

*Gesammelte kleinere Schriften, Reisege danken und Zeitideen: Ein Lebensbuch.* Von Wolfgang Kirchbach. Munich and Leipzig: Otto Heinrichs; New York: Westermann. 1886. Pp. 494.

THE miscellanies here gathered together into a volume have been given the name of a "Lebensbuch," not because they are intended to furnish any one with a substitute for the venerable volume which is often called the Book of Life, but simply because they are supposed to reflect at various stages the intellectual life of their author. The book consists of essays, reviews, addresses, sketches of Italian travel, and a large batch of reflections in the vein of Theophrastus Such. To this list must be added a satirical *jeu d'esprit* at the expense of Paul Heyse, who has often been charged by his critics with an inclination to pose as a modern Goethe. In this piece, which is certainly witty enough in the details, whatever one may think of the central *motif*, Heyse is made to appear before Apollo and the Muses on Parnassus, and to undergo a process of disinfection before he is admitted to the circle of the immortals. In the presence of all the classical magnates of German literature, he descants majestically upon the dramatic shortcomings of Goethe and Schiller, and, by way of showing how he has improved upon his predecessors, recites the plot of his own "Alkibiades." Wieland charges him with having stolen his (Wieland's) inventions. Lessing is called in by Goethe as judge in the case. Heyse proceeds to set forth the points of difference in dramatic theory between himself and the judge. Lessing thereupon pronounces the defendant guilty, and sentences him to recite the plots of all his dramas without blushing and without showing signs of weariness. After that he is to commit to memory the "Hamburgische Dramaturgie." Apollo then declares the disinfection complete, and Goethe requests the Muses to bestow a few caresses upon Dr. Heyse, saying graciously: "I shall not be jealous; it would take half a score of such new Goethes to supplant me in your affections."

Of the serious portions of the book (and seriousness is emphatically the author's normal frame of mind) we feel no call to speak at length. The subjects treated represent a wide range of study, and the treatment is usually thoughtful and suggestive, though it is occasionally marred by a certain quality for which there is perhaps no more suitable name than bumptiousness. Critics and criticism, poets and poetry, music, painting, the Homeric question, mind-reading, Hindu philosophy—these are only some of the matters upon which the essayist sets forth his opinions; opinions which pretty uniformly turn out to diverge sharply from those held by representative authorities upon the particular subject under consideration. Thus, by way of example: German criticism has all run to rhetorical phrase-making, and has utterly lost touch with the intellectual life of the nation. Nowhere else is the influence of the higher criticism upon the public taste so feeble as in Germany. Again: The "Iliad" and "Odyssey" are indubitably the work of one man, and each poem is dominated by one controlling artistic purpose; a man who can't see this is a literary noodle, and the future is going to put him to shame. Other illustrations might be given of Herr Kirchbach's independent way of looking at things, but we forbear.

We cannot refrain, however, from calling special attention to one essay, a seriously meant performance, which we at any rate have found considerably more diverting than the humorous "Munich Parnassus," already spoken of. It is the short chapter upon the merits of the German as compared with the Roman printed character. Our author is an uncompromising partisan of the

former. He defends the German print not only on practical and patriotic but also on high æsthetic and psychological grounds. It is not only that the German letters are the more beautiful, being the natural outgrowth of the mediæval Germanic effort to embellish the stiff and graceless legacy of the Romans, but these highly embellished letters are, if one would but admit it, clearer and easier to read. "All our reading," says Kirchbach, "is in great measure divination (*Erraten*). This divination is facilitated by the highly evolved form of the German letter, whereas the Roman letter impedes it. It is precisely the advantage of all those little hooks and crooks and angularities that they promote rapid divination in the same way that the runes were formerly divined." Equally precious, in the essayist's judgment, are the capitals at the beginning of every substantive:

"Frenchmen and Americans," says he, "make merry over our intricate sentences. Well, it is precisely in virtue of our initial capitals that we can indulge ourselves with these intellectual prodigies. We do not need to prattle in short sentences like children, but, like Demosthenes, the Greek, and like that people of intelligence generally, we can in our might put forth a whole Gothic cathedral of syntax at one powerful mental effort. These initial capitals are bound up with the best part of our intellectual life, since they permit us to anticipate the general import of long sentences. . . . After a fashion they symbolize the nouns, or thing-words, as things, and so come to the aid of our fancy. *Wir sind ein Phantasievolk, und wollen es bleiben mit unseren schönen, geistvoll erfundenen, deutschen Lettern.*"

One may perhaps look indulgently upon this philosophy of the initial capitals, but really it seems as if that of the "hooks and crooks" were a case for the favorite ancient prescription, a dose of hellebore.

*Woman in Music.* By George P. Upton. Chicago: A. C. McClurg & Co. 1886. Pp. 221.

SIX years ago Mr. Upton wrote a book on woman's influence in the musical world, but only a few copies got into circulation, as the plates were destroyed by fire. He has now enlarged and reprinted the work, which makes very pleasant summer reading. Though he admits that no woman "has written either an opera, oratorio, symphony, or instrumental work of large dimensions, that is in the modern repertory," he yet succeeds in showing that to woman's influence we owe many of the finest inspirations in musical literature. For great musicians have generally been great admirers of the fair sex, and, like the poets, have written their masterpieces under the influence of love. Mr. Upton adopts two methods to show woman's influence on composers: first, in a series of short biographies of Bach, Handel, Beethoven, Haydn, Mozart, Schubert, Mendelssohn, Schumann, Chopin, Weber, and Wagner, in which we learn that some of these shining lights were almost always in love or at least influenced by admiration and affection; secondly, by an appendix giving a list of works dedicated by these musicians to various women. Thus Beethoven—who was constantly a victim of the tender passion, was twice refused, and more than twice made up his mind to marry—has 36 pieces dedicated to more than 20 different women; Chopin, "whose very name suggests the name of woman," has 39 compositions dedicated to 36 different women; Schumann, who, in his early years flitted from one flower to another, has 35 dedications to almost as many women; etc.

As an interpreter of music, woman has done even more for its advancement than through her influence in rousing the energy of men. The list of great female singers is larger and more imposing than that of tenors and basses. But in instrumental music the relations are reversed;

great female players being comparatively rare. And in composition, as already intimated, woman cuts a sorry figure. Mr. Upton gives a list of four female composers in the seventeenth century, 27 in the eighteenth, and 17 in the nineteenth; and of all these the only names generally known are Clara Schumann, Fanny Hensel, and Elise Polko, who, however, got her reputation by her stories rather than by her songs.

The first chapter of Mr. Upton's book is devoted to an analysis of the probable causes which have prevented any woman from being as great in original composition as a few have shown themselves in art and literature. Four reasons are suggested: (1) woman's essentially emotional nature prevents her from "projecting herself outwardly," whatever that may mean; (2) she loses her interest in music with age, while man's seems rather to grow; (3) woman cannot endure the discouragements of the composers—the great battles they have to fight against traditional and prevailing taste; (4) music is not only an art, but an exact science, requiring for its mastery long years of patient toil and continuous application. Concerning the third reason assigned, it is to be said that it does not account for woman's failure to produce works of second-rate merit in the fashion of the day. These are appreciated and paid; but even of these the list is absurdly small. The fourth reason—woman's inability or unwillingness to apply herself to music as a science with sufficient concentration—is the most approximate solution of the question. Musical composition, for orchestra especially, involves an amount of brain power, by reason of its excessive complication, which few who have not tried it can realize. But perhaps the chief reason of woman's failure lies in the fact that music is an impersonal art. Woman's interests are chiefly limited to personal or human relations; hence they excel, to a certain point, as novelists, whereas musical ideas, though they may serve to embody human emotions, are in themselves exceedingly impersonal. Women, though they may study harmony and counterpoint for years, seldom even learn to improvise interestingly.

*The Fresh-Water Fishes of Europe: A History of their Genera, Species, Structure, Habits, and Distribution.* By H. G. Seeley, F. R. S., etc. Cassell & Co. 1886.

MR. SEELEY has given in this book, we believe, for the first time, a systematic and classified description of the fresh-water fishes of Europe, including the migratory species, such as sturgeon, salmon, and trout, whose existence is divided between inland waters and those of the seas. Owing to the occasional presence of many fish not distinctively migratory in fresh water, which pass most of their time in salt, brackish and salt, and brackish water, and vice-versa, it is difficult to define clearly all the species belonging in the province of fresh-water fishes. While there are trout which pass their entire lives in fresh water, others visit it only for the purpose of spawning, and we think it reasonably certain that a good many salmon rarely, if ever, return from the sea to their native streams. Mr. Seeley mentions "the presence in the brackish waters of the Baltic Sea of perch, pike, roach, and other familiar fresh-water types, making it probable that after a fish has once become a denizen of fresh waters it may again return to a salt-water life." There are also certain of the flat fishes, like the flounder, the plaice, the sole, whitebait, and many others, which come into the shallow and sheltered places at the mouths of rivers to spawn; and as some of them make their way far up the waters, they occasionally become acclimatized, and in any case may be mentioned as fishes found in fresh waters during their wanderings. The sole, though essentially a marine fish, we are told on page 88,

has been kept in confinement in fresh-water ponds in Guernsey, much to its increase in growth, and it frequents the River Arun in Sussex, where it breeds, and attains, as in the Guernsey ponds, a much greater weight than its salt-water brother.

After a few pages devoted to the principles of classification, which are simple and easily understood, we come to the "table of geographical distribution" and the classification itself, which gives the orders, families, genera, species, and principal varieties. Nothing could be better than this preliminary arrangement, which brings what follows easily within the scope of the unscientific reader. The Salmonidae, as the most important family, is given the greatest space. The waters of Europe are much richer than those of this country in varieties of trout; Mr. Seeley mentioning twenty-nine principal varieties, while we have, so far as known, less than half as many. We make up, however, somewhat for the deficiency in the comparative number of species of trout by the excess in those of salmon, of which our Pacific Coast has five or six well-defined varieties, while only one—the *Salmo salar* of the Atlantic—is to be found in European waters. The habits of this interesting fish are given to the extent that they are known, though much still remains to be learned. Mr. Seeley is decidedly of opinion that it feeds in fresh water, and gives as instances of its remarkable growth in salt water the case of a grilse kelt of two-pounds' weight, marked on going down to sea, which was captured four months later weighing eight pounds, and a marked salmon of ten pounds increasing to seventeen pounds in six months.

In the chapter on the Pike is narrated what Mr. Seeley says, "if true, is one of the most curious incidents of natural history," as occurring in some of the Swedish lakes, where large birds of prey are in the habit of swooping down on the pike basking at the surface of the water. In these cases, if the pike is more powerful than the bird, the latter, unable to extricate his talons, is borne to the bottom and drowned.

"Incredible as the story seems, Eckström, the Rev. M. Möller, and other writers state that the flesh of the pike heals with the talons of the bird in its back, while the bird becomes converted into a skeleton, which is carried about by the pike. One skeleton, which had long been exhibited by a pike in Lake Wetter, had acquired a greenish tinge, and was regarded by the fishermen as a harbinger of misfortune. Mr. Lloyd tells of another skeleton carried by a pike in Lake Fryksdal, which was known to the fishermen for some time as the Sjötröll, or water sprite, and they fled from it in fear. It is said to have appeared like the horns of an elk or reindeer moving rapidly over the water; but at last Lieut. Lekander put a shot in the pike which carried it, and solved the mystery by proving the water sprite to be the skeleton of a sea eagle."

The book has a general index, an index to specific names and one to common names, and contains many illustrations.

*A Storle's Nest*, or Pleasant Reading from the North. Collected by John Fulford Vicary. Frederick Warne & Co.

ONCE in a great while there is a waif of a book, blown to one from some unexpected quarter, which is as refreshing as a cool breeze in summer; it has naturalness and humor and a touch of quaintness, and is so good a "care-charmer" that one forgets all about realism and Paris and Russia, and reads just as if the vast sophistication of modern literature was a thing of naught. This collection of short Danish tales has afforded this happy experience to us. There is a foreign burr in the style, half-a-hundred or more lapses of English, but they need offend no one; if he wants the pure idiom, let him search for it in our popular novelists and bless his stars if he find it there.

Here are a number of plain, downright stories, without any theory of life or art, told simply to please the old-fashioned taste in man for a narrative. They are so simple that one thinks they must be meant for children. No steppes, nor slums, nor spiritualists; only homely people in country places, common loves and hates, provincial customs, folk-lore superstitions, humors independent of time and place—surely this is not for grown folks, at least for such as have matured enough not to like Sir Walter Scott. It is all very charming, however, and the thought flitted through our mind that it was like Italian pastoral, with a difference—the difference there is between the Dutch masters and the Italian idealists in painting. But, not to push praise or fancy too far, it is a human book out of the Danish soil, and has fed on pure air; and so we leave it to those who are old-fashioned enough in their literary tastes to relish plain food.

*The Pleasures of a Book-Worm.* By J. Rogers Rees. George J. Coombes. 1886.

THIS little volume, which belongs typographically to the catalogue of *Deliciae Literarum*, is not meant for all comers, but only for those initiated into the art and mystery of literary epicurism. There is a sort of confession in its looks which says: "Don't meddle with me unless you have my weaknesses." The "worm" is a different species from the old kind, the Disraeli breed, which devoured knowledge; it is not of the Dibdin variety either, which feeds on vellum, rare bindings, and unique engravings; it is very modest, very restricted in range, and one suspects that the choice of its diet is determined by its youth and inexperience, since it seems to have got its color principally from the library of the Charles Cowden Clarkes, man and wife. The books of the late Georgian time, Lamb especially, are its sanctuary, and it has made a pretty web out of some poets' dedications, and it has a few bits of quotations on out-of-the-way matters. It loves authors more than books—a quite improper human quality in it; the "worm" of the true stripe does not care a rap for mankind. "Fresh woods and pastures new" is the best wish—and advice—we can give it.

*Heraldry, English and Foreign*, with a Dictionary of Heraldic Terms. By Robert C. Jenkins, M.A. London: Kegan Paul, Trench & Co. 1886. 16mo, pp. 111.

AT first sight there would seem to be no especial need of another manual of heraldry. Within the past twenty years there has been a revival of interest in the subject, and works like Boutell's have given fresh instruction in an attractive form. The old manuals issued by the book trade have also been retouched, and, while no simple and concise treatise has appeared, the old ground is well covered. This work by Canon Jenkins does not fill the want, but it has a distinct value and interest to the student. He has devoted his labors to a branch of the subject hitherto neglected in English heraldry, but largely considered in Continental heraldry—that is to say, to those varied divisions of the field of which the gyron, the pile, the point, and the mound are examples. In English heraldry, the lines of the divisions are usually straight. The chief, the bend, the pale, the chevron, and the cross are the principal ordinaries. In German and French heraldry the lines are often curved, and much use is made of interlaced or combined ordinaries. So, also, the effective arrangement known as counterchanging is largely used. On these topics our author has much to say, and it may well be that he will thereby enlarge the scope of English heraldry. His book will interest the student, and deserves

to be issued in a larger form. But, we must add, his woodcuts are a disgrace to his publisher. The designer evidently was making his first essay in heraldic engraving; and we are not sure but that he was trying his prentice hand with the graver on any subject for the first time.

#### BOOKS OF THE WEEK.

Anson, Sir W. R. The Law and Custom of the Constitution. Part I. Parliament. Oxford: Clarendon Press; New York: Macmillan.  
Brady, J. E. Die Lautveränderungen der neugriechischen Volkssprache. Göttingen.  
Buchheim, Prof. C. A. Heine's Harzreise. Vol. VIII. of German Classics. Oxford: Clarendon Press; New York: Macmillan & Co. 60 cents.  
Cervus, G. I. A Story of West Point. Philadelphia: J. B. Lippincott Co. 50 cents.  
Conway, H. Somebody's Story. John W. Lovell Co. 10 cents.  
Crawford, F. M. Dr. Claudius: A True Story. Macmillan & Co. 50 cents.  
Drumont, E. La France Juive. 2 vols. Boston: Schoenhof.  
Fall, C. G. A Village Sketch, and Other Poems. Boston: Cupples, Upham & Co.  
Fontaine, F. G. de. Condensed Long-Hand and Rapid Writer's Companion. American News Co. \$1.25.  
Forde, Gertrude. In the Old Palazzo: A Novel. Harper's Franklin Square Library. 20 cents.  
Freeman, Prof. E. A. Greater Greece and Greater Britain, and George Washington the Expander of England. Two Lectures. Macmillan & Co. \$1.25.  
Fuller, E. Fellow-Travellers: A Story. Boston: Cupples, Upham & Co. \$1.50.  
Grousset, René. Œuvres posthumes. Paris: Hachette; Boston: Schoenhof.  
Gunsauls, F. W. The Transfiguration of Christ. Boston: Houghton, Mifflin & Co. \$1.25.  
Hayes, Helen. Aspirations. Thomas Whitaker.  
Hinton, J. The Mystery of Pain. Boston: Cupples, Upham & Co.  
James, E. Human Psychology: An Introduction to Philosophy. Revised ed. Baker & Taylor. \$1.50.  
Jenkins, E. The Secret of Her Life. D. Appleton & Co. 25 cents.  
Laird-Mason, M. Sir William's Speculations; or, the Seamy Side in Finance. Scribner & Welford.  
Le Plongeon, A. Sacred Mysteries among the Mayas and the Quiches, 11,600 Years Ago. Their Relation to the Sacred Mysteries of Egypt, Greece, Chaldaea, and India. Free Masonry in Times Anterior to the Temple of Solomon. Illustrated. Robert Macoy.  
Macmillan, Rev. H. The Olive Leaf: Sermons. Macmillan & Co. \$1.75.  
Many Mistakes Mended: Two Thousand Five Hundred Corrections in Spelling, Pronouncing and Writing the English Language. N. Tibbals & Co. \$1.  
Miller, J. The Destruction of Gotham. Funk & Wagnalls. \$1.  
Modern Unitarianism: Essays and Sermons by Twelve Unitarian Ministers. Philadelphia: J. B. Lippincott Co. \$1.25.  
Montague, C. H. The Romance of the Lilies. Boston: W. I. Harris & Co. 50 cents.  
Moore, Helen. Shelley, Mary Wollstonecraft. Philadelphia: J. B. Lippincott Co. \$1.25.  
O'Meara, K. Un Salon à Paris: Mme. Mohl et ses intimes. F. W. Christern.  
Plato. The Trial and Death of Socrates. Macmillan & Co. \$1.25.  
Præd, Mrs. Campbell. The Head Station: A Novel of Australian Life. Harper's Handy Series. 25 cents.  
Putnam, Eleanor. Old Salem. Boston: Houghton, Mifflin & Co. \$1.  
Radestock, Dr. P. Habit, and its Importance in Education. From the German. Boston: D. C. Heath & Co. 65 cents.  
Raymond, G. L. Modern Fishers of Men: A Tale of the Various Sects, Sects, and Sets of Charitable Church and Community. D. Appleton & Co. 25 cents.  
Rehmensnyder, Dr. J. B. The Six Days of Creation: the Fall; and the Deluge. Philadelphia: Lutheran Publication Society. \$1.25.  
Rhodes, Dr. M. Vital Questions Pertaining to Christian Belief. Philadelphia: Lutheran Publication Society. \$1.  
Rosengarten, J. G. The German Soldier in the Wars of the United States. Philadelphia: J. B. Lippincott Co. \$1.  
Rossetti, Maria Francesca. A Shadow of Dante. Being an Essay Toward Studying Himself, His World, and His Pilgrimage. Boston: Roberts Brothers. \$1.50.  
Schopenhauer, A. The World as Will and Idea. Vols. II. and III. London: Frobner & Co.  
Scudder, H. E. Stories and Romances. Boston: Houghton, Mifflin & Co. 50 cents.  
Sergeant, Adeline. No Saint. Henry Holt & Co. \$1.  
Sill, J. M. B. Practical Lessons in English. A. S. Barnes & Co. 70 cents.  
Sketch of the Women's Art Museum Association of Cincinnati. Cincinnati: Robert Clarke.  
Smith, G. P. The Law of Field Sports: A Summary of the Rules of Law Affecting American Sportsmen. O. Judd Co. \$1.  
Southern Biograph. New Series. Vol. I. June, 1885, to May, 1886. Louisville: B. F. Avery & Sons.  
Stevens, H. Recollections of Mr. James Lenox, of New York, and the Formation of his Library. London: Henry Stevens & Son.  
Theuriet, André. Hélène. F. W. Christern.  
Thompson, G. C. Public Opinion and Lord Beaconsfield. 1875-1880. 2 vols. Macmillan & Co. \$9.  
Thompson, Sir H. Diet in Relation to Age and Activity. Scribner & Welford.  
Traill, H. D. Shaftesbury (the First Earl). D. Appleton & Co. 75 cents.  
Wentworth, Dr. A. B. The Logic of Introspection; or, Method in Mental Science. Phillips & Hunt. \$2.  
Whitney, Mrs. J. D. T. A Summer in Leslie Goldthwaite's Life. Boston: Houghton, Mifflin & Co. 50 cents.  
Wilcox, Ella Wheeler. Perdita and Other Stories. J. S. Ogilvie & Co.  
Wilson-Fowler. The Principles of Morals. (Introductory Chapters.) Oxford: Clarendon Press; New York: Macmillan.  
Wilson, J. G. Lyrics of Life. Caxton Book Concern.  
Winter, J. S. Army Society: Life in a Garrison Town. Illustrated. Harper's Handy Series. 25 cents.  
Wolf, A. La Capitale de l'Art. Boston: Schoenhof.  
Woods, Mrs. Kate Tannatt. That Dreadful Boy: An American Novel. Boston: De Wolfe, Fiske & Co. \$1.  
Words to Song of Hugh Allone, Sailor. Richmond: Whittet & Shepperson.