

tioned and the translation of one of them into French, that it was not until 1696 that a fairy tale appeared in print in France, or rather at The Hague, where in a magazine (*Recueil de pièces curieuses et nouvelles tant en prose qu'en vers*) published by Moëtjens were printed (1696-1697), without the author's name, eight fairy tales in prose, which have become part of the world's literature, and in one country at least (England) have entirely dispossessed the national versions. These tales we know as "The Sleeping Beauty," "Red Riding Hood," "Blue-Beard," "Puss in Boots," "The Fairy," "Cinderella," "Riquet of the Tuft," and "Hop o' My Thumb." They appeared together for the first time in 1697 under the title, "Histoires ou contes du Temps passé, avec des moralitez." The preface, or dedication to Mademoiselle, is signed by P. Darmanecour, Perrault's son, and his name alone is mentioned in the *privilege*. This is the edition which Mr. Lang has reproduced, with all its peculiarities of spelling and printing (absence of paragraphs except for the *moralitez*, etc.).

How old P. Darmanecour was when these tales appeared is not known (some say ten, others nineteen), nor is his share in their authorship clear. It is, however, likely that he wrote them out, by way of exercise, as he heard them from his nurse, or from old women on his father's estates, and that afterwards his father corrected and retouched them. This alone can explain that peculiar character of the work which makes it, as Paul de St. Victor says: "Livre unique entre tous les livres, mêlé de la sagesse du vieillard et de la candeur de l'enfant!" Perrault's stories were received with the greatest favor, and called forth an extensive literature of fairy tales in France, lacking, however, the naïveté of Perrault's, and having comparatively little worth, either traditional or literary. Then the fairy tale dropped out of sight in literature and was relegated to the nursery, until in our own times it became, by the curious development of modern science, a subject of serious investigation.

Mr. Lang, in his charming introduction, traces all this strange history with a deft hand, and endeavors to explain, by the light of modern science, the interesting questions connected with folk-tales, their origin and diffusion. As is well known, he rejects the theories by which folk-tales are made a part of Aryan mythology and diffused by the dispersion of the Aryan peoples, or are declared to be of Indian origin and introduced into Europe within historic times chiefly by means of written literature. The theory he advanced is substantially the same as that applied by him to mythology in general, and recently noticed in these columns. The material of fairy tales he accounts for as survivals from savagery, when a belief in speaking animals, magical powers, etc., was universal. Many of the detached ideas and incidents may also be connected with savage customs still existing. The difficulty which he finds insoluble by his or any other theory, is the coincidence in *plot*.

Mr. Lang intends his edition of Perrault as an introduction to the study of popular tales in general, and his elaborate notes to each story show his method of applying his theory to folk-tales. The second work at the head of this article is an excuse for a still more detailed application of the same theory to a single tale. With the present revival of interest in all that concerns the daily life of the Greeks and Romans, which reminds one of the similar enthusiasm of the early Renaissance, we wonder what their entertaining literature was, and what stories and songs amused and lulled to sleep the future victors of Marathon and Zama. We shall prob-

ably never know, for while references are frequently made to the fact that mothers and nurses told their children tales, these stories have long ago disappeared, and although we might, according to modern theories, reconstruct some from our own nursery tales, still the truth remains that, besides some fragmentary versions in the work of a fourteenth-century ecclesiastic, we possess no fairy tale in a literary version older than the collection of Straparola mentioned above, with the exception of one remarkable Latin tale. In the second century Apuleius, an African writer, composed his 'Twelve Books of Metamorphoses, or concerning the Golden Ass,' in the fourth, fifth, and sixth books of which occurs the episode of Cupid and Psyche.

With the outlines of the story, which are reproduced in a host of modern nursery tales, our readers are familiar. A wife is not permitted to behold her husband's face; she violates the prohibition and he disappears. The wife then begins a long and arduous search for him, and finally, after the accomplishment of difficult tasks, they are united. For centuries the story was supposed to be a Platonic allegory of the progress of the Human Soul to perfection, but Perrault, in his preface to 'Griselidis' (1695), recognized its true character when he declared: "La fable de Psyché, écrite par Lucien et par Apulée, est une fiction toute pure et un conte de vieille, comme celui de Peau d'Âne." As Mr. Lang remarks: "Nothing in it but the names of the hero and heroine and of the gods connects the legend in Apuleius with the higher mythology of the Olympian consistency." The character of the fable as a popular tale being established, Mr. Lang's purpose is

"to trace the various forms and fortunes of the popular tales which, among various Aryan and non-Aryan peoples, correspond more or less closely to the fable of 'Cupid and Psyche.' The general conclusions which we shall try to establish are: first, that the essential features of the tale are not peculiar to Aryan peoples only, but that they are found in stories from all quarters; secondly, we shall try to show that these essential features might occur to the human fancy anywhere—granted certain rules and forms of society."

These certain rules and forms, it is needless to say, are savage customs, and it is their application to the solution of the question of folk-tales which constitutes the novelty and value of Mr. Lang's theory. We can only briefly allude to its application to this particular story. Of the various episodes in it, three (jealousy of sisters, and of mothers-in-law, and the crime of curiosity) "are ordinary human notions which may occur anywhere, and anywhere may offer *motifs* for fiction." Two other incidents, sending a foe on dangerous tasks and visiting Hell, are found generally in certain conditions of society and among men with pre-Christian ideas of the state of the dead. "Of the two remaining ideas neither is natural to civilized men in modern society, but both are familiar to many widely scattered peoples in various degrees of culture." These ideas are: that animals can powerfully or magically assist their friends, and the injunction imposed upon the bride not to behold her husband's face and form. The first idea Mr. Lang illustrates very copiously by savage tales from all lands; the second is nothing less than the tabu imposed by many savage races on the freedom of married intercourse. We can do little more here than indicate Mr. Lang's theory, which nowhere is more elaborately developed or more copiously illustrated from the author's great store of savage lore. It is enough to say that the anthropological theory, as we may call Mr. Lang's, invests the study of popular tales

with a new interest, and widens immensely a field hitherto restricted to the Aryan peoples.

We have left ourselves but scant space to speak of the books themselves. It would be superfluous to dwell on Perrault's charming style, which finds an appropriate envelope in the most beautiful book ever issued by the Clarendon Press, the first *édition de luxe*, we believe, of that famous establishment. The paper, print, and illustrations (two portraits of Perrault, one of them by Eisen) compare favorably with the product of the most famous French printers, and the binding, half parchment, is neat and appropriate. The 'Cupid and Psyche' is also a beautiful book, with two etchings and a headpiece. We believe it is already out of print, having been limited to 500 copies. Of the English translator, William Adlington, almost nothing is known except that he was an Oxford man, and flourished about the middle of the sixteenth century (the first edition of his work is 1566). His version possesses the quaint charm we admire in the early English translations, inaccurate as many are, and made not directly, but through an intermediate French or Spanish or Italian version.

The Life of Mrs. Godolphin. By John Evelyn of Wooton, Esq. New edition. Edited by Edward William Harcourt. Anson D. F. Randolph & Co. 1888.

THIS pious biography was published some forty years ago from Evelyn's manuscript, and is now reprinted with some few additional notes. It is an episode of life at the court of Charles II. and is most interesting, since it shows how a religious life of a pure and devout kind could be lived by a young girl even in that polluted atmosphere. The heroine was maid of honor at the age of twelve to the Duchess of York for two years, and then on the death of the Duchess went to Whitehall, where she attended the court for seven years; then she retired to Lady Berkeley's, and not very long after married Godolphin. She had made her choice at the first, apparently when fourteen, and the affection of the lovers lasted nine years before they were united. She was very religious, and it was not without overcoming the feeling that she ought to live in retirement, unmarried, and in the usual pursuits of a quasi-cloistral life, meditation and charity, that she at last consented to yield to her love and her lover. She had made Evelyn her sworn friend after a pleasing fashion, and he tried to persuade her to marriage, which he thought was necessary to her happiness. The narrative of the conflict between her religious and her human passion is the most charming and ingenuous passage of the biography, because of its touches of human nature. She was thoroughly in love, and at the same time she was most minded to serve heaven.

At court she was one of the ornaments of the society, witty and companionable, beautiful, diverting, and a favorite. She did not allow her devotions to interfere with the gayety of others. She joined in the games, and even after withdrawing from the court in order to live privately and with more time for religious exercises, she was commanded to take a leading part in a masque, in which she played the goddess Diana, and was splendid with jewels and robes. On that occasion she lost a diamond of the Duchess of Suffolk's, but the Duke of York made it good. She owed something of favor to her being the child of Col. Blagge, one of the most trusted loyalists of both Charles I. and Charles II.; but she held a place also on her own account in the esteem

of the court. She played cards and gave her winnings to the poor; but once when she lost she made up her mind not to play any more. The resolution—she was in the habit of writing down her resolves, confessing herself to her diary, and so on—is characteristic:

"I will never play this halfe year butt att 3 penny-ombre, and then with one att halves. I will not I doe not vow, but I will not doe it—what, loose money att Cards, yett not give [to] the poore! 'Tis robbing God, misspending my tyme, and missimplying my Talent: three great Sinns. Three pounds would have kept three people from starveing a month: well, I will not play."

She was very good to the poor, visiting them, feeding and clothing them. She was also somewhat inclined to ascetic habits, eating but one or two dishes at meals, fasting, and in general mortifying herself in gentle ways, but much to her injury, Evelyn thought; and he was not satisfied with her replying to him, "I could get fat in three days." She went once to Paris in the train of the Ambassador, but successfully avoided the gayety of the place so far as was at all possible, even to the point of not permitting the French King, who had heard of her wit and beauty, to see her. It was on setting out on this journey that she deceived Evelyn. She had been married privately, and on his commiserating her for having to leave her lover, she said: "Mr. E., if ever I returne againe and do not marry, I will still retire"—meaning into a private and religious life. This, says Evelyn, "was the only tyme that in her Life she ever prevaricated with me, and cover'd it with that address, and was, I am most assured, in deepest sorrow; as all my former suspicions of her being married vanish't." On her return the marriage was announced, and she lived happily with her husband some two years, and then died in childhood at the age of twenty-five. The eulogy which Evelyn then pronounces over her is very great, but evidently wholly sincere. The instances he gives of her ways and deeds and temperament are delightful illustrations of humble piety; and certainly if she seems at times like a Catholic gone astray into another fold, her life may well be reckoned in the calendar of Protestant saints. The biography is a lasting part of religious literature.

Tertium Quid: Chapters on Various Disputed Questions. By Edmund Gurney. 2 vols. London: Kegan Paul, Trench & Co. 1887.

MR. GURNEY is already well known as the author of two more substantial works, the 'Power of Sound,' a treatise on musical aesthetics, and 'Phantasms of the Living,' a laborious piece of "psychical research." He has also written important papers on hypnotism. The essays contained in these volumes are revised reprints of articles which have appeared in reviews; and the title 'Tertium Quid' hints at the fact that many of them seek to mediate, by new points of view, in certain old disputes.

The essays in the first volume are philosophic, those in the second are æsthetic—and the style goes with the subject. Mr. Gurney's philosophic style is too complex to be easy reading. His style when he writes on music is direct, and often enchanting. These musical essays remind us of some of the most admirable pages of the 'Power of Sound'—on the whole, if we mistake not, the best work on aesthetics ever published, but of which the misfortune is that it is too psychological for the musicians, too musical for the psychologists, and too bulky for the generality of mankind.

But to begin with the philosophic essays. The first three of them, under cover of reviewing

Messrs. Harrison's, Seeley's, and Mallock's respective deliverances, treat of the possibility of a religious conception of life. The next two handle the Vivisection controversy; the sixth is on "Evidence in Matters Extraordinary"; the seventh is an attempt to show that utilitarian principles furnish rational ground for altruistic obligation; and the last (entitled "Monism") sets forth very completely the perplexities to which the theory of "mind-stuff" atoms leads. It is no easy matter to give an account of these essays in brief, their manner is so much more tentative than dogmatic, and their thought so subtle and thorough, so observant of possible objection, so full of saving clauses, and careful to avoid excess. The fact is, Mr. Gurney loves truth almost too much—too much, that is, to be a popular writer on topics where the truth lies buried deep. Not the cutting, but the untying of knots, is his aim. But where the knot is intricate, the operations of the faithful untyer often outlast the patience of the looker-on; and such, we fear, may be the effect of Mr. Gurney's philosophizing upon the common reader, who wants nothing so much as to get quickly to some serviceable final phrase.

To all who care for truth, however, more than for any stop-gap phrase, we can heartily recommend the first of these volumes. Rarely does one meet a writer whose intellect is played on from so many sides, or who so continuously takes the wider view. Refusing to ignore the religious problem, the quest of a conception of life which shall give inward peace, he equally refuses to find peace in any such *abstractions* as Professor Seeley's worship of Natural Law, or the Comtist "religion of Humanity," for these only banish perplexity by taking so distant a view that discordant individual destinies disappear from sight. The individual destinies lie heavy on Mr. Gurney's soul, and positive peace he finds none within the lines in which the bookkeeping of "Science" with Nature has hitherto been carried on. That these lines are prematurely drawn, and that the account is probably not yet closed, is a truth on which Mr. Gurney well insists; and his final conclusion would seem to be, that *if there be* an invisible order continuous with the present order of Nature and enveloping it, our attempts at solving the religious problem rationally may be postponed till the facts of the invisible order are known. Empty as is such an hypothetical supernaturalism (if such it can be called) of positive content, skeptical as is its intellectual form, our author is careful to point out its enormous importance from the practical point of view. Whereas the keynote of dogmatic Naturalism can only be Resignation, the keynote of any possible supernaturalism may be Hope:

"I simply state as a psychological fact, that the sense of possibilities that can never be disproved is capable of exercising a pervading effect on the human mind which is absolutely irrelevant to any numerical estimate of odds. . . . To the majority, the amount of solace which the idea of a chance will give is out of all proportion to the greatness of the chance. Suppose that, after condemnation to a long term of captivity, a prisoner is told that there is one chance in ten of his release at the end of a year; the large majority of men, in such a case, would find the burden of the year immensely lightened. Nor, I believe, would the effect be diminished, but rather enhanced, if the chance were indefinite and not susceptible of a numerical statement."

This is interestingly applied to the question of immortality on pages 143-150 of volume i. If it seem to the reader nothing short of a wholesale licensing of credulity and granting of passports to the paradise of fools, let him read the book. He will see that Mr. Gurney's intellectual fibre is at the furthest imaginable

extreme from credulity. Balanced states of mind like his are growing commoner; but between the coarse self-assertion of the upper and the lower dogmatisms, their fate is still, as a rule, to be pushed to the wall.

Of the æsthetic essays we have left ourselves no room to speak. They are altogether admirable. Most writers on the philosophy of the arts seem to have been specially bereft by nature of artistic perception—probably to enable them the more fluently to write. But Mr. Gurney can perceive and describe as well as reflect. His vindication of the non-reasonable, magical, or purely physiological character of the charm of poetry is as fresh and profound a piece of criticism as we have read in many a long day. Altogether, these volumes can rank among the subtlest and sincerest pieces of critical work of our time.

On Conducting: A Treatise on Style in the Execution of Classical Music. By Richard Wagner. Translated by Edward Dannreuther. London: William Reeves. 1887.

It is not often that a reviewer can say of a translation that it is as good as the original, but this is true of Mr. Dannreuther's version of Wagner's essay on conducting; indeed, some passages are easier to read than in the original. Wagner's literary style is often as clear and as direct as Heine's, but at other times it is as involved as Jean Paul's. Mr. Dannreuther has taken pains to simplify the more difficult sentences, and his knowledge of German and English is so thorough that he has always been able to find a happy equivalent even for the unusual or new words which Wagner never hesitates to use if they give a sort of onomatopoeic realism and vigor to his speech. The essay itself should have been translated into English long ago, for it is one of the most valuable contributions ever made to musical literature—an essay which every musician, whether a conductor, a player, a singer, or merely an amateur, should carefully read and reread. It throws a flood of light on the questions of interpretation and expression.

Pedants who cannot read between the lines of a composition are constantly clamoring for "correct" readings of classical compositions, and insisting that we have no right to play them in accordance with modern notions of expression. Now, Wagner's notions as to what is "correct" in the interpretation of classical works differ widely from those universally current twenty years ago. He not only protests against the misinterpretations of his own works ("I am sorry to say I know of no one to whom I would confidently intrust a single tempo in one of my operas; certainly, to no member of the staff of our army of time-beaters"), but goes so far in his indictment of these conductors as to assert that whatever popularity Beethoven's "Eroica," for instance, had, was really due to the fact "that Beethoven's music is studied apart from the concert-rooms—particularly at the piano—and its irresistible power is thus fully felt, though in rather a roundabout way."

Conductors chiefly fail in their imperfect sense of tempo. "The whole duty of a conductor is comprised in his ability always to indicate the right tempo." Now, "the right comprehension of the *melos* is the sole guide to the right tempo," and "our conductors so frequently fail to find the true tempo because they are ignorant of singing," and do not sufficiently fix the attention of the orchestra on the melody of the work. They take a certain time for a movement, and play it through with metronomic regularity, regardless of the fact