

century. The Richmond Herald also wrote:

The [Shakespeare] arms appear again in the assignment for Arden in 1599, clearly proving, if proof were necessary, that the 1596 patent did pass, otherwise they would not have been inserted in the Patent. The issuing of the Patent has never been questioned here.

Finally, Mr. Tannenbaum urges that after 1597 Shakespeare is described as "Gent" and "Master" in numerous documents and in the published writings of contemporaries, and that this would, in the light of existing regulations of the College, have been impossible if not authorized. He thinks Mr. Lee's contention that complacency granted in 1599 what had not been granted in 1596 is negated by the fact that Dethick would not have dared to be thus complacent, since in June, 1597, he had been declared culpable in granting an unwarranted exemplification to one Rotheram.

That arms were granted all this evidence shows; but the one strong bit of evidence in favor of 1596 over 1599 is the unequivocal statement of the present Richmond Herald that the appearance of the Shakespeare arms in the assignment for Arden in 1599 means they must have been first granted in 1596. The rest of the evidence is either repetition of a tradition which is not traced, in its source, earlier than the first half of the eighteenth century, or a question of probabilities. The little book forms an effective attack on Mr. Lee's position by the doubt it raises, not by the conclusion it proves true.

The Philharmonic Society will give this season thirty-three concerts in Carnegie Hall, or more than twice the customary number. These concerts, all of which will be directed by Gustav Mahler, have been divided into four series and a Christmas Day concert, as follows:

First series—Eight Thursday evenings at 8:15: November 4 and 25, December 18, 1909; January 6 and 20, February 3 and 17, March 10, 1910. Eight Friday afternoons at 2:30: November 5 and 26, December 17, 1909; January 7 and 21, February 4 and 18, March 11, 1910. This series corresponds with the regular series given by the society in former seasons, the Thursday evenings being substituted for the Saturday evening of previous years.

Second series—Historical cycle. Six Wednesday evenings at 8:15: November 10, December 8, December 29, 1909; January 26, March 2, March 30, 1910.

Third series—Beethoven cycle. Five Friday afternoons at 2:30: November 19, December 31, 1909; January 14, March 4, April 1, 1910.

Fourth series—Five Sunday afternoons at 2:30: November 21, December 12, 1909; January 16, February 13, March 6, 1910, and a Christmas Day concert, December 25, at 3 P. M.

The Kneisel Quartet's sixteenth New York season will begin on November 23, at Mendelssohn Hall. Other concerts will be given on December 14, January 4, January 25, February 15, and March 8. Matinées will be given in the same place on March 15 and April 5. Composers on the programmes will include Beethoven, Carl von

Dittersdorf, Haydn, Mozart, Cherubini, Schubert, Schumann, Robert Volkmann, Brahms, Mendelssohn, César Franck, Tchaikovsky, Dvorák, Saint-Saëns, and Giovanni Sgambati.

Will L. Thompson, music publisher and writer of many sacred songs, died on September 20 in New York city. He was born in Beaver County, Pa., in 1847, and received his musical education in the Boston Music School, the Boston Conservatory of Music, and the Leipzig Conservatory.

John Lassalle, well known as a baritone singer in opera, died in Paris on September 7. Born in Lyons in 1847, his studies at Paris in painting and music were followed by his début at Liège in 1869. His career at the Paris Opéra extended over twenty-three years, and he made frequent appearances at Covent Garden as well. In 1903 he was appointed professor of singing at the Paris Conservatoire.

Sally Liebling, a distinguished German pianist, a pupil of Liszt and, in 1888, founder of the new Berlin Conservatory, died in that city September 16. He was born at Posen, Germany, in 1859. In 1875 he visited the United States, playing with Thomas's Orchestra, and he has since then made many concert tours in America and on the European Continent.

## Art.

### MR. MCKIM AND AMERICAN ARCHITECTURE.

The first feeling of friends of the late Charles F. McKim must be one of deep personal loss. The human attractiveness of this architect was so great as to make men almost forget his professional accomplishments. "Charles the Charmer" Saint-Gaudens called him in a public speech. But here we can speak of him only as the senior member of the firm which, for the last generation, has been more influential than any other in reflecting and determining the taste of this country in their art.

True, Mr. McKim might have fulfilled this description without being an artist at all. He might have been simply the "business man" of a fashionable firm, which "kept" artists, as the proprietor of a famous blacking factory was alleged to have "kept a poet." After his studies in Paris, Mr. McKim returned to America, on his defence. He was made to feel that he must justify his training by adapting its results to the conditions of his native land. Hunt and Richardson underwent that experience, and it did them both good. The architectural "culture" of the period in America was committed to the Gothic revival, in which one might have expected this neophyte to join. His first essays were, in fact, in that direction, the most noteworthy of them being, perhaps, the seashore cottage in New Jersey where Garfield was sent in the desperate hope "that he might heal him of his grievous wound." These early experiments were

in the fashion of the time. They tended to bear out, as to their author, the belief that Stevenson expressed about Mr. Howells: "A man, as I read him, of an originally strong romantic bent"; in the eyes of the romanticists, they gave to his subsequent conversion to classicism the color of apostasy. It is, at any rate, certain that, in his maturity, with the exception of a church in Morristown, N. J., which is a careful and sensitive compilation in late English Gothic, Mr. McKim abjured romance.

It would be hard to say how far Mr. McKim's partners may have influenced him. The admirable fraternity and loyalty of the members of the firm were for the most part sufficient to prevent wrong attributions. One could be at no loss, among their earliest works, to assign the "Bank of Banks" at Fifth Avenue and Forty-second Street, and the Tiffany house at Madison Avenue and Seventy-second, to Stanford White; while one would be inclined to declare that the Roman palace lower down in Madison Avenue, and of nearly the same date, was by McKim "lined" with White—to ascribe the exteriors to the senior and interiors to the junior partner. But the Agricultural Building at the Chicago Fair was the individual work of Mr. McKim; and that re-study of the Baths of Caracalla was the most classical in spirit of all the works at the fair which were not mere reproductions. From a Roman motive it derived an Hellenic result, inasmuch that at the time Swinburne's praise of Landor was plausibly transferred to it:

And, through the trumpet of a child of Rome,  
Rang the pure music of the flutes of Greece.

Fully as individual is the general plan of the new buildings of Columbia University, and the library in which that general conception has been carried out in its own grandiose and monumental sense. Mr. McKim was one of the three architects invited by the trustees, upon their purchase of the site on Morningside Heights, to prepare a general plan for its development, and to the study of the problems which this involved he devoted nearly two years, looking not only to the immediate needs and resources of the university, but to the far future, and laying foundations upon which others might build. While he was most ably assisted by his associates, Mr. White designing Schermerhorn Hall and Mr. Mead the Engineering Building, the general plan was Mr. McKim's own in a literal sense, and no one feature of it more so than the South Court, to which he attached special value, not only on account of its architectural importance, but as expressing the open door of the whole university. Quite in the same class is the fragment which alone is thus far visible of the large design for the

Brooklyn Institute. Of more questionable success is the University Club. In spite of Congressional carping, one may be permitted to cite the restoration of the White House in Washington as the carrying out of the original designer's conception on a scale and with a sumptuousness of which he would not have ventured to dream. More important was McKim's restoration and extension of L'Enfant's original plan of Washington. It had become so overlaid with defacements that the first duty of the commission, of which McKim was the leading spirit, was to clear them away and enable the design to assert itself. But the work included extensions, to meet later needs, and these were made with perfect sympathy and true artistic intelligence.

The chief monument of Mr. McKim's powers will probably remain the Boston Public Library. This has been dismissed by high critical authority as a "copy" from the Library of Ste. Geneviève in Paris. Ste. Geneviève is soon said. But to say no more is discreditably to ignore the great and sensitive care that has been taken in the adjustment and extension and modification of the prototype. In fact, few modern buildings so forcibly evince that they have been affectionately "lived with" by their designers, from the first conception to the last detail, inasmuch that the very sidewalk "belongs." The Boston Public Library is a rare success, and of itself would justify all the honors that have been bestowed, at home and abroad, upon its author.

Mr. McKim's career fell in an epoch fruitful for American architecture. Monumental buildings, for public or business use, were, in his lifetime, rising in greater numbers than ever before, while increasing wealth and a more chastened taste were giving architects tempting opportunities in the erection of private houses, both in city and country. Indeed, it is the envious testimony of foreigners that America is to-day a kind of promised land for architecture. To have contributed so much to the wise guidance of this artistic movement is one of the just titles of Charles McKim to remembrance. John Delane of the *London Times* once wrote that he thought of setting up as an architect, since he had the first requisite to success—namely, entire ignorance of the business. It would be a libel to say that anything like this was true of American architects at the time Mr. McKim began to work; but there has certainly been enormous progress since that day, and his example and counsels have not been the least of the powers at work.

"Dutch Bulbs and Gardens" (The Macmillan Co.) is another of the books illustrated in color, which prove the ability of modern water-color artists. Miss Mina Nixon's

pictures, as here represented, are excellent—better, as affording backgrounds and landscape values, than the glaring color-patches which too many painters of Dutch flower-fields are fond of giving us. Besides such subjects, her glimpses of the palace gardens at Het Loo are charming. As for the text, in such books it is quite a matter of course that it should not closely correspond with the pictures, and it should, perhaps, not be taken too seriously. But one wishes that Miss Silberrad's chapters spoke more of Dutch gardens, which may be assumed to be, in spite of Dutch thrift, for pleasure rather than profit, and to show some national characteristics of design and taste. The author's English is careless; she is, further, a little given to quotations concerning old-time fashion in bulbs, so that she teases us by hovering on the fringe of the subject of bulb-growing. The appendices (which may be assumed to be by Miss Sophie Lyall, whose name is on the title page; her connection with the book is otherwise not clear) are odd combinations of translation and critique, both concerning bulb-growing 140 years ago. What changes time has made in the custom and the science we are not told. But, apart from these disappointments, the text will be of interest to American gardeners, since it shows the origin of the bulbs which we buy in such quantities. The book gives the reader a welcome view of a community that has been pursuing its work for generations, and of individuals whose quiet devotion is yearly increasing the world's minor beauties. We must, after reading, acknowledge our debt to the Dutch.

It is a rather wan philosophy that Vernon Lee (Miss Violet Paget) unfolds in her "Laurus Nobilis" (John Lane Co.). As A. C. Benson makes a too conscious cult of sweet reasonableness, so Miss Paget makes one of serenity. But this serenity is hardly spontaneous; it has been valiantly fought for, and the dust and heat of that strife are still too apparent. Having achieved a permanent attitude, however, Miss Paget is determined to make the universe square with it. She sets out to prove that the development of the æsthetic faculties will foster the growth of the altruistic instincts, bring men into harmony with the universe, and aid the nobler self-realization of the individual. These are assertions that no one would willingly deny. But Miss Paget's instructive air serves only to throw into relief her unconsciousness of the nature of any satisfying demonstration. Thus to say that a whole school of modern artists is at sixes and sevens with the universe may be a convenient fashion of speaking. In a philosophical essay it lays itself open to the retort that these artists are themselves but parts of an indivisible universe which cannot, rationally, be at sixes and sevens with itself. As the expression of a temperament her book is hardly more persuasive. From her æsthetic world the keen winds and arduous waters would be banished, in it light and flame would die, and under the last rays of a perpetual sunset we should wander in the attitude of the saints and martyrs of early Tuscan art. Nor is the style of these essays less wan than their thought. The author hovers hopelessly about a verbal felicity or a happy rhythm, and never actually attains either. The book is the fruit of a spirit that lacks

neither charm nor distinction, but always the ardor to embody these qualities in a form of quite authentic memorableness.

## Finance.

### THE TURN IN THE MONEY MARKETS.

During several months, it has been a matter of frequent comment and warning that it was no longer safe to ignore the probable influence of a rise in the autumn money markets. Last year, the month of September opened with the demand for money to use in ordinary trade at very low ebb; the New York surplus bank reserve stood at \$65,000,000, almost the highest recorded level. Money rates, therefore, continued low; demand loans on the Stock Exchange ruled at 2 per cent. for a good part of the autumn, and went no higher than 4½ per cent. at any time; European money rates were similarly low and Europe a ready lender in New York, and the money market presented no obstacle to Stock Exchange speculation for the rise with borrowed money. The present month of September opened with the New York surplus bank reserve down to \$18,000,000, hardly above the average for the time of year. Trade activity, notably in this country, had increased rapidly as compared with a year ago; European banks, already heavy lenders, began to look askance at the New York market, and a speculation of unusual violence was under way in Wall Street.

Two visible weather-signs have given evidence of a changed condition. A week ago, call money at New York, for the first time in five months, rose to 3 per cent., and loans on time advanced 1 per cent. over the prevalent rate of September's opening. This week, the Imperial Bank of Germany, whose action on its official discount rate is often the harbinger of European money conditions generally, put up the rate from 3½ to 4 per cent., and the cables informed us that the action was expressly designed to check the excessive stock speculation of the day. But the really impressive incident was the change in the New York surplus bank reserve.

At the close of July, when the New York Associated Banks reported a surplus of \$34,259,000 over the 25 per cent. reserve required against deposits, it was possible to say that so large a figure had been reached at that date in only two years of the decade past—1908 and 1904; furthermore, that the surplus was more than twice as large as in such years as 1907, 1906, 1905, or 1902. The weekly bank report of Saturday, September 11, showed conditions so greatly changed that the surplus, \$3,166,000, was smaller than that of the corresponding date in any but two of the fifteen past