

played in the West as a German star. During the present season in Berlin she organized a company for the performance of Shakespearean and other plays, including "She Stoops to Conquer," in English.

From Gross Lichterfelde is announced the death of the dramatist and novelist, Karl Böttcher, in his fifty-eighth year. This writer's plays, dealing frequently with mooted social and political questions, more than once were banned by the censor. Apart from books of travel, his works include "Der Nabob auf Kapri," "Karlsbader Novellen," "Die berühmte Tragödin," "Im Bann der Engländerel."

Music.

The oldest of all the operas that have kept their place in the regular repertoires is Mozart's "Le Nozze di Figaro." There is one, however, twenty-three years older still, which is occasionally revived—Gluck's "Orfeo ed Euridice." Its production last week was one of the most notable achievements ever placed on record at the Metropolitan Opera House. There are no men in the cast; Louise Homer, Johanna Gadski, Bella Alten, and Alma Gluck (a recent recruit from the chorus, who bids fair to become a famous prima donna) impersonated the four rôles in the cast; and Mme. Homer, on whom fell most of the burdens, raised her stature as an artist by several inches. Arturo Toscanini, who conducted with the utmost devotion and enthusiasm, had chosen for this revival neither the original Italian version of "Orfeo," which was first heard in Vienna in 1762, nor the Parisian, which was produced twelve years later; but, profiting by the suggestions of Berlioz and Gevaert, he eliminated weak numbers and strengthened other places. In other words, he followed the example of Wagner, who believed that it was better to edit Gluck's operas and save them than to leave them on the shelf, respectfully unedited. The Metropolitan audience applauded the opera so cordially that there is hope of its becoming again a favorite—a fate it deserves because of its abundance of good melody. The beautiful scenery provided by Mr. Gatti-Casazza will help to rescue "Orfeo." It is exquisitely in harmony with the poetic conceptions of the infernal and paradisiac realms in which the story of Orpheus in quest of his wife is located.

"The Essentials of Pianoforte Playing," by Clayton Johns (Oliver Ditson Co.), is a convenient summary, in 84 pages, of the things a student of the piano and its literature most needs to know. It is not intended for beginners, but for those who have already acquired facility in reading easy music; and there is much, too, that will help teachers who have not the opportunity to keep in touch with the latest developments in musical pedagogy. Mind-training, as well as finger-training, is what the author aims at; and in pursuance of this object a number of famous short pieces by Clementi, Bach, Schumann, Chopin, and other masters are printed, with analyses and directions for their correct rendering. The chapters How to Practice and Punctuation or Phrasing are to be specially commended, while in the section entitled "A comparison between instrumental

music and verse" there is much food for thought for those who make all accents metrical, forgetting that notes, like words and syllables, have special emphasis according to their value and position. It is somewhat disconcerting, on the other hand, to find the statement that, as a rule, "accelerando in one place demands ritardando in another." Why, in music any more than in the recitation of verse?

To say that music is "the science of harmonical sounds" is to give a poor definition of it, for music is an art as well as a science, and much of it consists of melodies that do not include "harmonical sounds." It would be unfair, however, to condemn M. F. MacConnell's "Some Essentials in Musical Definitions for Music Students" (Oliver Ditson Co.) because of this opening definition. For the most part, the terms that an amateur or a student needs to know about are clearly defined and helpfully illustrated in this book, which aims at being something more complete than the average musical catechism, but less elaborate than the usual dictionaries of terms. The chief advantage of the plan here pursued is that the various words relating to rhythm, melody, sharps and flats, scales, keys, time, accent, embellishments, form, opera, etc., are brought together instead of being scattered throughout the volume. There is an appendix of noted names in music, brought up to the present day. It is altogether a very useful little book.

One of the new operas at the Paris Opéra Comique, the "Cœur du moulin" of Déodat de Séverac ("poème lyrique en deux actes, paroles de M. Maurice Magre"), is described as expressing most exquisitely the *genius loci*, which happens to be Languedoc. A peasant lover returns to his own country to find his sweetheart married to another. They meet, and the sweetheart once again returns the passion of her lover. They plan to flee together—but the "voices of the village" speak to him, and, in the end, he departs alone. The piece is one of poetical merit, and has unusual spontaneity. There is to be recognized, also, richness of melodic invention. Furthermore, the piece is mounted with fidelity and richness. It may none the less be doubted whether "le Cœur du moulin" is a piece which we are likely to see transplanted. The thinness of its action would seem a sufficient obstacle. With M. de Séverac's opera is given a *conte musical* in two acts, by Ernest Garnier, entitled "Myrtil."

Many operas have been written on the subject of Faust. It has remained for a Dutch composer, named Brüggemann, to conceive and carry out the plan of writing a "Faust" trilogy. His three operas are entitled "Dr. Faust," "Margarete," and "Mephistopheles." The second of these is to be produced at the Scala in Milan ere long. It is said to resemble in plot Gounod's popular work.

The Berlin *Signale für die Musikalische Welt* announces the result of the competition for prizes offered by it last May. Altogether, 874 compositions were received, and the judges (Busoni, Hollaender, P. Scharwenka) gave the first prize of 500 marks to Emile R. Blanchet of Lausanne. "Hitherto absolutely unknown in Germany," writes the editor, "he will soon be famous, thanks to his prize composition, 'Tema con Variazioni,'

and the *Signale* has reason to be proud of having practically discovered this composer." The second prize (400 marks) was won by a young American, L. T. Grünberg, who has been in Berlin several years and begun to make a name for himself as a pianist. The third went to Willy Renner of Frankfurt, for a fugue. Altogether, eight prizes were awarded to men, two to women.

Albert Niemann, who impersonated "Tannhäuser" at Paris during the three stormy performances of Wagner's opera in 1861, recently sang the "Reiterlied" in "Wallenstein's Camp," at the celebration of the 150th anniversary of the birth of Schiller, at the Schauspielhaus, Berlin. He is in his seventy-ninth year.

Art.

Scottish Paintings, Past and Present.

By James L. Caw. New York: Frederick A. Stokes Co. \$8 net.

In this work Mr. Caw, director of the National Gallery of Scotland, has had a two-faced task. In the century and a half before Raeburn is reached, although something is to be said for the cosmopolitan Allan Ramsay, the work is one of painstaking antiquarianism. As such it gives a favorable impression. Except as a few additional pictures by the older worthies may turn up, it is not likely that the early chapters of this history will be superseded. From Raeburn on, while retaining its historical tinge, the book becomes perforce one of criticism. It concludes with such living young lions as Stuart Park and Muirhead Bone.

Nor has Mr. Caw flinched from the almost impossible duty of unifying his studies in a final comprehensive essay. Of his somewhat discrepant tasks, he has acquitted himself with ability. Naturally the appeal of the antiquarian portions is small here, but American readers will welcome the discussion of Raeburn, of Wilkie, and of the Glasgow School. Some of Mr. Caw's verdicts seem adjusted to Caledonian latitudes, but in the main his standards are European. At times he presses doubtful points of priority with patriotic intent. Thus Gavin Hamilton, who managed to be a fledgling pseudo-classic as early as 1770, is called a precursor of David. The precursor of both, oddly enough, was a talented young eclectic named Fragonard. William Allan, a temperamental affinity of the later Delacroix, was exhibiting Oriental subjects as early as 1814. His position as a precursor of the Orientalists seems secure.

The most important chapters are naturally those on Raeburn and Wilkie, the only two Scottish painters who seem to have achieved anything like greatness on the European scale. A welcome addition to the biography of Raeburn is the fact that he began his

studies with the etcher Deuchar, an imitator of the Dutch masters. This may partly account for Raeburn's mysterious assimilation of what seems best in the manners of the earlier Dutch portrait painters. Though highly enthusiastic, the estimate of Raeburn is also cautious. In serene certainty of point of view, as in simple directness of touch, he is far nearer the great masters than any of the English painters save Hogarth. Wilkie, again, has no rival in Great Britain except the creator of *Marriage à la Mode*. In fact, Hogarth, whom Mr. Caw prudently keeps pretty far in the background, may well serve as the measure of all British achievement in painting. What is written about the still oscillating vogue of the Glasgow painters is both sympathetic and judicious. Mr. Caw, while fully appreciating the painter-like qualities of Hornel, Melville, Roche, Walton, Lavery, George Henry, Mackie, Lorimer, Austen Brown, and others, does not hesitate to note the lack of culture that limits the effect of all this work. One feels, indeed, on surer ground with the etchers, William Strang, D. Y. Cameron, who is also a painter of parts, and Muirhead Bone. All Mr. Caw's comment on recent and living painters is as searching as kindly. To the average reader it will be the most interesting part of the book.

In summing up, the permanent characteristics of Scottish art are said to be limited intellectual range—portraiture, landscape, and *genre* alone are seriously cultivated—a keen sense for workmanship, and, in particular, a love of color. Mr. Caw suggestively draws the analogies between recent Scotch and Dutch painting, and emphasizes the real points of difference with the English school. The art societies, ephemeral and permanent, and the museums are duly recorded. The volume is a stout quarto well printed and indexed, and contains seventy-six half-tone plates.

"The English House," by W. Shaw Sparrow (John Lane Co.) is primarily an historical essay in the popular style. Keenly alert to the social aspects of his subject, the author seeks novel and striking illustrations. A charcoal burner's hut takes us back to neolithic man; the peasant cottage recalls in miniature that communal life in hall which all classes led till late in the Middle Ages. Through the boldly printed text are scattered illustrations of typical homes, many of which, alas, have disappeared before the jerry-builder or, less pardonably, before the innovating architect. With Mr. Sparrow's plea for sound-proof walls every one might sympathize. It seems a case, indeed, for legal compulsion. Especially good, also, is the advice to stake out floor plans at full scale before accepting them. What is written about the relations of client and architect is sound. The ascendancy of the architect must in the nature of the case rest

upon persuasion. For an artist this is a hard law, but, at bottom, it is that of all professional practice that touches obvious utilities. Concerning the battle of the styles, Mr. Sparrow holds severe views, if genially expressed. There is no hope, he holds, in the prevailing eclecticism. How to stop it he naturally does not know, but he wishes that everybody would continue one or another of the English transitional styles—Tudor, Elizabethan, or Queen Anne—choosing those phases in which the Gothic residuum is most prominent. It may be interesting to note our own tendency to solve the problem along parallel lines. Our tendency is towards later composite styles, in which the classic element is the ruling one—Georgian and Louis XVI. In the absence of Gothic examples such a course seems logical. We doubt the possibility of the revival of Gothic style for monumental buildings. For domestic purposes its later forms seem still adapted. The difficulty is that few are willing to pay for sincerity of construction, whether in half timber or in stone and brick. Towards the classical revivals in England Mr. Sparrow is frankly hostile. It seems to us that he is hardly fair towards that very exquisite designer Wren. Adam, too, though his quality was small, was something more than a decorator. On the whole matter of the classical revival it must be admitted that many of its monuments are stupid and that most are woefully small in effect, but the Neo-Gothic buildings are if anything worse. Wisdom seems, as usual, to lie between the extreme courses. The Roman, including the Romanesque and Byzantine, evidently has its constructive lessons for us. More immediately useful seem the styles of Italy and France in their prime. The better modern buildings of Renaissance inspiration at least have scale and idiom. But we cannot pursue this issue. Mr. Sparrow's vivacious book is calculated for Englishmen, but all students of domestic architecture may read it with profit.

"A Handbook of Marks on Pottery and Porcelain," by W. Burton and R. L. Hobson (Macmillan), is a thin volume with rounded corners intended for the collector's pocket. It contains twenty-three registers of marks arranged by nations, kilns, and dates. Each section is preceded by a brief technical introduction, and there are four indexes, including names (except Oriental), letters or monograms, symbols, and Oriental names. Only continued use can prove the accuracy of lists of this sort. We have now merely to note the compactness of the form and the convenience of the arrangement. The fact that experts on European and Eastern ceramics have here collaborated inspires confidence, and casual tests of the Italian and Japanese sections give a good impression of the work.

We have received the first year-book of the St. Paul Institute of Arts and Sciences. Like its Brooklyn forerunner this corporation takes the whole of human knowledge to be its province, and in the first year has attained a notable membership and has conducted numerous successful lecture courses. The city wisely came to its aid by permitting the use of school buildings for this truly educational work. The institution under the presidency of Charles W. Ames, Esq., is highly organized into many sections, covering everything from astronomy to the milliner's art. A gen-

eral museum is under consideration, and the beginnings of an art gallery have been made in a few gifts of "modern" pictures. In all, an auspicious beginning of a great and meritorious enterprise.

In "The Art of the Metropolitan Museum" (L. C. Page & Co.) David C. Preyer begins with a brief history of the museum and statement of its aims, and closes with a list of benefactors. The nineteen intervening chapters give brief histories or technical explanations of each branch of art, with incidental mention of examples in the galleries. Of the task of writing a brief universal history apropos of a particular museum, Mr. Preyer has acquitted himself creditably. The advisability of the plan is open to question. Something in the way of a short, reasoned catalogue, after the plan of that published by the Boston Museum, would seem to us more needed. Certain sections of the present volume—for example, that in which Chinese porcelain is discussed without directing the reader specifically to a single fine piece—seem clean wasted. However, Mr. Preyer writes with enthusiasm, has the courage of his personal tastes, and has given what might be a routine book a distinct personal flavor. The shortcomings are less in substance than in style, proof-reading, and in an occasional erratic judgment. We offer certain corrections and suggestions, since the book evidently has vitality enough to carry it through successive printings. The English is energetic, but undistinguished, and at times quite slovenly. A sentence like the following is typical:

The greatest portrait painter of the Dutch school, the one who is placed according to individual preference as, the greatest master in portraiture, was Frans Hals, of whom the museum shows sufficient examples to enable us to determine him a master of masters.

No one who must deal with a subject of this magnitude is likely to pass the proof-room unscathed, but the errors in this volume exceed the tolerable mean. In the Italian and Japanese sections misprints are frequent and disfiguring. We note only those that may make trouble. "Klopos," p. 44, is not recognizable as a Greek sculptor; read Scopas. "Parmigiano," pp. 78 and 108, is not a painter, but a cheese. "Diffidente" is a curious twist for *Defendente*, p. 87. We should be glad to see certain exaggerations toned and omissions repaired in a second edition. That "the Romans created nothing" their portraiture and architecture remain to disprove. Gothic sculpture is grossly underestimated. No mention is made of Claus Sluter, whose realism won the admiration of Renaissance Italy. That Saint-Gaudens, the faithful student of the early Italian sculptors, "liberated us from slavish dependence on the Italian Renaissance" is a paradox we should like to see explained. We are sorry to see the unpleasing, if authentic, example of Giovanni Bellini at the Metropolitan accredited either as a representative or important picture. It was a pity to omit the exquisite portrait of a lady by Bernard Strigel. In its small way it is a worthy pendant to the early Holbein. Rousseau's Gorges d'Apremont in the Vanderbilt gallery seems to certain people the finest realistic landscape of the nineteenth century. At any rate, its quality entitles it to mention. In a new edition we wish Mr.