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for the soul passes onward from one stage to another, seeking with a ceaseless longing that perfection which will only be found when it again becomes one with that Flame from which it sprang.

The ancient races believed in this cyclic law, and according to the extent of their knowledge fashioned their lives in conformity to it. It is a law of progression; with some cycles we are familiar to the point of heedlessness. Recurring day and night, the moon's waxing and waning, the sun's northern and southern course, the seasons in their coming and going, the rise and fall of nations, all things around us move in accordance with this law. Our moods, our thoughts, are governed by it too. Our minds send out a winged thought, either for good or evil, and after its cyclic passage through other minds of a like nature it will return to us, increased in power a hundredfold. Through thought our souls became bound to this world of matter, and through thought constantly rising higher and higher to the world of spirit we shall at last become free—free from the cycle of rebirth.

The remainder of the articles in this little magazine are well worth reading by those interested in ancient philosophies. There is thought in all; in some of them one senses a deeper thought, a seeking and a longing for that free immortal spirit spoken of in one of the Upanishads in this wise:—

“This is the Soul; it cannot be ensnared, for it is free; it cannot be stricken, for it is almighty; it is not allured, trembles not, fears not; to this Soul cross over neither foul deeds nor fair, it has passed both by, and fair and foul trouble it no longer.

“The Soul's eternal might grows not by works, nor is diminished by them; who knows that Soul is, him evil allures not. Who knows thus, is full of peace, well-ruled, has ceased from all false gods, endures all things bravely, intends his heart in one-pointed steadfastness; he beholds the Soul within him as the all; evil crosses not over to him, he has crossed over evil; he is free from evil and stain and doubt; he is the Eternal.”

THE STORY OF THE BAGPIPE.

By Wm. H. Grattan-Flood, Mus.Doc. London: The Walter Scott Publishing Co., New York. Charles Scribner. 1911.

The latest volume of the Music Story Series possesses a special interest for Irish readers, as about one-fourth of the handsomely printed and illustrated little book is devoted to the history of the Irish bagpipes. The author, Dr. Flood, brings to his task a mind stored with an immense mass of pertinent information gathered from a wide course of reading on Irish and on musical subjects. In his present work he traces, though in a somewhat disconnected

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manner, the evolution of the bagpipe from the pipe of Pan through the "arghool" of the Egyptians, the "askaulos" of the Greeks, the great bagpipe of Ireland and Scotland, on to the most highly developed form of the instrument—the Union Pipes of Ireland. The bagpipes peculiar to the various countries of Europe, Asia and Africa are referred to, and occasionally the illustrations give a fairly clear idea of their construction, though the descriptions in the text are somewhat meagre. Dr. Flood's description of the French "musette" is accompanied by an illustration which resembles rather a quite distinct form of the bagpipes—the Breton "biniau"—which we had the pleasure of hearing last year at a wedding in Quimper.

An excellent account of the part played by the bagpipes in Scottish history occupies a large portion of the book. The fine works of Manton and Fraser have lightened considerably this section of Dr. Flood's labours. The pipers of Scotland were as devoted to the Stuart ideal as our own Irish poets. Where he has had to break new ground, as in the history of the Irish pipers, Dr. Flood's treatment is not so satisfactory. The author has accumulated in a retentive memory biographical notes and anecdotes of a number of great Irish pipers. These he has put together in a manner well calculated to arouse the interest of a lecture audience, but in the printed book the scarcity of footnotes shows the author's unwillingness or forgetfulness to take the reader into his confidence as to his authority. Theories based on these unsupported assertions naturally fail to convince. It is those who admire Dr. Flood's great learning, enthusiasm and courtesy to fellow-workers who regret most his neglect to mention the sources of his information. A very useful appendix to the work is a reprint of the Tutor by O'Farrell, whom, without authority, he christens Patrick. However, the chances are obviously in favour of the correctness of the statement. Some errors in the Irish section of the book may be worth mentioning. O'Farrell did not take part in the 1791 performance of "Oscar and Malvina," nor did his "collection" appear in 1801. Fitzmaurice published a collection of music for the pipes and did not publish a tutor. The National Museum set made by Coyne did not belong to Tom O'Hannigan, and the large set in the same Museum is not a Northumbrian set. The chaunter is upside down in the illustration opposite page 192. The drones of bagpipes are, of course, never keyed.

The bibliography is rather a bibliography of musical instruments generally than of the bagpipe. The works of O'Farrell, Fitzmaurice, Murphy, Geoghegan and Jackson are omitted. The chronological list of eminent pipers, which begins with Nero (A.D. 36-38), is by no means complete. "Crump," the great Tipperary piper, and Crampton, are treated as distinct individuals. No mention is made of James Spence of Mallow, the spoiled darling of the Trinity students; of Willie Taylor, of Drogheda; of Paddy Bowen, of Dublin; of Jack Piggott, of Coshbride; of Dick Stephenson, of Kerry; of Pat Spillane, of Tipperary; or of Pat Touhey, of New York, the greatest Irish piper now living.

Throughout the book Dr. Flood substitutes the term "uilleann pipes" for

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"Union Pipes," but the effect is hardly pleasing to the Irish reader. The accuracy of his derivation of the word "union" from the Irish "uilleann" (elbow) has not yet been accepted by authorities on the subject. Apart from Ledwich and Shakspeare, there is no printed or manuscript authority to support the theory. Anyhow, the term "Union Pipes" has been used for well over a hundred years, and an abrupt change based on a doubtful etymology is not justifiable.

Dr. Flood's gloomy forecast of the future of the Union Pipes will, we trust, be falsified despite the apathy created by the systems of education prevalent in Ireland during the last half century. Dr. Flood will be glad to learn that John Wayland, of the Cork Pipers' Club, has not yet emigrated to Australia, and that the Dublin Pipers Club, far from being "moribund," has never been in a more healthy condition. The Dublin Club has the best warpipe band in Ireland, and an excellent Union Pipes' class taught by Nicholas Markey, Willie Taylor's best pupil.

We have laid emphasis on some of the deficiencies of the book, because we can never know too much about the bagpipes in all its forms, and especially about the great Irish pipers, who handed down to us through persecution and famine the priceless heritage of Irish music. In the two hundred pages or so of Dr. Flood's book (which, by the way, contains a very good index) the general reader will find a great fund of useful information brought together and arranged in a pleasing manner. If the work obtains the wide circulation it deserves in Ireland, Dr. Flood will have by his scholarship conferred yet another benefit on his native land by stimulating interest in the characteristic Irish musical instrument.

SEAMUS NA CASAIDE.