

The Story of the Ring. By S. H. Hamer.

New York: Dodd, Mead & Co. \$1.00.

The Wagner Stories. By Filson Young.

New York: McClure Co. \$1.30.

Rheingold. By Oliver Huckel. New York:

Thomas Y. Crowell & Co. 75 cents.

These three books exemplify the three classes of Wagner-study — technical, poetical, fictional. In the first-named book we have a praiseworthy exposition of Wagner's *Der Ring des Nibelungen*, which compares favorably with Kobbé's well known book upon the same subject. This version fully illustrates the *motifs*

of these great music-dramas and also describes clearly their plots and scenery. It is an interesting and helpful handbook. Huckel's *Rheingold*, in blank-verse, carries us along in a sense of *oneness* with that music-drama, which it interprets far better, for the average reader, than the libretto in its halting translation can possibly do; for this poem, seen as was Dr. Huckel's "Parsifal," is confessedly an interpretation rather than a translation. The most valuable part of the book is, perhaps, its careful and interesting foreword. We are told that this poem begins a new series; the old series ("Parsifal," "Lohengrin" and "Tannhäuser") being completed. In our estimation while all are good, the first—"Parsifal"—is easily the best, so far. Filson Young, in his *Wagner Stories*, illustrates the third class of Wagner-study. For the ordinary student this form is probably the best, especially should he lack a taste for verse or technicalities. The author is particularly happy in having caught the emotional spirit of the music as well as the story, and to add to the value is an excellent chronology. Very tuneful are the lyric-translations of Eric Maclagen, used thruout this volume, particularly the haunting Runic-cadence of the Rhine-maidens' song. The postscript might well have led rather than have closed the procession, for it is a masterpiece of its kind, altho we can't quite agree with the author in his characterization of "The Mastersingers" as Wagner's greatest opera. Suffice it to say, in conclusion, that we know of no Wagner-study book so captivating and complete, from the story standpoint, nor in clearer diction than is this new volume.