

II. CHURCH HISTORY.

The Study of the History of Music, with an Annotated Guide to Music Literature.

By Edward Dickinson, Professor of the History of Music, Oberlin Conservatory, Oberlin College. New York, Charles Scribner's Sons, pp. 409. Price \$2.50 net.

Professor Dickinson's former work, *The History of Music in the Western Church*, is a most valuable discussion of its particular subject, and one who has enjoyed and profited by the earlier volume would inevitably be attracted by another work from the same source. This work does not profess to be a full history, but a guide to the study of the history of music. It is much too brief to cover with fullness of detail the great subject of which it treats. But for what it is intended to be it is admirable. It is a delight to the eye in mechanical execution (both on the part of writer and printer), a perpetual stimulus to interest in the subject, a constant pleasure in the clear and condensed style of expression, and, considering its brevity, it is remarkably full of information. The ample apparatus of authorities for further study shows the reader whither he may go for research on topics or men. The generalization and statement of main matters of importance are done with excellent taste and skill. For the non-professional reader, who has not time and inclination for more extended study, the salient features of musical history and development are set forth in a most interesting way; while for the musical student the outline and helps for fuller study are very valuable.

Primitive music receives brief notice at the outset, and then more attention is given to the development of church music during the Middle Ages, with some notice of the secular music of that time. Both Catholic and Protestant music about the Reformation times are briefly considered, and their influence on the history are noted. The early developments of modern music are carefully stated, and the parallel developments in musical instruments. The rise of Italian opera is discussed and its place in musical

progress duly estimated. Beginning with J. S. Bach our author takes up the great modern musicians of all schools, giving delightful critical sketches of such masters as Handel, Gluck, Haydn, Mozart, Beethoven, Schumann, Schubert, Chopin, Berlioz, Liszt, Wagner and many other well-known composers. Along with this brief but satisfactory account of the great masters there is discussion of the progress of theory and practice, both instrumental and vocal. The closing chapters give some account of recent music in all countries. The reader is rapidly taken over this vast field under the skillful guidance of one who knows the road and can give just such comments on the main points of interest while you go along as would a thoroughly competent guide to an eager and intelligent tourist who had not much time to spare. Yet the notes on the literature attached tell you where you can delay longer and more thoroughly investigate, if you wish to repeat your visit on some future occasion when you have more time. In sum, this "guide" to the study of musical history is a very trustworthy and an agreeable one to follow. His learning does not oppress but enlightens, his style does not perplex but pleases, and his judgment does not overawe but win.

. E. C. DARGAN.

Das Nachapostolische Zeitalter. Geschichte der Christlichen Gemeinden vom Beginn der Flavierdynastie bis zum Ende Hadrians dargestellt von Lic. Rudolf Knopf.

Privatdozent der Theologie zu Marburg. Verlag von J. C. B. Mohr (Paul Siebeck) Tübingen, 1905, pp. 468.

The period of forty years treated in this work is one of the most interesting and important in the whole course of church history. The rapidity of development in several directions, notably in that of church government, is positively astounding. Naturally an immense amount of labor has been devoted to the elucidation of these questions, and a man should have something important to say when he offers an entire volume upon the theme. This the present author does not seem to possess. He has written a very good treatise, in harmony with accepted views on the subject, but there is nothing distinctive or