

tolerance may thrive. That essential point of the *harmonious balance* is very subtly developed in the two best chapters of the book, entitled "The Greeks" and "The Pure of Life." The World War, by throwing the world completely out of balance, has produced that terrific recrudescence of intolerance we are witnessing. A consequence of Mr. Van Loon's humorous tolerance toward intolerance is that when he really gives himself a loose rein and speaks his mind about the Innocents and the Calvins he is extremely effective, indeed devastating.

Really, it is, after all, a good deal of a book; for Mr. Van Loon is a humanist, a humorist, learned without pedantry, and master of a lucid style. Why, then, with these gifts and accomplishments, should he cheapen himself, make himself "a motley to the view," aping the pseudo-wit of the columnists, "goring his own thoughts," and descending to mere slang and downright silliness? It is a pathetic spectacle this, of a genuine humorist posing for a cheap wit.

A suggestion, Mr. Van Loon! Call in the issue, and write that book on Tolerance of which you are capable.

### Miscellaneous

**COAL: FACTS AND REMEDIES.** By Edward T. Devine. The American Review Service Press, Bloomington, Ill.

Dr. Devine was a member of the United States Coal Commission of 1922-3. He gives us here, not a summary of the Commission's report, except in one chapter, but a readable, fair-minded, and sympathetic account of the industry from the mine to the house coal-bin—ownership, production, costs, working and living conditions, accidents, transportation, marketing, and profits. Finally he devotes many pages to careful consideration of what can be done in the way of remedy by owners, miners, operators, railroads, the Inter-State Commerce Commission, the President, Congress, and "you and I." We wish that every member of Congress would read this book.

### Notes on New Books

**LETTERS TO KATIE.** By Sir Edward Burne-Jones. The Macmillan Company, New York. \$3.

Letters from the famous artist to a little girl, with many illustrations by his own hand.

**THE LIFE OF HENRY B. WRIGHT.** By George Stewart, Jr. The Association Press, New York. \$3.

The life of a religious worker.

**WAR AND PEACE.** By Lyof N. Tolstoi. Translated by Nathan Haskell Dole. The Thomas Y. Crowell Company, New York. \$2.50.

An edition in one volume.

**WORLD'S MOST FAMOUS COURT TRIAL.** Tennessee Evolution Case. The National Book Company, Cincinnati. \$2.

This purports to be "a complete stenographic report of the famous court test of

the Tennessee Anti-Evolution Act, at Dayton, July 10 to 21, 1925, including speeches and arguments of attorneys."

**THE LIGHT IN THE VALLEY.** By Mabel Wagnalls. The Funk & Wagnalls Company, New York. \$1.50.

A biography of Anna Willis Wagnalls.

**WHAT AND WHY IS MAN?** By Richard La Rue Swain. The Macmillan Company, New York. \$1.75.

Discussions of God, of creation, of sin, of the fall of man, of Jesus, of prayer, and of human life.

**THE HEALING EVANGEL.** By A. J. Gayner Banks. The Morehouse Publishing Company, Milwaukee. \$2.

A study of Christian healing and the Gospel.

**DOCTOR TRANSIT.** By I. S. Boni & Liveright, New York. \$2.

A novel dealing with the sexual transformation of a young married couple—the man becoming a woman, the woman a man. Pseudo-scientific, and as a story, in spite of its apparently sensational subject, it is rather dull.

**HOOKED RUGS AND HOW TO MAKE THEM.** By Anna M. Laise Phillips. The Macmillan Company, New York. \$2.

We were brought up to believe that it was wrong to hook rugs or any other form of property, but, in view of the number of respectable ladies writing books about hooked rugs, the ban must have been lifted. These moderns!

**THINGS SEEN AND HEARD.** By Edgar J. Goodspeed. The University of Chicago Press, Chicago. \$2.

Essays from the "Atlantic Monthly" and elsewhere.

**THE CONQUEST OF DISEASE.** By David Masters. Dodd, Mead & Co., New York. \$2.50.

Modern warfare against disease.

**RUDE RURAL RHYMES.** By Bob Adams. The Macmillan Company, New York. \$2.

Poetry of the Walt Mason school. This, however, is printed as verse and not as prose, and it seems to lack Walt Mason's humor.

**PRIAPUS AND THE POOL.** By Conrad Aiken. Boni & Liveright, New York. \$2.

The title poem and some of the others contained herein were first published a number of years ago in a limited edition. The present volume contains twenty-one additional poems.

**THE SHOW.** By John Galsworthy. Charles Scribner's Sons, New York. \$1.

A play in three acts, first produced in London in July, 1925.

**THE MARVELS OF MODERN PHYSICS.** By Joseph McCabe. G. P. Putnam's Sons, New York. \$1.50.

Chapters on matter, on the electron, on wireless, and on other recent discoveries.

**THE RATIONAL THEORY OF MUSIC.** By Sidney A. Reeve. Published by Sidney A. Reeve, New York.

**THE HISTORY OF THE PHARAOHS.** By Arthur Weigall. E. P. Dutton & Co., New York. \$6.

This is the first volume of a work by the late Inspector-General of Antiquities for the Egyptian Government. It covers the historic period before the first dynasty—that is, from about 5500 B.C., through the eleventh dynasty, ending about 2112 B.C.

**CONTEMPORARY POLITICAL THOUGHT IN ENGLAND.** By Lewis Rockow. The Macmillan Company, New York. \$5.

By a member of the Faculty of Syracuse University. The book is a discussion of modern and sometimes radical political philosophers like Sydney Webb, Ramsay MacDonald, Laski, and Norman Angell.

**BALCONY STORIES.** By Grace King. The Macmillan Company, New York. \$2.

A new edition of this collection of stories of New Orleans. Always much enjoyed, this edition contains new stories.

**HOW TO PRODUCE AMATEUR PLAYS.** By Barrett H. Clark. Little, Brown & Co., Boston. \$2.

A new edition, revised and enlarged, of a book first published about eight years ago.

**PSYCHOLOGY OF LEADERSHIP.** By Henry Edward Tralle. The Century Company, New York. \$1.75.

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The Editors of The Outlook

120 East 16th Street

New York

## Rolls and Discs

By LAWRENCE JACOB ABBOTT

### Phonograph Records

**A VICTORY BALL—FANTASY** (Schelling). Played by the New York Philharmonic Orchestra, conducted by William Mengelberg. In four parts, on two records. Victor.

Ernest Schelling's symphonic poem, portraying a dance in celebration of victory, which is broken into by obsessions of war memories, is strikingly modern in thought and treatment. It is music that hurts. Its pungency at first repels. But after several hearings the dissonance becomes meaningful; the grotesque themes become more and more hauntingly beautiful. Frankly theatrical in its use of drum, tam-tam, and bugle, it is nevertheless inspiring as a commentary on the late war. Both the performance and the reproduction are good enough to make of it a living thing.

As a record it is also of interest as one of the few modern compositions available in disc form. Notable among others are Stravinsky's "Fire Bird Suite" (Victor) and Ravel's Septet (Columbia). For those who have not the opportunity to follow the newer trends in music through concerts such records as these are most enlightening.

**NEGRO SPIRITUAL MELODY** (Dvorák-Kreisler); **SONG OF THE VOLGA BOATMEN—Paraphrase** (Arranged by Kreisler). Played by Fritz Kreisler. Victor.

Kreisler again, with his ever warm and resonant tone! All objections to his "playing down" to audiences through the pieces he selects he overcomes by the expressiveness he puts into them. Instead of exploiting instrument and virtuoso by a show piece with a vacuity of musical ideas, he contents himself with putting new beauty into the simplest music. The "Negro Melody," a rearrangement of the slow movement of the "New World Symphony," is the better of the two selections. The piano accompaniment, though faint, is excellently orthophonic.

**QUARTET IN E FLAT, Op. 74—Harp Quartet** (Beethoven). Played by the Lener String Quartet of Budapest. In eight parts, on four records. Columbia.

With allowance for the fact that this set of records, like all the others recorded in England, are produced mechanically and lack the "high lights" in range and contrast of loudness and softness that mark the new electrically made records (this difference is to be noticed chiefly on the new machines), this performance of a typically Beethoven quartet is vivid and illuminating. The work itself is straightforward and melodious. Its title

does not signify the presence of a harp; it refers to the beautiful plucked-string passages in the first movement that suggest a harp strongly.

**QUARTET IN A MINOR, Op. 132** (Beethoven). Played by the Lener String Quartet of Budapest. In ten parts, on five records. Columbia.

One of Beethoven's very latest and most cryptic works. Its beauty becomes more evident in the latter half of the quartet. The third movement moves serenely and majestically like a great chorale, while the *finale* has a grandeur, a subtlety, and a clash of tones that is kindred to Bach. The composition is not of instant appeal, but when played over and over again grows in meaning and beauty.

**SIEGFRIED IDYLL** (Wagner). Played by the Royal Philharmonic Orchestra, conducted by Bruno Walter. In four parts, on two records. Columbia.

Several months ago another British-made recording of the "Siegfried Idyll" was reviewed by this department. Then it was Albert Coates who conducted. Unless a side-by-side comparison were made, it would be hard to judge between the two performances. The calm, soothing beauty of this apotheosis of the lullaby is the sort to make each last performance seem the best. There are some enchantingly delicate effects in it.

**KUJAWIAK** (Wieniawski); **HEJRE KATI** (Hubay). Played by Cecilia Hansen. Victor.

Cecilia Hansen has a warm, full tone and a virile violin technique. Both numbers are based on dance rhythms. Wieniawski's well-known mazurka contains an alternation of robust passages, featuring excellent plucked-string effects and eloquent melodic phrases.

**MELODY** (Gluck-Sgambati); **TURKISH MARCH** (Mozart). Played by Sergei Rachmaninoff. Victor.

Two melodious numbers from a classical age played with great skill—but, at the same time, too mechanically—by Rachmaninoff. The piano sounds clearly and forcefully, but lacks the trueness of tone of the Kreisler accompaniments. Is it perhaps that the piano, when placed too near the recording microphone, loses the true tone-quality it has when recorded from a greater distance?

**THE LOST CHORD** (Sullivan). Played by Edward P. Kimball, Mormon Tabernacle Organ. **GREAT IS JEHOVAH** (Schubert-Parks). Sung by Mormon Tabernacle Choir. Victor.

Musically this record is not remarkable. It is interesting because it was recorded at Salt Lake City; the record

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