

silly precept. Apart from this, we have found nothing to object to, except the author's suggestion that when a passage of notes occurs a second time during a song, it is sometimes advisable to make changes by the introduction of turns, appoggiaturas, or trills, "or by absolute alterations in the melody." He admits that this practice is rarely resorted to except in the old Italian airs. It certainly would not be tolerated in the music of our time.

While the remarks on expression constitute the most novel pages in this book, the chapters on voice training also deserve commendation, because of their lucidity. The important problem of breathing has new light shed on it by comparison of an athlete's breathing with a singer's, whose aims are almost diametrically opposed to the athlete's. Valuable directions are given for the cure of the tremolo. In the remarks on the classification of voices attention is directed to the fact that whether a singer is to be called a tenor or baritone, a soprano or contralto, is not so much a question of compass (high and low) as of the quality of tone. On the subject of "nasal" tone, also, the current notions persist in being incorrect:

How often has one heard the remark that one can generally tell an American, because he speaks through the nose. It is perfectly incorrect; it is because the American does *not* speak through the nose. Some property of the ear [an obvious printer's error for air], or else the way of living, renders Americans liable to nasal catarrh, which totally or partially closes up the passage at the back of the nose communication between the nostrils and the pharynx. Hence the twang which we are wont to term "nasal."

The expenditures of the Grand Opéra in Paris last year were 4,107,436 francs. The new scenery for "Faust" cost 165,000 francs, that for "Monna Vanna" 35,000, and for "Götterdämmerung" 82,500.

Few modern poets have influenced music so much, and, in turn, been so greatly influenced by this art, as Björnsterne Björnson. By far the greater part of his significance in music is, of course, in those compositions which his works have called forth. Among these compositions, which number hundreds, are "Before the Convent Gate," which has been set to music by Grieg, O. A. Grøndahl, and the Dane, I. P. E. Hartmann; his "Bergliot" (a monologue), by Grieg and the Dane, Peter Heise; the music for his drama "Sigurd Jorsalfar" is by Grieg, that for "Mary Stuart" by Nordraak, for "The King" by Halvorsen, etc. Of songs for a single voice, with piano accompaniment, an all but endless list might be compiled; often one text has inspired a number of musicians, as "The Spinning Woman," for which there are six different settings, three by Norwegians and three by Danes, among them the deeply original Lange-Müller.

Pauline Garcia Viardot, a famous Spanish singer, who retired from the operatic stage in 1863, died last week in Paris, aged eighty-nine years. She was the daughter

of Manuel Garcia, and sister of Mme. Malibran, and her death marks the passing of the last of that noted school. Mme. Viardot studied under Liszt, and achieved great success in Europe. She was the composer of several operas, and a number of vocal melodies and instrumental pieces.

Art.

Promenades of an Impressionist. By James Huneker, Charles Scribner's Sons. \$1.50 net.

The vivacity of Mr. Huneker's style sometimes tends to conceal the judiciousness of his matter. His justly great reputation as a journalist-critic most people would attribute to his salient phrase. To the present writer, the phrase goes for what it is worth—generally it is eloquent and interpretative, again merely decorative—what really counts is an experienced and unbiassed mind at ease with its material. The criticism that can pass from Goya, the tempestuous, that endless fount of facile enthusiasms, and do justice to the serene talent of Fortuny is certainly catholic. In fact, Mr. Huneker is an impressionist only in his aversion to the literary approach, and in a somewhat wilful lack of system. This, too, often seems less temperamental than a result of journalistic conditions, and of the dire need of being entertaining.

We like best such sober essays as those which analyze for us the technical contributions of Cézanne and Rodin. Here, Mr. Huneker is a real interpreter, and here his long experience of men and ways in art count for much. Charming, in the slightest vein, are such appreciations as the Monticelli, and Chardin. Seasoned readers of Mr. Huneker's earlier essays in musical and dramatic criticism will naturally turn to the fantastic titles in this book. Such borderline geniuses as Greco, Rops, Meryon, Gustave Moreau, John Martin, are treated with especial gusto. We should like to have an appreciation of Blake from this ardent searcher of fine eccentricities. In the main, the book is devoted to artists who have come into prominence since 1870, the French naturally predominating, but such precursors of modern tendencies or influential spirits as Botticelli, Watteau, Piranesi are included. Eleven "Museum promenades," chiefly in the Low Countries and in Spain, are on the whole less interesting than the individual appreciations—necessarily so, but this category embraces a capital sketch of Frans Hals at Harlem, while the three Spanish studies on the Prado Museum, Velasquez, and Greco at Toledo, are quite of the best. From the Velasquez, we transcribe one of many fine passages:

His art is not correlated to the other arts. One does not dream of music or poetry or sculpture or drama in front of

his pictures. One thinks of life and then of the beauty of the paint. Velasquez is never rhetorical, nor does he paint for the sake of making beautiful surfaces as often does Titian. His practice is not art for art as much as art for life. As a portraitist, Titian's is the only name to be coupled with that of Velasquez. He neither flattered his sitters, as did Van Dyck, nor mocked them like Goya. And consider the mediocrities, the dull, ugly, royal persons he was forced to paint! He has wrung the neck of banal eloquence, and his prose, sober, rich, noble, sonorous, rhythmic, is, to my taste, preferable to the exalted, versatile volubility and lofty poetic tumbings in the azure of any school of painting.

Here we see how winning Mr. Huneker's manner is and how insidious. Unless you immediately react against that apparently innocent word "tumbings," your faith in the grand style will begin to disintegrate. It is this very sense of walking among pitfalls that will make the book fascinating to a veteran reader. The young are advised to temper it with an infusion of Sir Joshua Reynolds's "Discourses," *quantum sufficit*.

"Town Planning in Practice," by Raymond Unwin (Scribner's importation) is, as the title implies, a practical treatise on this revived art. Many plans and perspectives are given of German cities recently improved and of English suburban schemes. The active designer will find many hints for the treatment of large building areas. Such artifices as grouping suburban houses to enlarge the lots, breaking the building line, saving out orchards or playgrounds within the blocks, grouping buildings about forecourts or commons, parked treatment of four corners, etc., are fully illustrated. An especial merit of this book, however, is the generosity with which it offers beautiful and picturesque effects sketched in many ancient and modern cities. A careful study of these drawings should make for taste, and, after all, town planning is an art, and not a casual application of geometry. On the matter of formal or naturalistic design Mr. Unwin takes an opportunistic attitude. It depends, he thinks, largely on the lay of the land and the existing monuments in the city under consideration. On the other hand, an underlying formality is desirable. It would be folly to mimic the unconscious irregularities of mediæval towns. In short, the replanning of a city is a very delicate affair into which innumerable considerations enter. It is often better to do too little than too much. A recommendation of special interest to American designers is that proper public limits, both for town centres and for suburban areas, should be provided. If a town and its outlying districts be hemmed in betimes by clearly marked zones, that distressing shading off into shanties and cow sheds can be almost entirely prevented. The parked zones set a standard of upkeep, and draw to themselves a good class of buildings. In many instances it would unquestionably pay well to establish such zones in our older cities. Since this handsome quarto deals in a liberal spirit with the elements of the subject, it may be recommended to beginners. Architects generally will find in it

an abundance of suggestive material, most of which fortunately is given in the form of plans to scale.

Franz Skarbina, painter, died in Berlin last week, at the age of sixty-one years. He studied in the Berlin Art Academy, and was made a professor, in 1888, of the Berlin University School of Art. In 1892 he was elected a member of the Academy for the Advancement of the Art of Engraving, and in 1905 a gold medal was awarded to him for his engraving, *The Imperial Palace in Berlin on a Winter Afternoon*. Among his best-known works are *Evening of Life*, *Fish Market in Blankenberg*, *Noon in Ostend*, and *Villagers Playing Cards*.

Finance.

AN INTERESTING CONTRAST.

Whatever else may be inferred from the series of remarkable episodes, whereby the general situation has been greatly and beneficially modified within the past six weeks, it is beginning to be appreciated to what extent the salutary results were achieved by the policies of what Europe has long described as high finance. There are occasions when the peremptory needs of one financial market are automatically provided for—in a genuine trade revival, for example. But there are also occasions when the automatic process will not answer, and one of those occasions had presented itself at the opening of April.

London, to begin with, found itself confronted, first with a wild and dangerous speculation by its public; secondly, with imminent contraction of its money market resources, through call for payment of \$60,000,000 to \$70,000,000 back taxes. These conditions had arisen at a moment when the Bank of England's position was weaker than in any spring-time season since 1899. New York was simultaneously confronted with unprecedented demands for investment capital; this at an hour when the investing public's surplus savings were curtailed through the high cost of living, and when an abnormal international trade situation blocked automatic recourse to Europe's open money market.

Here was a complicated situation. It was met in a manner which showed old-fashioned high finance at its very best. New York was, in any case, bound to export gold; but the Bank of England's policy was so regulated as to attract the \$30,000,000 outflow into London. During the same period, other London banks were cautiously increasing their balances at the Bank of England. When, therefore, collection of the tax arrears began, after the Lords had, on April 28, adopted the long-deferred budget of 1909, the tax-money was withdrawn from the private deposit account of the Bank and transferred to its public deposit account. Private deposits have decreased \$41,300,000 during the subse-

quent three weeks, along with increase of \$43,500,000 in public deposits. That is to say, the tax payments have been made without ruffling the London money market.

Meantime New York had been watching the Wall Street bond market apprehensively, with an eye also to surplus bank reserves. High finance, having shifted \$30,000,000 gold from New York to London, managed to place with Paris something like \$50,000,000 of the railway loans which were overhanging Wall Street—undoubtedly impressing on Paris that if it did not take the loans, French gold would have to go to London. The result was relief to our bond market, a check to our gold exports, and a fall in our money market from 7 per cent. on April 28 to 3½ last week.

When European markets speak of the plans and purposes of high finance, it is this sort of operation which they have in mind. To understand, however, what is the true office of international high finance and what is not, the episode may be profitably contrasted with two other episodes. One was the international high finance of 1906. The strain on capital supplies was then worldwide; home and foreign markets were perplexed as to how legitimate trade requirements should be met. It was the business of great financiers to clear the decks and discourage unnecessary demands on credit. What happened was the beginning of wild speculation at New York, backed by our great banks and great capitalists and equipped with enormous sums of capital, borrowed from Europe and flung into the Stock Exchange at the hour when all of it ought to have been most jealously guarded for other purposes. The next year, everybody learned just how much sense there had been in the operation.

At this time in 1909, a spasmodic trade recovery had begun in the United States. It was clear that if this recovery were to continue unchecked, it would need for its own uses all our available supplies of capital. If it was premature and likely to break down, cautious husbanding of resources was advisable. But high finance concerned itself, that season, with fomenting an excited "bull movement" on the New York Stock Exchange, in moving heaven and earth to get a certain speculative stock listed on the Paris Bourse—an achievement which could have had no apparent result of service to any one, except the enhancement of its price. Into the wild speculation which accompanied this programme was absorbed the capital which the legitimate money market was sure to need in the autumn season. The sequel has been witnessed since December.

These contrasts suggest the query, what will be the attitude of high finance towards our markets during the rest of 1910. High finance cannot make crops grow, or turn an import balance

into an export surplus. It can, however, use its influence to discourage untimely use of credit in stock speculation; restrain the advancing of bank money for the single purpose of raising commodity prices, and thereby both keep the capital fund in shape to use for legitimate purposes, and at least arrest the tendencies which created the recent unhealthy economic situation, and which, if continued, will create it again. This would be old-fashioned high finance. It is also possible, though one may hope not probable, for high finance to do what it did in 1906 and 1909—stimulate speculation, divert capital from channels where it is sorely needed into those which have no right to it, and thereby help towards upsetting things again. The character of the present situation is such as to make the programme of our great capitalists, for the balance of the year, peculiarly interesting.

BOOKS OF THE WEEK.

- Aguel, G. A. D'. *Les Comptes du Roi René*. Tome 2 and 3. Paris: A. Picard & Fils.
American Sociological Society Publications. Vol. IV. University of Chicago Press. \$1.60.
Baring, M. *Landmarks in Russian Literature*. Macmillan. \$1.75.
Beers, H. A. *Milton's Tercentenary*. New Haven: Yale Univ. Press.
Bell, J. J. *Wullie McWattie's Master*. Revell Co. 60 cents net.
Bradley, W. A. *The Garden Muse: Poems for Garden Lovers*. Sturgis & Walton. \$1.25 net.
Brockett, P. *Bibliography of Aeronautics*. Washington: Smithsonian Institute.
Bruce, P. A. *Institutional History of England in the Seventeenth Century*. 2 vols. Putnam.
Bryant, L. M. *What Pictures to See in Europe in One Summer*. Lane Co. \$1.50 net.
Butler, S. *Erewhon or Over the Range*. *Erewhon Revisited*. Dutton. 2 vols., \$1.25 net, each.
Butler's *The Way of All Flesh*. Dutton. \$1.50 net.
Colbron, G. I. *Joe Müller: Detective*. Duffield.
Congrès des Associations Internationales (Bruxelles, 1910). *Rapport 1, 2, and 3*. Bruxelles.
Crosby, O. T. *Strikes: For the Buyers and Sellers of Labor*. Putnam. \$1.25 net.
Day, E. H. *Ober-Ammergau and The Passion Play*. Milwaukee, Wis.: Young Churchman Co. 45 cents net.
Deeping, W. *The Rust of Rome*. Cassell. \$1.20 net.

Financial.

Letters of Credit

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