

its way into the general advance of religious life and thought. The style is dignified and straightforward, without undue ornament, yet not dull. Brief lists of books in connection with each essay will be helpful to the general reader.

In "Holders of Railroad Bonds and Notes—Their Rights and Remedies" (Dutton; \$2) Mr. Louis Heft has written a useful handbook on the rights of railway bond- and note-holders—useful, that is, to the ordinary layman who expects to take an intelligent interest in his investments and desires to understand in a general way where he stands in event of receivership and reorganization of the property whose obligations he holds. The book may be commended to trustees and those who are charged with the responsibility of investing and keeping invested other people's money. Being wholly without references to either statutes or cases, State or Federal, it makes its appeal to others than those of the legal profession.

Drama

SHAKESPEARE IN JAPAN.

By YONE NOGUCHI.

Tokio, June 1.

The literary surrender of Japan to the West is coming to be quite complete, as it seemed this spring when we turned our faces instinctively to Shakespeare to be rescued from the literary drought, and with no slightest suspicion of the Baconian authorship, blew most ardently our trumpet blast on his three hundredth anniversary, to use Ben Jonson's words, "to the memory of our Beloved Master and his writings that neither man nor muse could praise too much." The names of Othello and Hamlet, made familiar to us by moving pictures, are now even on the tongue of the dwellers in the slums of Tokio; more than one magazine in April brought out a Shakespeare number, and even gave the impression that Stratford was no farther than Kamakura.

I admit that there are many Japanese students who demand a wide license for a new interpretation of Shakespeare from their Japanese point of view, and who look enviously upon the German audacity in saying that he was discovered in Berlin. I am told that we Japanese, still with the reminiscent emotions of a feudal romanticism, often cowardly, always violent, making life's purpose more obscure, are better fitted to understand Shakespeare than the present race of Englishmen who take a literary pride in breaking up the Victorian compromise, and that we are so fitted from the very point of resemblance with the prevailing spirit of Shakespeare's time, single-hearted and yet reflective, highly ambitious and yet uneasy, and therefore paradoxical and often bizarre. As in the Elizabethan age, Japan in the Genroku period slowly began to leave mediævalism, joyous, ornamental, but at the same time despotic and hard, for an age more democratic and even care-

less. And when we observe the spiritual difference between Elizabethan England and present Europe, we cannot help thinking that we Japanese are not yet far off, happily or unhappily, from the spirit of the former, since New Japan of this age of rejuvenation only shook off the color and passion of feudalism fifty years ago. If we can say that the heroes of Shakespeare—Othello, Hamlet, and perhaps Timon—in whom the working of two extremes, weak and strong, slow and swift, merciful and cruel, lead to a final destruction, were more or less an exposition of the *morale* and pride of the feudal age, whose principal effort was to put back by a violent act the wrenched life into her course, there is much reason for the assumption that we Japanese are better qualified to interpret them. What I mean is that we, too, although we are rather late, hope to claim Shakespeare from our own point of view.

It is an old story that Shakespeare was first introduced into Japanese with "Julius Cæsar" in the early part of the Meiji era, that is to say, more than thirty-five years ago, by Dr. Tsubouchi, who has been ever since the most stanch propagandist of Shakespeare. As was natural for the writing of three decades ago, this adaptation, wrapped in the old ornamental phraseology, was obliged to assume a different aspect from the majesty of the original. Let me inform you that Dr. Tsubouchi's authoritative translation of Shakespeare counts now some ten plays, "Macbeth" being the latest addition. His translation of "Hamlet" was used as a text by Bungei Kyokai, or the "Dramatic Association," while he was taking an active part as its president. It is to the credit of the Association, as it seems to me, that it created at least Shunsho Doi's Hamlet, of which I wrote at the time: "He was too eloquent, and over-hurried in speech. However, the fact of his being non-professional in the strict sense of the word was most delightful; his amateurishness was, I think, the very reason of his beautiful youthfulness; he made out quite a vigorous Hamlet, not a world-weary Hamlet of the Western stage. It seemed to me that he had a certain reflection of Sothorn of America in his pose, but his face was more like Bernhardt's; as a whole, he suggested Rostand's L'Aiglon rather than Hamlet." Before this Doi, it was by Kawakami (husband of Sada Yacco) that "Hamlet" under the Japanese name of Hamura, as was natural at an elementary period of Shakespearean interpretation, was successfully staged, with an emphasis rather on the point of revenge than on justice, and therefore merely melodramatic and bloody. When, however, I saw this performance in 1905, I remember I thought that it was rather a good beginning of "Shakespeare on the Japanese Stage" for people who still liked on the stage as well as in life to be baffled, not by wisdom as with Hamlet, but by the exposition and development of physical color. But when Sadanji Ichikawa, newly returned then from Europe, presented the court scene of "The Merchant of Venice" in 1909, the general understand-

ing of Shakespeare in Japan was much advanced; Sadanji's art in making Shylock a little too grotesque, even with a German extravagance, was thought rather clever of him in Japan, where people hardly understood how a Jew should be of a despised race. It was the work of the said Bungei Kyokai to stage "Macbeth" a few years ago under the careful supervision of Dr. Tsubouchi, to impress Japanese minds with the tragedy of one betrayed by worldly lust. You see that we have already spent a good many years on this Shakespearean study; I think that "The Merchant of Venice," under the name of the "Law-Suit with Human Flesh as a Pledge," was the very first play to be put on the Japanese stage; and due credit should be given to Charles Lamb for his tales from Shakespeare, whose simple limpidity of style is the envy of many Japanese translators.

On the other hand, we see some Japanese who only adapt Shakespeare's work to advantage, and use his theatrical experience to make him more eligible for the common theatregoers; that, too, is not bad. A year or two ago I saw the best specimen of that kind in "The Sound of the Bell," an adaptation of "Timon of Athens." The first scene opens in the garden of Viscount Hozumi, the Japanese Timon, where flattering friends—like Lucius, Lucullus, and Sempronius in the original—many geishas, and servants gather round the Viscount; Ventidius appears here as Baron Takemura, the father of Yukiye, wife of Viscount Hozumi, who will be the chief factor in ruining the Viscount. Before the scene closes Yukiye is seen taken away by force from her husband's house. The second scene is the Central Station, where Viscount Hozumi is seen as a boot-black, and Fusaye, his little daughter, as a flower-girl; and here Yukiye meets her former husband after many years. When she makes herself known to Fusaye, her deserted daughter, the latter is forbidden even to touch her by the terribly impoverished Viscount, who has grown to hate all human kind and love. The third scene is the bell-tower, where Viscount Hozumi, as its keeper, and his daughter live; it is snowing fast when Yukiye comes to see her daughter, and, if possible, the Viscount, to lay her sorrow and her repentance again before him. He curses, reviles, slanders, and decries her in the wildest language; he is pretty well represented as one who, as in the original, "alive, all living men did hate," and bade them pass by and even curse if they wished, but not to stay their gait. It is dramatic when Yukiye, now mad, runs up to the tower after every hope has gone, rings the bell, and with the last peal kills herself. The title of the play, "The Sound of the Bell," is quite suggestive, at least to the Japanese mind.

But if we believe Seseiyen Ihara in *Waseda Bungaku's* Shakespeare Number, the first to adapt Shakespeare in Japan was Tsuruya Nanboku, one of the well-known playwrights of the early nineteenth century, who wrote "Kokoro no Nazo toke Iro-ito," or "The Riddle of Heart-Threads Solv-

ed," evidently from "Romeo and Juliet." But the tragic climax, blind and mad, of the original was turned into a comedy whose amusing aspect was, doubtless, more appreciated by people of that time who trusted in the general victory of joy. If you question the possibility of a Japanese of almost one hundred years ago coming in contact with Shakespeare's plays, thinking that the isolation policy of the Tokugawa Government was perfectly compact in those days, Mr. Ihara will tell you that it was quite possible to see Shakespeare smuggled in the pages of medical books or scientific treatises in the Dutch language, which strayed to Deshima off Nagasaki at that time.

Dramatists, like poets, are born, not made. This is one sufficient reason why such books as "The Technique of Playwriting," by Charlton Andrews (The Home Correspondence School, of Springfield, Mass.; \$1.50 net), are not likely to be of much practical value. Persons capable of writing intelligent answers to the questions propounded in the examination papers which follow the various lectures do not stand greatly in need of the proffered instruction, which is mostly obvious. Those who have no intuitive sense, or acquired knowledge, of the object, scope, or first principles of dramatic writing would save themselves much futile labor by not attempting it. There can be no doubt that Mr. Andrews has a very wide and intimate acquaintance with modern plays and the theatrical business generally. He writes well, exhibits much sound judgment, cites many highly respectable authorities, and furnishes innumerable analyses—by no means badly done—of successful but, in too many cases, valueless and ephemeral pieces. What he has to say concerning the selection of a theme, plot, characterization, construction, dialogue, etc., is, as a rule, correct enough, though woefully trite, but his chief aim seems to be to indicate, by quotations of notorious examples, the quickest road to financial success in the theatre. To the fulfilment of that ambition, unfortunately, artistic technique is not always a supreme necessity, nor is it a feature of many of the compositions enumerated.

Music

EDUCATIONAL BOOKS ON MUSIC.

Studies in Musical Education and Aesthetics.
Vol. X. Hartford: Waldo S. Pratt. \$1.60.

The Natural Method of Voice Production.
By Floyd S. Muckey. New York: Charles Scribner's Sons.

Expression in Singing. By H. S. Kirkland.
Boston: Richard G. Badger. \$1 net.

The Larger Forms of Musical Composition.
By Percy Goetschius. New York: G. Schirmer.

The Musical Education of the Child. By
Stewart Macpherson. The Boston Music Co.

Ten years ago the Music Teachers' National Association began to publish the proceedings of its annual meetings in volumes worth preserving by members as well as by others who are interested in the pedagogics

of music. So far about 4,500 volumes have been distributed. The tenth series includes a complete index to the contents of these volumes, an index which bears eloquent testimony to the variety and importance of the topics discussed, and which will tempt many who glance at it to purchase a complete set, for the reduced price of \$11. For libraries, especially of educational institutions which include music in the curriculum, such a set will be found invaluable. The index is arranged both by names and by subjects. The tenth volume includes papers on the Training of the Teacher, by J. Lawrence Erb; Qualifications of the Modern Orchestral Conductor, by Theodore Spiering; Relation of the Choral Conductor to the Professional Orchestra, by Frank Damrosch; Facing the Future in Harmony, by George C. Gow; A Freer Conception of Musical Form, by W. R. Spalding; Music in the Universities of Europe, by Otto Kinkeldey; Measurement of the Pitch of the Voice in Singing, by C. E. Seashore; The Band as a Community Asset, by A. A. Harding; A Study of the College Glee Club, by T. C. Whitmer; The Litchfield Choral Union, by Waldo S. Pratt; Music of the Synagog, by Rabbi Jacob Singer; Value of Music to the Physician, by Theodore Zbinden; Influence of Folk-Song upon Artistic Progress, by Otto Kinkeldey; and a number of other papers on special topics.

To the subject of community music, which has assumed such prominence in the last year or two, several essays are devoted. Mr. Harding calls attention to the surprising fact that there are more bands in the State of Illinois than towns, and that each locality which boasts a band is as proud of it as of its baseball team. Inasmuch as ten persons hear a band to one who attends other musical performances, it is obvious that it can be made a potent agent in educating the public. Mr. Harding indicates eight ways of helping on such a movement. Whether, on the other hand, any good can come out of college glee clubs one feels inclined to doubt after reading Mr. Whitmer's paper. He begins by quoting from the humorous column of a newspaper the remark that "the intercollegiate glee-club contest differs from football in that it is *not* the participants who suffer"; and after examining the programme and the doings of some college glee clubs, he frankly acknowledges that the standard of the musical entertainment in our proud seats of learning is "infinitely below the concerts given by the mixed choruses of a few distinctive department stores."

In another paper, Liborius Semmann finds in commercialism the explanation of the musical savagery of young men in America. They "have no time for music; they even consider it a feminine occupation. This is a deplorable condition in the life of our country. It keeps the boys away from the refining influence of music, and they need this influence. I do not wonder that our girls complain that it is so hard to find a refined husband." Perhaps it is unfair to make the American boy the principal scape-

goat. His parents are not much better. J. Lawrence Erb laments the facts that we, living in the richest land on the globe, with dozens of cities of more than 100,000 inhabitants, have resident opera in less than half a dozen of them, and symphony orchestras in less than a dozen; while our ecclesiastic music, except in a very small proportion of churches, "is a disgrace." In Philadelphia, as Mr. Spiering notes, the orchestra in fourteen years had deficits amounting to three-quarters of a million. Thus there is ample room for the music teacher to do missionary work throughout the land in awakening an interest in good music.

It is to be regretted that only a page is given in this volume to what is really the most important and interesting topic referred to in it—the tonoscope, a picture of which faces the title page. By singing into an ordinary phonograph and then listening to his voice, a vocalist can detect and correct shortcomings. The tonoscope registers the pitch of the voice in singing and speaking on the principle of moving pictures, thus enabling students to train the voice and the ear by aid of the eyes. According to Mr. Seashore, "every singer finds room for improvement in pitch-accuracy when the magnified errors are revealed by the instrument." He refers to diverse educational uses to which the tonoscope can be put.

The use of photography as an aid to singers is also illustrated in Dr. Muckey's book on "The Natural Method of Voice Production." It describes his apparatus for photographing the vocal cords while producing tone, and gives the results obtained by this method during eighteen years of experimenting. Some of the leading singers of the immediate past, including Nordica, Calvé, Jean and Edouard de Reszke, consented to have their voices photographed, and the author undertakes to show how, by following the "natural method" elucidated in his book, these singers could have eliminated the flaws in their singing, and, above all, made their voices last longer. According to Dr. Muckey, we should be able to sing and speak effectively as long as we can walk. But now it is with most artists as with the famous singer who remarked: "Twenty years ago, when I had a voice, I had no reputation. Now I have a reputation, but I have no voice." The author agrees with the late Professor Hallock that "the concert-hall singer sings in overtones," neglecting the fundamental tones. The "natural method" teaches how to avoid this error. It is asserted of it that it is particularly serviceable in class teaching, and therefore also in schools.

When Mendelssohn heard the first performance of his "Elijah" he was much displeased with the soprano soloist's singing: "It was so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unintelligent. . . . I could go mad even today when I think of it." In his "Expression in Singing" Mr. Kirkland dwells on some of the things vocalists need besides beautiful voices. He was a pupil of the