

man for that; but his enthusiasm is so excessive that it permits no qualification of his praise, and his book, in effect, is one long and indiscriminate eulogy; exceedingly agreeable reading, doubtless, for the chief subject of it and her many friends, but otherwise, except as a record of her professional life, pretty nearly valueless.

This being the case, it is not necessary to discuss it very seriously or minutely. As biography it makes no pretence to either fulness or accuracy. It does not, for instance, contain even an allusion to George Frederick Watts, an omission sufficiently suggestive of its general character. As a history of the achievements of the remarkable Terry family, it is worth a place on all theatrical book-shelves. There are few more striking instances of an hereditary talent, which is now beginning to manifest itself in the third generation. The word talent is used advisedly, for it is questionable whether any member of the group can lay claim to the supreme gift of genius, which implies a wider power of imagination and interpretation than the most successful of them have revealed. That Ellen Terry, within a certain and by no means narrow range, is an actress of exquisite skill and extraordinary personal fascination, nobody will dispute. Her many triumphs attest the fact. Her *Portia*, her *Beatrice*, her *Ophelia*, her *Queen Henrietta*, and her *Olivia* would insure her a place in the front rank if she had done nothing else; but her limitations are as marked as her abilities, and were revealed clearly enough in *Juliet*, *Lady Macbeth*, and *Katharine*. One would think, from a perusal of Mr. Pemberton's rapturous pages, that she was equally great in all, and that her acting was the main foundation upon which the fame of the London Lyceum was reared. And yet there are many old playgoers who hold that her sister Kate, whom they fondly remember as *Juliet*, *Ophelia*, and *Blanche de Nevers* in "The Duke's Motto," was a finer actress than she, with profounder and truer emotional power, and scarcely inferior grace. Even to-day there are persons who maintain that in her own line of character Marion Terry controls chords of emotion which Ellen cannot sound. That the latter is the most popular English-speaking actress of her time—not forgetting Mrs. Kendal—is a proposition which might be supported at least with plausibility, but none of these clever women has ever rivalled or essayed the flights sustained by Adelaide Neilson, Helena Modjeska, Fanny Janauschek, Helen Faucit, Charlotteushman, or Clara Morris, in all of whom there was the unmistakable glow of the divine fire.

The book, however, is, in more senses than one, a handsome and by no means undeserved tribute to players who have contributed largely to the intelligent entertainment of the Anglo-Saxon community, and have been closely associated with much of the best work done on the modern stage. It contains, also, for those who will read it aright, the salutary moral that thorough training and arduous labor are no less essential than natural capacity to those who would reach the topmost rungs of the ladder of theatrical fame. The powers of all the Terrys were developed by long years of assiduous and humble practice in every variety of drama. Ellen learned some of

her first and, doubtless, most valuable, lessons when, in the impressionable hours of childhood, she took part in the Shaksperian pageants of Charles Kean, who, if never a great actor, was a most accomplished and conscientious manager, well versed in all the traditions of the old legitimate school. To the experience gained then she probably owes much of her graceful mastery of theatrical art, the picturesque poses, the free, eloquent, and charming gestures, the incessant vitality, and the musical diction that enabled her in her prime to succeed to the parts once filled by Ellen Tree, and become a fitting mate for Henry Irving (a much bigger man than Charles Kean) in the glories of the London Lyceum.

Studies in Music. Edited by Robin Grey. Scribners.

A fine portrait of Brahms (he was a handsome man) adorns the collection of papers on various musical topics brought together in this volume. They first appeared in the *Musician* (London), and were well worth preserving in permanent form. The place of honor is given to the late Philip Spitta's article on Brahms. It is commonly assumed that Brahms is a follower of Schumann. In Spitta's opinion, these composers "are as totally unlike as two artists with a common view of art can possibly be." He mentions as one of the leading characteristics of Brahms "a dislike for purely emotional music," and in this respect he certainly was unlike Schumann. "Brahms is rarely pleasing," the author writes; "he has not even Schumann's heartfelt quality." That "even" is rather amusing; for music which is not heartfelt is not worth having, except for pedagogic purposes. It seemingly did not occur to Spitta that, in making such an admission, and adding that "His warmth is in reserve; his tenderness is shy of coming forward, and is apt to restrict itself to the briefest possible expression," he relegates his idol among the minor deities. It may be admitted that Brahms introduced novel harmonic features by reverting to the methods of the sixteenth century and consciously using the Dorian mode; also, that he showed a wealth of fancy in his treatment of the form of variations. But as a writer of songs and symphonies Spitta overrates him; and when he asserts that "Brahms won for the waltz its restoration to a place in the higher ranks of music," we wonder if he ever heard of Frédéric Chopin.

Two other modern composers—César Franck and Vincent d'Indy—are eulogized, by Guy de Ropartz and Hugues Imbert, respectively. It is to be feared that their pleadings will prove in vain, even though M. Ropartz closes his article by citing Arthur Coquard's assertion that "Franck's place in the history of music is beside Bach." Bach is discussed as an organist by Widor, and as a victim of contemporary criticism by J. S. Shedlock. What Claude Phillips says about "The Conception of Love in Wagner's Dramas," and Gabriel D'Annunzio about "Tristan and Isolde" is worth reading, though no new points of view are disclosed.

Of special interest is an article by A. J. Jaeger on "Wagner in London in 1855," which is based on letters to Wesendonck, and adds some significant details to those given in the correspondence with Liszt for

our knowledge of Wagner's experiences in London during the four months he spent there because he could not resist the temptation of earning the munificent sum of \$1,000 (or about half as much as a great Wagner tenor now gets for one evening) by four months' work as conductor of the Philharmonic orchestra. "I have no business to be here," he writes; and after the performance of a "Lohengrin" fragment:

"I felt this time especially, with deep sorrow, how sad it is for me to have to come before the public always with such very meagre extracts from this work. I appeared quite absurd to myself, because I know how little people can learn about me and my works from this poor little 'sample card,' with which I'm travelling about like a *commis voyageur*. And thus I spend my best years, with my artistic activity completely hindered as regards my coming before the public."

With the Londoners of half a century ago Wagner had little in common; nor did he try to conceal the fact:

"Anything more objectionable than the real, genuine English type I cannot conceive. The prevailing type is that of the sheep; and the Englishman's practical sense is as sure as is the instinct of a sheep for finding his fodder in the meadow. . . . The people are as pleased with the dullest stuff as with my music; and quite as much as my own performances, they applaud, on the following day, performances of the most atrocious kind. . . . Well, everything will turn out all right, and I shall bring 1,000 francs with me. . . . This much is certain. I am not in the world to earn money, but to create, and the world should see to it that I can do this *undisturbed*. . . . Well, I have committed a folly, and however hard it may be for me, I have decided to hold out to please my wife, who otherwise would be greatly troubled. . . . My sojourn in London has been very detrimental to my work. It has put me back almost a year, as my spirit is now so exhausted that for the rest of the year I must be satisfied if it proves equal to 'Die Walküre.'"

Of the remaining articles in this suggestive volume the most interesting relate to "The Art of Pantomime Ballet" and "The Libretto of the Future," both of which should be read and pondered by creative as well as by performing musicians.

The Story of the Vine. By Edward R. Emerson. G. P. Putnam's Sons. 1902. 8vo, pp. 252.

For a diner with Duke Humphrey and a pint of red wine this volume may serve to enliven his repast, and can be agreeably read through in the sitting. It runs on like a brook in springtime, busy in an idle way, and plentiful of those anecdotes of which nobody with any pretension to wine-wisdom can decently be ignorant. It runs, on without cessation or stint in its aqueous stream, unchoked by hard facts, its limpidity unclouded by any ideas but the simplest. That we should do well to drink, in careful moderation, of pure and good American wines, that American wine-growers should strive for quality and not be too much in haste to make money, are the chief burdens of its song. The author seems to have lent his European trips an interest by occupying himself with the study of oenology, and, without troubling us with technical details, he distills for us the moral of his experience. He is quite confident that there is no better cure for the dram-drinking habit than the use of pure and wholesome wine. He remarks how

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the population of the Moselle valley believe in the health-giving quality of their wines, which they drink so copiously, and friends of that the most celebrated of their ones (and we may add the most obtainable ones its name, the Berncastler Doctor, to that fact. Beside that fact he might have noted the cautiousness with which the neighboring Burgundians taste of their richer vineyards. It is enough to walk along the streets of Macon or Dijon to be persuaded that the most delicious wines are not always the most innocuous. They are too high and good for human nature's daily food. As a rule, expensive wines enjoy great renown for their wholesomeness, but perhaps the two facts that one does not drink them unmeasured, and that after them one does not relish an inferior wine, have had their influence on this dogma.

The principal question about any book is how far it accomplishes its purpose. This one is, like a light wine, intended chiefly to be agreeable and wholesome enough; and these ends it fully attains. It has as much body as Moselleblumen. Nobody ought to require great accuracy of statement or thought in such a work. One can be assured that it contains entertaining matter, and that nothing of that sort has been ruled out without a better reason than that its connection with the vine is slender.

BOOKS OF THE WEEK.

Adams, C. F. *Lee at Appomattox and Other Papers*. Houghton, Mifflin & Co. \$1.50.
 Annual of the British School at Athens. No. VII.
 Ascham, Desiderius. *Notes*. Harpers. \$1.25.
 Arnold, Walter. *The Poems of Schiller*. H. Holt & Co. \$1.00.
 Baldwin, George. *The Foundations of Belief*. Longmans, Green & Co. \$1.25.
 Ball, F. R. *The Elements of Greek*. Macmillan. \$1.
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 Bell-Burns, Jutta. *Health, Speech and Song*. London: Swan Sonnenschein; New York: E. P. Dutton & Co. \$1.25.
 Boutwell, G. S. *Reminiscences of Sixty Years in Public Affairs*. 2 vols. McClure, Phillips & Co.
 Bradley, M. and Morton, A. A. *A Concise Dictionary of Egyptian Archaeology*. London: Methuen & Co.; New York: E. P. Dutton & Co. \$1.
 Brown, Valentine. *Armageddon*. Portland (Ore.): Valentine Brown.
 Brown, W. G. *The Lower South in American History*. Macmillan. \$1.50.
 Burr, J. B. *A History of Greece to the Death of Alexander the Great*. 2 vols. Macmillan.
 Carmichael, Montgomery. *The Lady Poverty*. London: John Murray; New York: Tunnant & Ward.
 Carpenter, Edward. *An Anthology of Friendship*. London: Swan Sonnenschein & Co.; Boston: Charles E. Goodspeed. \$1.75.
 Carpenter, Edward. *Love's Coming-of-Age*. Chicago: Stockham Pub. Co. \$1.

Cherns, F. E. and Black, J. S. *Encyclopedia Biblica*. Vol. III: L to P. Macmillan.
 Clapp, H. A. *Reminiscences of a Dramatic Critic*. Houghton, Mifflin & Co.
 Cobb, S. H. *The Rise of Religious Liberty in America*. Macmillan. \$4.
 Coady, Sharwin. *Selections from the World's Greatest Short Stories*. Chicago: A. C. McClurg & Co. \$1.
 Coffey, F. M., Peck, H. T. and Engle, E. L. *The International Year Book*. Dodd, Mead & Co.
 Davenport, J. G. *The Palladium, or a Church at Work*. E. P. Dutton & Co. \$1.
 Decennial Publications of the University of Chicago: (1) Hammond, Eleanor P. *On the Text of Chaucer's Parliament of Fowles*. (2) Michelson, A. E. *The Velocity of Light*. Chicago: University Press.
 De Windt, Harry. *Finland as It Is*. London: John Murray; New York: E. P. Dutton & Co. \$3.
 Drude, Paul. *The Theory of Optics*. Longmans, Green & Co. \$4.
 Elcombe, H. N. *In My Vicarage Garden and Elsewhere*. John Lane.
 Ellis, Edith. *Marion Manning: A Novel*. Harper & Bros. \$1.50.
 Ewing, Juliana H. *Jackanapes and the Brownies* (Riverside Literature Series). Houghton, Mifflin & Co. 16c.
 Fairclough, H. R. and Murray, A. T. *The Antigone of Sophocles*. San Francisco: Paul Elder and Morgan Shepherd.
 Foncia, Pierre. *France*. The International Pub. Co.
 Foote, Mary H. *The Desert and the Sown*. Houghton, Mifflin & Co. \$1.50.
 Fox, Frances. *What Gladys Saw*. Boston: W. A. Wilde Co. \$1.25.
 Funk, L. K. and Moore, M. J. (1) *Standard First Reader*. (2) *Teacher's Manual for First Reader*. Funk & Wagnall Co.
 Galton, Arthur. *Our Attitudes towards English Roman Catholics and the Papal Court*. London: Elliot Stock; New York: E. P. Dutton & Co. \$1.
 Gilford, John. *Practical Forestry*. D. Appleton & Co. \$1.20.
 Gollancz, Hermann. *The Biblical Treatises of Berachiah*. London: David Nutt. 21s.
 Grant, W. D. *Christendom Anno Domini MDCCCCLII*. 2 vols. Chancery Hall.
 Hall, Hubert. *Court Life under the Plantagenets*. London: Swan Sonnenschein & Co.; New York: E. P. Dutton & Co. \$2.50.
 Hay, John. *William McKinley: Memorial Address*. Thomas Y. Crowell & Co. 28c.
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 Herford, Brooke. *The Small End of Great Problems*. Longmans, Green & Co. \$1.40.
 Higgin, J. *Spanish Life in Town and Country*. (One European Neighbor.) G. P. Putnam's Sons. \$1.20.
 Holmes, J. K. *The History of the Louisiana Purchase*. D. Appleton & Co. \$1.20.
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 Hurl, Estelle M. Van Dyck. (Riverside Art Series.) Houghton, Mifflin & Co. 75 cents.
 Johnson, E. J. *Poems*. Century Co. \$1.20.
 Joline, A. H. *Meditations of an Autograph Collector*. Harpers. \$3.
 Jolson, Ben. *The Case is Altered*. Chicago: The Chicago University Press.
 Kirk, Ellen O. *A Remedy for Love*. Houghton, Mifflin & Co. \$1.25.
 Kolbeck, Friedrich. *Plattner's Manual of Qualitative and Quantitative Analysis with the Blowpipe*. Translated by H. B. Cornwall and J. H. Caswell. New ed. D. Van Nostrand Co. \$4.
 Lindsay, R. *The Story of Animal Life*. D. Appleton & Co.
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 Matland, A. F. *English Music in the XIXth Century*. (Music in the XIXth Century.) London: Grant Richards; New York: E. P. Dutton & Co. \$1.75.
 Mangasarian, M. M. *A New Catechism*. New ed. Chicago: Open Court Pub. Co.
 Marion, Henri. *L'Education des Jeunes Filles*. Paris: Armand Colin. 3 fr. 50.

Marston, E. *Sketches of Some Bookellers of the Time of Dr. Samuel Johnson*. London: Sampson Low, Marston & Co.; New York: Scribner. \$2.
 Martin, W. *Gerard Don*. Translated by Clara Bell. London: George Bell & Sons; New York: Macmillan. \$1.75.
 Mason, James. *The Principles of Chess*. London: H. Kegan Paul.
 Mason, W. P. *Water Supply*. New ed. John Wiley & Sons. \$4.
 McCall, S. W. *Daniel Webster*. Houghton, Mifflin & Co. \$1.
 Meisterbilder der deutschen Haus. Blätter 31-38. Munich: Georg D. W. Callway. 25 pf. each.
 Melvin, A. A. *The Journal of James Melvin. Portland (Me.); Hubbard W. Bryant*. \$2.
 Mendel, Charles. *A Text-Book of Insanity*. London: Swan Sonnenschein & Co.; New York: Macmillan. \$1.75.
 Michaud, Henri. *L'Idole*. W. R. Jenkins.
 Mudge, B. P. *A Textbook of Zoology*. London: Edward Arnold; New York: Longmans, Green & Co.
 Munsey, D. S. *Spiritual Heroes*. Doubleday, Page & Co. \$1.25.
 Myrtle, Frank. *A Lawyer's Idle Hours*. Published by the Author. 50c.
 Paton, W. A. *Stella Pittoresca*. Milan: Remo Sandron.
 Paulsen, Friedrich. *Die deutschen Universitäten und das Universitätsstudium*. Berlin: A. Asher & Co.
 Phillips, D. G. *Her Serene Highness*. Harpers. \$1.50.
 Poems by Arthur Upson and George Norton Northrup. Minneapolis: Edmund D. Brooks.
 Prescott, A. B. and Sullivan, E. C. *First Book of Qualitative Chemistry*. D. Van Nostrand Co. \$1.50.
 Puller, Elizabeth. *Mr. Whitman*. Boston: Lothrop Pub. Co. \$1.50.
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 Stokes, H. C. *Chartered Banking in Rhode Island, 1791-1900*. Providence: Published by the Author.
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 The Sonnets of Shakespeare. John Lane.
 The Story of Mary Maclean, by herself. Chicago: Herbert S. Stone & Co.
 Tilton, Dwight. *Miss Petticoats*. Boston: C. M. Clark Pub. Co. \$1.50.
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 Trueta, Don Antonio de. *El Molinillo, y Otros Cuenteros*. W. R. Jenkins.
 Vanderpoel, Emily N. *Color Problems*. Longmans, Green & Co. \$3.
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 Whiteway, A. B. *Recent Object-Lessons in Fossil Science*. London: Swan Sonnenschein; New York: E. P. Dutton & Co. \$1.25.
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