

spirit is shown in his treatment of the questions which are still *sub judice*, as to the Waldensian origin of the so-called Catharan Bible of Lyons and of the MS. of Tepl, in which he gives us an unbiased statement as to the existing condition of opinion among scholars, without attempting to magnify the influence ascribed to Waldensian sources. This mental attitude, so rare among those who discuss controversial subjects, inspires confidence in his readers and gives them assurance that they are following a trustworthy guide.

The work is necessarily much more than its title would indicate, for the Waldenses of Italy could not be treated without a careful review of the growth and creed of the sect throughout Europe. It is, in fact, virtually a history of the movement in all the lands of Christendom to which it penetrated, and we regret that Prof. Comba did not see fit to render it complete in that sense, for it is so nearly so that but few additional pages would have been required. For these he had the materials in his hands, as his citations and references abundantly testify, and the omission has evidently arisen of purpose and not through oversight. Perhaps, when the second portion appears, relating the tragic history of the massacres from the Cottian Alps to Calabria, a more restricted horizon may be advisable, but during the pre-Reformation period the sect could readily have been treated as a whole, in all its details. Still, we have reason to be thankful for what the author has seen fit to give us; we shall await the remainder of the work with impatience, and, when it is completed, we hope that a translation, will render it familiar to English-speaking readers on both sides of the Atlantic.

CYCLING LITERATURE.

Around the World on a Bicycle. Vol. I.—From San Francisco to Teheran. By Thomas Stevens. Charles Scribner's Sons. 1887.

Ten Thousand Miles on a Bicycle. By Karl Kron. Published by Karl Kron, University Building, New York. 1887.

At the meets of wheelmen during the present year, a conspicuous figure has been Thomas Stevens, who has lately accomplished the remarkable feat the record of which appears in 'Around the World on a Bicycle.' The attractive portrait forming the frontispiece of the book, in which Stevens appears mounted on his wheel, his baggage strapped to the handle-bar, his graceful costume flowing free as he proceeds at speed, gives a picture but little flattered. Stevens's features are resolute and manly, while his form, though not tall, is the perfection of vigorous symmetry. He came as a boy from England to a back town of Missouri, and, after various experiences on ranches and in frontier towns, undertook at length the expedition which is really a very extraordinary achievement. The substance of his book has already appeared in the form of letters to *Outing*. In spite of a lapse of grammar now and then, it is in its workmanship a good record—a frank, straightforward presentation, without brag or bosh, of the most novel adventures, sometimes amusing, sometimes full of hardship and peril. A bicycle trip from San Francisco to the heart of Asia, with no break except where the sea intervenes! The suggestion takes one's breath away; but its incidents are less full of excitement and danger than those of the trip from Teheran through Eastern Asia, which are reserved for a second volume.

Stevens's work is always with the wheel, but he is by no means always mounted. Sometimes he wades through the sand of a desert, pushing before him the deeply embedded tire. Some-

times, through a rough or swampy country, he bumps his machine for miles along a railroad-trestle-work; or, on a high mountain pass, carries it in the air above his head. But he finds, also, much good riding ground—now the alkali plains by the Great Salt Lake, now the finished roads of civilized lands, in America; across France and England, and down the Danube; now the caravan tracks of Asia Minor, worn smooth by the constant beat, since patriarchal times, of the flat feet of camels.

His way of surmounting natural obstacles is no more remarkable than his way of getting along with men. Disregarding warnings he receives that he can never get through without being robbed, or, indeed, murdered, taking counsel only of his own courage and persistence, he pushes straight on, and invariably finds the nettle danger turning to feather-down in his bold grasp. With extraordinary tact and pluck he faces in one hemisphere Piute, cowboy, and tramp, and in the other, Turk, Koord, and every kind of nondescript vagabond of the desert, and invariably brings his own skin and his wheel away whole. The stupor into which he strikes a suspicious company is often his salvation. As he dashes into a horde of possible robbers or past a village of reputed thieves, upon his glittering machine, they forget for the moment their proclivities in their surprise or consternation, and, before they recover themselves, he is well on his way. Generally, indeed, he finds that people have a worse reputation than they deserve. Gypsies and Tartars of the most villainous look and repute receive him with friendliness, as he throws himself audaciously upon their hospitality, and, so long as he stays, treat him, as he says, "as well as they know how."

The book, however, is far enough from being a record of hardships merely. By the great fraternity of wheelmen, which he finds represented wherever civilization has spread, he is fetted sumptuously as one undertaking a bold enterprise. The dazed desert tribes, finding him a most mysterious, if not superhuman visitant, pay him often honors unmeasured and sometimes most uncomfortable. When at last, rolling past Ararat into Persia, he brings into the gates of Teheran his wheel apparently as sound and glittering as when he left San Francisco, the reader feels that Stevens deserves it all when the Shah does him special honor and he rides in presence of the whole army. "It is pleasant," says Mr. T. W. Higginson, in a preface full of hearty commendation, "to know that while peace reigns in America, a young man can always find an opportunity to take his life in his hand and originate some exploit as good as those of the much-wandering Ulysses. In the German story 'Titan,' Jean Paul describes a manly youth who 'longed for an adventure for his idle bravery,' and it is pleasant to read the narrative of one who has quietly gone to work in an honest way to satisfy this longing."

The book of "Karl Kron," 'Ten Thousand Miles on a Bicycle,' comprising nine hundred pages of fine print, is "a gazetteer, a dictionary, a cyclopedia, a statistical guide, a thesaurus of facts," a book of American roads for cyclists. As regards its literary form, it is a rattling affair, the annual spirits of the writer bubbling well into the pages, with the pronoun of the first person thrust unsparingly forward. Two chapters of the book—one devoted to a biography of Curl, "My Bull Dorg, the very best dog whose presence ever blessed this planet" (to whose memory the book is dedicated), the other, called "Castle Solitude in the Metropolis," and giving an account of life in the New York University building—seem quite irrelevant to the volume's purpose and to be introduced without sufficient reason. For the most part, however, the book is packed with in-

formation of interest to wheelmen, collected, it is plain, with great labor and, so far as we can judge, accurate. Of especial interest is a biography of Thomas Stevens, beginning page 473, which all who read 'Around the World on a Bicycle' will be glad to see. The chapters throughout are most frank and unconventional, and many a graphic passage occurs to relieve statistical detail. For the public it seeks it will be a handy volume, the shortcomings of which one feels disposed to overlook, since the compiler has been so hardworking and good-natured.

Review of the New York Musical Season, 1886-1887. By H. E. Krehbiel. Novello, Ewer & Co.

The Musical Year-Book of the United States, in which is merged the Boston Musical Year-Book. By G. H. Wilson. Boston: A. Mudge & Son.

The Musical Herald for 1886. Boston.

MR. H. E. KREHBIEL has once more placed the future historian of music in America under immense obligations by issuing a year-book of the New York musical season, as elegantly bound and printed as last year's. All the operatic performances and concerts of any significance whatever are mentioned, with lists of performers and programmes; and, novelties are always discussed at such length as their importance justifies. Most of the criticisms appeared originally in the *Tribune*, but the author has endeavored, in revising them, to obliterate the traces of hasty midnight work and opinion. The music of Rubinstein's "Nero" would have borne, we think, more rapacious praise, while that of Berlioz's "Les Troyens" is possibly overrated; but as Mr. Krehbiel himself prepared the work for concert performance, he has a good deal that is interesting to tell regarding its dramatic and literary features. Liszt also appears to us underrated in the estimates of his oratorios of "St. Elizabeth" and "Christus." Every man has a right to his opinion, but we for our part prefer to side with Saint-Saëns in believing that Liszt's compositions have a great future in our concert halls. The most elaborate, and at the same time the most interesting, article is that on "Tristan and Isolde," in which some instructive comparisons are made of the different modes of treating the same legend by Tennyson, Swinburne, Matthew Arnold, and Wagner. In his discussion of the love-draught, Mr. Krehbiel shows true æsthetic insight, and puts to rout the absurd objections of shallow German critics. This article will repay study, even by those who are quite familiar with Wagner literature, and the general reader will find in it abundant reasons for the fact that "Tristan" was the most popular work of last year's opera season.

Mr. Krehbiel's retrospect contains some general considerations regarding the Italian, "American," and German opera seasons, including some valuable statistics provided by Manager Stanton, showing that the receipts of the Metropolitan Company (including assessments on stockholders) amounted to about \$410,750 and the expenses to \$442,000. The attendance was 137,339 (excluding stockholders), and the average income for each ticket sold, \$1.47%.

"It must be borne in mind that a large portion of the cost is not directly chargeable against the performances, but is in the nature of fixed charges against the building. If these fixed charges, and the cost of new properties and repairs, be deducted from the amount paid in on assessment, it will be found that the actual cost of the operatic representations per box was \$800, or about \$13 per box (of six seats) for each performance."

An excellent index facilitates reference to Mr. Krehbiel's volume.

Mr. Wilson's Year-Book is a much less ambitious undertaking than Mr. Krehbiel's, as it excludes all critical matter and confines itself to statistics and programmes. In another sense, however, it is more ambitious, since it includes a record of the performances given in all the leading musical cities of the country. The Boston season, however, is the main thing, the others being merely "side-shows"; and this excuses the fact that New York is disposed of in eight pages while Boston gets fifty. Boston still retains its supremacy over New York in choral music, but how far it falls behind this city in every other respect is vividly brought out by comparing the concert and opera statistics of the two places. Boston had two operatic performances in Italian and twelve in English—*c'est tout*. New York had sixty-one in German, sixteen in Italian, and twenty-two in English, or seven times as many as Boston. Mr. Wilson, no doubt, will agree with us that what Boston needs now more than anything else to quicken its musical spirit is good opera, especially German opera, which has revolutionized musical taste in New York. Mr. Wilson's book is a valuable supplement to Mr. Krehbiel's local review.

Besides choral music, there is another thing in which Boston stands preëminent, and that is its conservatories. The professors of the New England Conservatory find time to edit the monthly *Musical Herald*, which is one of the most readable musical periodicals of either hemisphere. It contains newsy foreign letters, terse editorials, and general articles, together with some of the lectures delivered by the professors. The most valuable papers in the bound volume for 1886 before us are the articles on Chinese Music and Instruments and the History of German Song, by Mr. L. C. Elson. Mr. Elson, we believe, is the presiding spirit of the paper, and he is one of the cleverest and most liberal-minded musical writers in the country. He cannot, therefore, have read (much less written) the absurd editorial on Herr Seidl in the May number (1887), which not only contains several misstatements of fact, but is animated by a malicious spirit worthy of the "trade-sheets" that live by blackmail.

Popular Tales and Fictions: Their Migrations and Transformations. By W. A. Clouston. London: William Blackwood & Sons; New York: Scribner & Welford. 1887. 2 vols., post 8vo, pp. xiii, 485, 515.

THE collection of popular tales is still going on with unwearied ardor, and the amount of material at the disposal of scholars has already reached alarming proportions. Not only has the field of the Indo-European nations been carefully gleaned, but the outlying territories of the non-Aryan peoples have yielded a plentiful harvest, and the collectors of popular tales have invaded the isles of the seas and ransacked the tombs of ancient Egypt. There seems little hope that any material positively new will be collected, and it is time to pause and consider whether it is worth while to continue the search. From a literary standpoint it certainly is not, for none of the later collections equal the first made in this field. Basile's *Pentameron* (1637), Perrault's *Contes de ma mère l'Oye* (1694), and the Grimms' *Kinder- und Hausmärchen* (1816) have never been surpassed.

There remains the scientific worth of popular tales, and that, we suspect, has been greatly exaggerated. The subject offers but two questions for investigation—one of the origin, the other of the diffusion of popular tales. Three theories have been propounded to account for the former: according to one, popular tales are the disintegrated myths of the mythology forming the common patrimony of the Aryan peoples; an-

other sees in them the survival of savage conditions of life; while a third considers them merely in the light of entertaining stories, for the most part consciously borrowed from India within historical times. The manner of diffusion follows from the theory of their origin. According to the first, they were taken to their present homes at the dispersion of the Aryan peoples; the second "thinks it impossible at present to determine how far they have been transmitted from people to people, and wafted from place to place, in the obscure and unmeasurable past of human antiquity, or how far they may be due to identity of human fancy everywhere"; while the third theory believes they were put into extensive circulation by the translations of Indian story-books made into Persian, Arabic, Latin, and the vulgar tongues of Europe between the sixth and thirteenth centuries.

Each of the above theories has been propounded in well-known works, of which (in the order of theory mentioned before) Cox's *Mythology of the Aryan Nations*, Lang's *Custom and Myth*, and Benfey's translation of the *Panchatantra* may serve as representatives. Since, from the very nature of things, no positive proof of two of the above theories can be obtained, it would seem, again, as if little were left to do, although Prof. Max Müller and Mr. Andrew Lang, like the enchanted dog and hare in Furetière's story, may pursue each other for all time. On the contrary, the theory of the importation of popular tales into Europe from India still offers a wide field of investigation, and is susceptible of documentary proof. It is not strange, then, that it has commended itself to many Continental Orientalists, who find rich stores of new material in the great mass of inedited Buddhist legends and story-books, one of the most extensive of which, the *Kathā Sarit Sāgara*, has just been rendered accessible to the English reader by C. H. Tawney's admirable translation in the *Bibliotheca Indica* (Calcutta, 1880-1886, 2 vols.).

While the general reader can follow intelligently the arguments of Cox and Lang, only a specialist can accompany Benfey into the heart of India and the steppes of Tartary, and his theory has not, therefore, found wide circulation in England and America, although many have read with pleasure Max Müller's essay on the "Migrations of Fables" (*Chips*, vol. iv. p. 165), which contains the "Benfey" theory applied to one class of folk-tales. For this reason we welcome very heartily Mr. Clouston's learned and entertaining—in this case the two terms are not incompatible—book. Not that he seeks to support any particular theory—indeed, it might be objected that he is too discursive and unmethodical; but the reader who turns over his pleasant pages cannot, we think, escape the conviction that in regard to a large mass of our entertaining stories, jokes, fables, and the like, there is no doubt that India is their home. What the channels of their diffusion were, and what modifications they underwent during the process, are the real subject of the *Popular Tales and Fictions*, and constitute the unity of the work.

The Introduction gives a brief account of the way in which stories were brought into Europe from the Orient and so widely diffused. Besides the preachers, who played such an important part in this matter, the *jongleurs*, or itinerant minstrels of the middle ages, many of whom were unfrocked priests, deserve notice. Before the Crusades the stream of Eastern stories entered Europe by way of Spain, where they were translated by Jews into Latin and thus started on the road to popularity. Another landing place was undoubtedly Italy, whose merchants must have brought back many a curious tale from the Orient. After the Crusades, of course, the transmission went on with redoubled vigor, and the

number of channels was largely increased. Mr. Clouston's first volume is devoted to fairy tales proper, the second to "stories of common life, which have little or nothing improbable in their details." The fairy tales are treated in groups containing similar features, as, for example, those in which the hero steals or otherwise comes into possession of objects with magical properties, as invisible caps and cloaks, shoes of swiftness, inexhaustible purses, etc. In the second volume the stories are treated separately.

The author has already made himself favorably known by his excellent edition of *The Book of Sindibād* (1884), and was well prepared by his Oriental studies to undertake the task of comparing Eastern and Western tales. As he modestly says in his preface, he has made some "discoveries," "links which were wanted to unite European stories with their Asiatic originals or prototypes; and occasionally, hitherto unknown sources, or at least Eastern variants, of our household tales." Outside of these and of the ordinary European parallels Mr. Clouston has not gone, and American readers will miss in the chapter on the "Hare and the Tortoise" a reference to the *Amazonian Tortoise Myths* of Prof. C. F. Hartt (*Rio de Janeiro*, 1875), and Mr. Harris's *Uncle Remus*. Sometimes European versions easy of access have been omitted, as in the story of the "Good Man and the Bad Man," which has interesting Italian parallels, and a large number of additional references for the "Heir of Linne" may be found in Oesterley's edition of Pauli's *Schimpf und Ernst* (Stuttgart, 1866), appendix No. 16. It was, however, no part of Mr. Clouston's plan to extend his researches over the entire field of folk-tales, European and otherwise, and he is evidently little interested in Mr. Lang's theory of their origin; but, on the other hand, he has enriched our reading with many a delightful Oriental tale which had else escaped us.

Thus far we have examined Mr. Clouston's book solely from the standpoint of its scientific value. It would be unfair not to consider it also as a contribution of no mean order to entertaining literature. Almost every branch of popular literature is represented in it, from the nursery rhyme to the legend; while those who are fond of jests and anecdotes may draw many fresh parallels from its pages. In short, it is calculated to interest a wide circle of readers, from those who wish to while away pleasantly an idle hour, to the serious student who desires to track a tale of Chaucer or Boccaccio to its Oriental home. The book is beautifully printed, and is, moreover, bound in half Roxburghe style, gaining a solidity of appearance denied to the usual ephemeral cloth binding.

Connecticut: A Study of a Commonwealth Democracy. By Alexander Johnston. Boston: Houghton, Mifflin & Co. 1887.

THE easy and graceful style of which Prof. Johnston is master would make almost any subject attractive in his hands, and the subject that he has chosen is well-fitted to be treated in such a style. However important the lessons of this history may be, the stage upon which the events were enacted is too small to justify the stately sentences and pompous phraseology of Gibbon or Macaulay; and the simplicity, not to say poverty, of the life of the early settlers is properly reflected in unadorned narrative. There is a twinkle of humor from time to time in the author's writing that is not only appropriate, but serves to light up details in their main features somewhat monotonous. It serves, too, in the place of such gossip as Judge Sewall's, which is for the most part lacking in the Connecticut annals. To make an interesting book out of the ma-