have chosen a good plan of treatment and have carried it out with success. As an outline history of progress in the application of mechanical inventions to the everyday affairs of life the book will be an excellent one for use in home and school reading circles. The story is simply told, so that children will readily understand it.

**D. DINKELSPIEL, HIS CONVERSATIONS.** By George V. Hobart. (New York: New Amsterdam Book Company.

\$1.25.) Mr. Hobart writes in the Germanized American dialect as if he had been born to it, and what fun there is in it he squeezes out with a liberal hand. Nor is mere fun all the product. Some effective irony and a great deal of broad satire are sown through his pages. For example, the interview with Emperor William of Germany:

"Vait! vot is dot noisyness I hear?"

"I dink it is der European concert tuning up," set Villum.

"Vot is der name uf der singing vich dey is making?" I set.

"It is a new sentimental diddy vich der name uf id is, 'I luff you, oh! I luff you, but I'll haf to broke your face!'"

The book is illustrated by Frederick B. Oppen.

**LIFE OF LAL BEHARI DAY.** By G. MacPherson. (Imported by Charles Scribner's Sons. \$2.00.) A very interesting sketch of the life and work of one of the most noted of the Hindu converts and pupils of Alexander Duff and his associates. It mirrors forth as only such a book can the peculiar conditions of India and the problems that come up in the development of the native Christian Church. Especially interesting are some of his comments upon the Brahmo Somaj and its associate organizations, with whose purpose he has much sympathy, but whose methods he cannot approve.

**WHITE BUTTERFLIES, AND OTHER STORIES.** By Kate Upson Clark. (New York: J. F. Taylor & Co. \$1.25.) A baker's dozen of cleverly told stories by an author well known and highly appreciated by the reading public. Most of them embody a lively fancy, a touch of love, a well laid plot and a plenty of tenderness, humor and pathos. It is a good book for summer reading, in a place where the shade is thick and where a gentle breeze helps to turn the leaves.

**AN AUTUMN LANE, AND OTHER POEMS.** By Will T. Hale. (Nashville, Tenn.: Barbee & Smith. \$1.00.) A note of authenticity appears and reappears again and again in these unpretentious and unequal poems. Mr. Hale is an American, and his verses give out a strong soil-fragrance, a racy bubble of sincerity that has its distinct fascination. Some of the simple dialect pieces are touched with delightful humor.

**THE MIND OF TENNYSON.** *His Thoughts on God, Freedom and Immortality.* By E. Hershey Sneath, Ph.D., Professor of Philosophy in Yale University. (New York: Charles Scribner's Sons. \$1.25.) In this orderly and thoughtful essay the student of literature will find a close, crisp and logical analysis of Tennyson's poetry with a view to exposing fully the great poet's attitude toward God, freedom and immortality. Tennyson really needs less than any great singer the explanatory criticism now so much in vogue; but for the use of students Professor Sneath's essay is all that could be desired in its special field of inquiry, and the general reader cannot go amiss in its perusal. We have read it with delight, feeling from first page to last the acumen, the scholarly force and the sympathetic appreciation informing it.

**A HISTORY OF THE JEWISH PEOPLE DURING THE BABYLONIAN, PERSIAN AND GREEK PERIOD.** By Charles Foster Kent, Ph.D. (Charles Scribner's Sons.) Professor Kent, of Brown University, has supplied in this compact volume an admirable summary of the history of the Jewish people from the time of the Exile to that of Antiochus Epiphanes. It is based on a somewhat sober acceptance of the current critical investigations of the Old Testament. Professor Kent accepts the conclusion of Professor Koster, of Leiden, that the true order of the three great events in the Persian period were: (1), The rebuilding of the walls of Jerusalem by Nehemiah; (2), the work of Ezra; (3), the general return of Jews from Babylon while the temple was rebuilding, about 520 B. C., by the Jews who had been left behind in Palestine. The volume is illustrated by valuable maps.

**THE SON OF THE WOLF.** *Tales of the Far North.* By Jack London. (Boston: Houghton, Mifflin & Co.) These are stories packed in ice, so to say, as cold as a boreal climate could make them, and yet there is a plenty of hot passion in them and not a little tenderness. The Yukon country, the savages and the whites of the far North, the life, the love, the adventures of men and women under the influence of circumstances arranged by a terrible stress of boreal temperature—these

are sketched with power. Alaska and the Klondike seem to have been pre-empted by a genius who knows the value of a new field for the story-teller.

**THE MANAGEMENT AND DISEASES OF THE DOG.** By John Woodroffe Hill, Fellow of the Royal College of Veterinary Surgeons, etc. (New York: The Macmillan Company. \$3.50.) This is the fifth edition of a standard work. Dog breeders and dog lovers, as well as veterinary surgeons, will find it a book to rely upon, as it has the recommendation of highest authority. To the present edition are added the standard points for judging dogs, and a table of medicines and their doses. A good index makes easy the task of reference.

**PIONEERING IN THE SAN JUAN.** By Rev. George M. Darley, D.D. (New York: Fleming H. Revell Company. \$1.50.) A book of personal reminiscences of work done in southwestern Colorado during the "great San Juan excitement." The author's experiences as a Presbyterian missionary have been varied and oftentimes exciting, and they are interesting as he tells them. Many a book of fiction is less startlingly romantic than this record of an American preacher's adventures. The illustrations are from photographs.

**CHRISTUS AUCTOR.** By Warren A. Candler, D.D., LL.D. (Publishing House of the Methodist Episcopal Church, South, Nashville, Tenn. \$1.25.) This is a manual of Christian Evidences, prepared especially for the Methodist Episcopal Church, South, by Bishop Candler. It is aimed especially against the unreasonable use of reason as set forth in the Higher Criticism, and any theological compromise as dangerous to the maintenance of a shred of Christianity to be left for the generations to come. It is thoroughly conservative.

**MONOPOLIES AND TRUSTS.** By Richard T. Ely. (New York: Macmillan Company, 1900. \$1.25.) This book is to form part of a larger work to be entitled "The Distribution of Wealth," in which the author intends to state his theories at length. The present volume contains the current information concerning the growth of large industrial corporations, and the resulting advan-

tages and evils, with numerous suggestions of desirable remedies. Professor Ely favors governmental inspection and regulation, and with some reservations, ownership and operation by the officers of government.

**HOW WOMEN MAY EARN A LIVING.** By *Helen Churchill Candee*. (The Macmillan Company. \$1.00.) The best thing to be found in a book like this is, doubtless, the contagion of optimism. The author is cheerful and cheering; she sees a way for every struggling woman to make a living pleasantly if not easily. We commend her book to our readers as a repository of sensible suggestions, remarks, information, imbued with a sound and comforting philosophy of life. Not every woman who reads it can turn at once to a paying employment; but there is a fine, hearty pulse of good sense in every line of it.

**THE JUDGES' CAVE.** By *Margaret Sidney*. (Boston: Lothrop Publishing Company. \$1.50.) On the tradition that two Judges who condemned Charles I to death came to America and were concealed in a cave near New Haven, Margaret Sidney has written a romance at once readable and curious. Its defect is tediousness. The author has made the mistake of telling too much. A story, however strong, must limp under such a load as this one is forced to carry. In other respects *The Judges' Cave* is interesting, and brings out faithfully the manners and conditions of life in Connecticut in the latter half of the seventeenth century.

We have received another installment of the booklets issued by T. Y. Crowell & Co., of the "What is Worth While Series." These, in exquisite binding and nice get-up, are among the most charming of their kind. They include "The Charm of Jesus," by Gustav Zart; "Unto the Hills," by J. R. Miller; "The Programme of Christianity" and "The City Without a Church," by Professor Drummond; "The Passing of Self," by John F. Genung, and "Friendly Counsels," by F. P. Meyer. They are only 35 cents apiece, and are the nicest things that can possibly be used for friendly messages.

**THE CLIFF-DWELLERS AND PUEBLOS.** By the Rev. *Stephen D. Peet, Ph.D.*

8vo), pp. xviii. 398. (Chicago: American Antiquarian.) This is the third volume of Dr. Peet's careful and laborious work on "Prehistoric America." It has a multitude of illustrations, mostly wood cuts, and no other work can be mentioned which begins to be as full and complete as this. These pictures include not simply the cliff-dwellings, but the objects found within them. Such a book is invaluable to a student of American antiquities.

**TRUE STORIES OF HEROIC LIVES.** (New York: Funk & Wagnalls. \$1.00.) A collection of sketches of great careers, like Lincoln's, Garrison's, Florence Nightingale's, Dewey's, Wheeler's, Booker T. Washington's and many others, written by bright authors, "interviewers" and newspaper correspondents. The collection makes an attractive and interesting book. Many portraits add to its value.

**NATURE PICTURES BY AMERICAN POETS.** *Selected and Edited by Annie Russell Marble, A.M.* (New York: The Macmillan Company. \$1.25.) A good compilation of short poems, descriptive and contemplative, having nature and natural phenomena for core of inspiration. Most of the well-known American poets are represented with one or more characteristic pieces.

**QUEEN ELIZABETH.** By *Mandell Creighton, Oxon. and Cam., Lord Bishop of London. With Portrait.* (Longmans, Green & Co. \$1.50.) This is a new edition of an excellent little book in which a clear and brilliant sketch of Queen Elizabeth is given without encumbering notes or references. The student who wishes to come quickly and directly to a strong general impression of Elizabeth's character and career will do well to read this book.

**A WOMAN'S PARIS.** *A Hand Book of Every Day Living in the French Capital.* (Boston: Small, Maynard & Co. \$1.25.) These two books are well worth looking through by those who contemplate a visit to the Paris Exposition.

**PARIS AS IT IS.** *An Account of Its People, Its Home Life and Its Places of Interest.* By *Katharine De Forest. Illustrated.* (New York: Doubleday Page & Co. \$1.25.)