# NEW PUBLICATIONS.

## A CONSERVATIVE BOOK ON WAGNER.

RICHARD WAGNER; Seine Anhänger und seine Gegner. Mit besonderer Berücksichtigung des Fundamental-Motivs im "Ring des Nibelungen." Von EDUARD KULKE. 8vo. pp. 240. Prag: F. Tempsky.

This book is among the first products of the conservative criticism which it is to be hoped will soon busy itself with the artistic problem which the genius of Richard Wagner forced upon the world. During the life-time of the reformer the controversy which he called up and in which he took an active part was marked by such bitterness that it is open to question whether the thousands of books and pamphlets devoted to the problem ever did more than a modicum of good. Had Wagner been merely a theorist and attempted to persuade the world of the merit of his dramatic system purely by dint of arguments, we question whether victory would ever have been his. We know how difficult it is to escape the convicting force of his reasoning, and to keep the inquisitive mind outside the charmed circle of his logic, but the problem is inextricably involved with undetermined æsthetic questions of hoary antiquity, and had not his genius been great enough to make demonstration follow proclamation, practice enforce precept, the musical drama would still be a reformer's dream, instead of an art-form which dominates the musical law-givers of the world. The opposition to Wagner since the composition of "Tannhäuser" has steadily fallen back before the advance of his music in the appreciation of the people and the critics. "Tannhauser" and "Lohengrin" were attacked for lack of the beauties in "Rienzi" and "Der Fliegende Holländer"; in turn "Tannhäuser" and "Lohengrin" became missiles to be hurled at "Die Meistersinger" and "Tristan und Isolde"; now the latter are quoted against "Der Ring des Nibelungen" and "Parsifal."

Meanwhile the original controversy in its essence remains unchanged. A determination was estopped by the mode of warfare which, whatever the unreasoning adherents of Wagner may say to the contrary, was marked by as much bitterness and want of candor on their side as on the other. Wagner's death brought something like a truce which still continues. His warmest friends have perhaps lost none of their fealty, but the leader in the aggression is gone and no one has shown himself able to take his place. It would be a confession of short-sightedness if one were to say that evidences of a subsidence of the angry waters were not apparent on both sides. It is an open secret that the Bayreuth festival enterprise is despaired of after this summer by some of the most fanatical of the poet-composer's adherents; and among the heartiest expressions of appreciation and admiration for portions of the music of "Parsifal" were those of some of the leaders in the attack on Wagner's art theories.

We have, therefore, been unable to resist the conviction that in one aspect of the question the death of Richard Wagner, much as it shocked his friends, was nevertheless of great value to his cause. The fanaticism of those who led his retainers made a virtue out of his every foible. To believe in the fundamental principles of his musico-dramatic system did not suffice for artistic salvation. It needed also that one should be a vegetarian, an opponent of vivisection, a pessimist in philosophy, a revolutionist in politics. Wagner's nature, developed by his long, stubborn and acrimonious fight, was not unselfish and impartial enough to divorce these things from his art principles, and they blocked the progress of his chariot. His death will do what he and his friends were unwilling to do; the excrescences will be removed, rational discussion will take the place of heated debate, the thing itself will be proved, the good will be held fast and taken up in the musical and dramatic art of the world.

Herr Kulke is a critic who has realized the need of a new status for Wagnerian criticism. He believes that the time has not yet come for writing a critical review of the art-life of the operatic reformer, but seems anxious to contribute his share toward clearing away present mists. He has felt the influence which has gone out from Wagner's death, but thinks that sufficient time has not yet elapsed to enable the critical work to be undertaken in the right spirit. He sums up the situation and fixes the relation of the future critic to his task in these words:

> He who supposes that the death of Richard Wagner at once wiped out all opposition is gravely in error. The resentment which Wagner called out against himself has not yet passed away, and it will not pass away so long as the other side retains its attitude of idolatrous worship of his genius. As a whole Wagner has won the case which has been pending so many years, but only *corum publico*; the criticism of the opposition nevertheless still appeals to the higher court of so-called art laws, and the controversy will in all probability continue for a long time to turn on the circumstance that the opponents of Wagner hold that his creations violate the laws of art, while his adherents behold in him the real discoverer and follower of the true laws.

Whoever wishes to surmount the difficulty thus presented must be as free from blind idolatry as from fanatical hate; he must be neither adherent nor opponent, or—he must be both.

Herr Kulke seems to have measurably realized in himself the requirements of such a critic. When the issue was first raised as to the artistic merit of Wagner's works and theories he was in the thick of the fight amongst the pitiful minority. He still accepts the extremest consequences of Wagner's creative methods. He holds them to be incontestable, but he protests against their elevation to the rank of a theory binding on all creators of art works. He has the most enthusiastic admiration for Wagner's "Ring des Nibelungen" as a moving drama, and is loud in praise of its musical element which he thinks dignifies even some of its poetical weaknesses; but he believes that he has discovered in it a fundamental error and this he sets out with unswerving energy, pursuing it to the extremity of its bearings. This discovery (which it may be said in passing, did not call for a very great exercise of astuteness) was for several years the subject of controversy in the journals of Germany. We have not time to follow the polemic nor even to advance the trenchant arguments with which the author sustains his case. We must content ourselves with stating the leading points and recommending those interested to read the book which besides this feature contains much interesting matter touching the Wagnerian drama.

Herr Kulke asserts that the Nibelung tetralogy, effective and impressive as it is, is built upon an unstable foundation; it rests upon a hopeless contradiction. The false premise is the importance attached to the ring made of the Rhinegold stolen by *Alberich*, the Nibelung, from the nixies set to guard it. The prophecy of the *Rhinedaughters* is that possession of the ring will give unlimited dominion over the world. These are the words of the prophecy: "*Der Welt Erbe gewänne zu eigen wer aus dem Rheingold schäfe den Ring der masslose Macht ihn verlieh.*" In Mr. Forman's translation:

> The world's wealth
> is by him to be won,
> who has from the Rhinegold
> hammered the ring
> that helps him to measureless might.

All persons familiar with Wagner's drama know that its action is the struggle for the possession of the ring which is carried on through all its four subdivisions. Strangely enough, the ring, while thus unquestionably the symbol of universal dominion, for which the highest of the gods becomes a liar and thief, does nevertheless in no instance confer the power which mere possession is said to carry with it. *Wotan* steals it from *Alberich*, who is not strong enough to retain it; the god is compelled to surrender it to the giants; *Fasolt* gets it, but is killed by *Fafner*; he, though he changes himself into a dragon to guard it, is killed and robbed of it by *Siegfried*; the hero gives it to *Brünnhilde*. It has thus been in the hands of five persons besides *Wotan*, yet none has exercised dominion through its power. Further complication arises from the fact that *Wotan's* supremacy as a ruler not only antedated the ring but continues after the ring is made, and that it, too, is wielded by virtue of the possession of a symbol—the spear. *Wotan* wields the power throughout the play, and tells *Mime* upon what it depends in these words:

> "From the world-ash's holiest arm he shore for
> his hold a shaft; though starves the stem, still un-
> spoiled is the spear; and with its point pins Wotan
> the world. Runes of blest unrending bargains
> hewn in it bears the handle; the world in heed
> waits at the hand, where the spear fits that fist of
> Wotan feels. His nod withholds the Nibelungs'
> host; the giants he made meek to his mind; end-
> lessly all to him hearken whose span upholds the
> spear."

Still another confusing thing is referred to by Herr Kulke which does not seem to have any explanation. *Wotan* knows from *Erda* that the dusk of the gods will set in if ever the Nibelung recovers the ring. The race of Wolsungs is created in order that this catastrophe may be averted. The aim is to restore the magic gold to its rightful owners, the *Rhinedaughters*. No sooner is this restoration accomplished, however, by *Brünnhilde*, at her immolation, than a glare breaks out in the sky. Walhalla is in flames, and the end of the gods is come.


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## Dividend Notices.

THE AMERICAN EXCHANGE NATIONAL BANK, 128 BROADWAY, NEW-YORK, April 25, 1884.
AT A MEETING of the Board of Directors held this day, a dividend of three and one-half (3½) per cent on the capital stock was declared, payable on the 1st of May prox. Transfer books close to-day and reopen May 5. DUMONT CLARKE, Cashier.

NORTHERN PACIFIC RAILROAD COMPANY, TREASURER'S OFFICE, NO. 17 BROAD-ST., NEW-YORK, April 17, 1884.
COUPONS of the MISSOURI DIVISION BONDS of this company due May 1, proximo, will be paid upon presentation at this office on and after that date. ROBERT LENOX BELKNAP, Treasurer.

NORFOLK AND WESTERN RAILROAD CO. No. 333 Walnut-st., Philadelphia.
The coupons maturing May 1, 1884, on the general mortgage bonds of the Norfolk and Western Railroad Company will be paid on and after Thursday, May 1, 1884, by E. W. Clark & Co., 35 South 3d-st., Philadelphia, or by Clark, Dodge & Co., 51 Wall-st., New-York. G. R. W. ARMES, Treasurer.

PACIFIC MAIL STEAMSHIP CO.
PIER FOOT OF CANAL-ST.
NEW-YORK, April 16, 1884.
The Board of Directors have this day declared a quarterly dividend of one and one-quarter per cent on the capital stock of this Company, payable on and after May 1, 1884, at the office of the Mercantile Trust Company, No. 120 Broadway, New-York, to stockholders of record at the closing of the books. The transfer books will close at the office of the Union Trust Company, No. 73 Broadway, New-York, Monday, April 21, 1884, at three (3) o'clock p. m., and will reopen Tuesday, May 2, 1884, at ten (10) o'clock a. m. JOSEPH HELLEN, Treasurer.

THE LAKE SHORE AND MICHIGAN SOUTHERN RAILWAY CO. TREASURER'S OFFICE, GRAND CENTRAL DEPOT, NEW-YORK, March 28, 1884.
THE BOARD OF DIRECTORS OF THIS COMPANY have this day declared a QUARTERLY dividend of TWO PER CENT upon its capital stock, payable on THURSDAY, THE 1ST DAY OF MAY NEXT, at this office. For the purpose of this dividend and also for the annual meeting of the stockholders, for the election of directors, &c., which is to be held on the 7th day of MAY next, the transfer books will be closed at 3 o'clock p. m. on THURSDAY, the 3d day of APRIL next, and will be reopened on the morning of FRIDAY, the 9th day of MAY next. E. D. WORCESTER, Treasurer.

THE SIERRA BELLA MINING COMPANY OF LAKE VALLEY, NEW-MEXICO, OFFICE 340 WALNUT-ST., PHILADELPHIA, April 15, 1884.
THE BOARD OF DIRECTORS have this day declared a dividend of 15 cents per share payable at the office of the Sierra Grande Mining Company, 330 Walnut-st., on and after May 1, 1884, to the stockholders of record on April 25, at 3 p. m., when the transfer books will close. Books reopen May 1, at 10 a. m. WILLIAM J. JENKS, Treasurer.

SAN FRANCISCO, April 15, 1884.
THE FATHER DE SMET CONSOLIDATED GOLD MINING COMPANY has declared Dividend No. 32 of Twenty Cents per share, payable at the office of LADLAW & CO., 14 Wall-st., New-York, on the 30th inst. Transfer books will close the 22d. H. DEAS, Secretary.

## Fine Arts.

ADVERTISEMENTS FOR THE NEW-YORK TRIBUNE WILL BE RECEIVED AT THE UPTOWN OFFICES, No. 1,238 Broadway, corner Thirty-first-st., until 9 p. m., and 308 West Twenty-third-st., corner Eighth-ave., No. 62 East Fourteenth-st., corner Union Square, 760 Third-ave., corner Forty-seventh-st.; Nos. 1,007 Third-ave., near Sixtieth-st., and at the HARLEM OFFICE, 2,409 Third-ave., corner One-hundred-and-twenty-fifth-st., up to 8 p. m., at regular office rates.

GENUINE old Masters; Rubens, Vandyck, Teniers and others—beauty altogether—for sale very cheap. Address L. L., 41 Tribune office.

## European Advertisements.

GRATEFUL—COMFORTING.
EPPS'S COCOA.
BREAKFAST.—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected Cocoa, Mr. Epps has provided our breakfast tables with a delicately flavored beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—Civil Service Gazette.
Made simply with boiling water or milk. Sold only in half pound tins by Grocers, labelled thus: JAMES EPP'S & Co. Homœopathic Chemists, London, England.

## Ice Cream.

A FACT.—Horton's Ice Cream is made from pure cream; is the best and most popular ice cream in the world. Try it and you will use no other. Depots, 305 4th-ave., 1,288 Broadway, 75 Chatham-st., 110 East 125th-st., New York, and 453 Fulton-st., Brooklyn.

FUSSELL'S ICE CREAM, No. 760 Broadway.
Families supplied. Out-of-town business a specialty. Individual bricks for restaurants, fairs, etc. Telephone 428-24d-st.

## Ocean Steamers.

BORDEAUX LINE.
New and direct line to the South of France
NEW-YORK AND BORDEAUX DIRECT.
CHATEAU LEOVILLE.....May 28
CHATEAU MARGAUX.....About May 31
CHATEAU LAFITE.....Wednesday, June 11
From "Prentice's Stores" (near Wall-st. Ferry), Brooklyn. Travellers for France, Spain and Italy, Pyrenees, Pau, Nice, &c., will save time and expense by taking this line. First Cabin (including wine), $80 to $100. Second Cabin, $55. Steerage, $25. For passage apply to F. LE BOULANGER, 46 Beaver-st.

CUNARD LINE.
NOTICE—"LANE ROUTE."
FROM NEW-YORK TO LIVERPOOL, VIA QUEENSTOWN.
FROM PIER NO. 40 NORTH RIVER.
AURANIA.....Wednesday, April 30, 8 a. m.
BOTHNIA.....Wednesday, May 7, 3 p. m.
SERVIA.....Wednesday, May 14, 7:30 a. m.
SCYTHIA.....Wednesday, May 21, 2 p. m.
Cabin passage, $60, $80 and $100. Steerage tickets to and from all parts of Europe at very low rates. Freight and passage office, No. 4 Bowling Green. VERNON H. BROWN & CO., Agents.

SPECIAL NOTICE.
THE NEW CUNARD STEAMSHIP
AURANIA
Will sail WEDNESDAY, APRIL 30. Very best cabin accommodations. VERNON H. BROWN & CO., Agents.

GUION LINE.
UNITED STATES MAIL STEAMERS
FOR QUEENSTOWN AND LIVERPOOL.
Leaving Pier 53, N. R., foot of King-st.
NEVADA.....Wednesday, April 30, 8 a. m.
ARIZONA.....Saturday, May 3, 11:30 a. m.
ALASKA.....Saturday, May 10, 4:30 p. m.
WYOMING.....Tuesday, May 20, 12:30 p. m.
OREGON.....Saturday, May 24, 4:30 p. m.
☞ These steamers are built of iron, with water-tight compartments, and are furnished with every requisite to make the passage across the Atlantic both safe and agreeable, having bath-room, smoking room, drawing-room, piano and library, also experienced surgeon, stewardess and caterer on each steamer. The staterooms are all upper deck, thus insuring those greatest of all luxuries at sea, perfect ventilation and light.
Cabin passage (according to state-room), $60, $80 and $100; intermediate, $40. Steerage at low rates.
OFFICE, No. 29 BROADWAY. GUION & CO.

GENERAL TRANSATLANTIC COMPANY. (Between New-York and Havre.)
Company's pier (new), No. 42 North River, foot of Morton-st.
ST. LAURENT, de Jousselin.....Wednesday, April 30, 8 a. m.
CANADA, Kerisaïec.....Wednesday, May 7, 3 p. m.
AMERIQUE, Santelli.....Wednesday, May 14, 8 a. m.
Checks payable at sight, in amounts to suit, on the Banque Transatlantique of Paris.
LOUIS DE BEBIAN, agent, No. 6 Bowling Green.

HAMBURG-AMERICAN PACKET COMPANY'S Semi-weekly Mail SS. Line for PLYMOUTH (London), Cherbourg, Paris and HAMBURG.
HIBERNIA.....May 24 | SCANDINAVIA.....May 10
WIELAND.....May 8 | RUGIA.....May 17
Rates: First Cabin, $65, $70 and $80, according to location. Steerage, $29. Round trip, 1 reduced rates. Steerage from Europe, $18. Send for "Tourist Gazette."
KUNHARDT & CO., Gen. Agts., No. 61 Broad-st., N. Y.
C. B. RICHARD & CO., Gen. Pass. Agts., 61 B'way, N. Y.

INMAN LINE OF STEAMERS.
FOR QUEENSTOWN AND LIVERPOOL.
CITY OF CHICAGO.....Thursday, May 1, 9:30 a. m.