

criticism have erected on the tercentenary of Shakespeare's death.

It is useless to note the amazing vagaries and follies of commentators which it is the duty of a variorum edition to record with all possible succinctness. The puzzling question to whom were the sonnets addressed has been answered in countless ways: Queen Elizabeth, Shakespeare himself, his illegitimate son, Anne Hathaway, and the Puritans being a few of the candidates. The Platonists, Baconians, mystics, and many other theorists have found astonishing interpretations. As a matter of fact, all these products of curiosity are scarcely to be wondered at, for the sonnets do raise many puzzling questions, which still remain insoluble in spite of the application of boundless ingenuity.

Thorpe's dedication was manifestly misinformed, for "Mr. W. H." for whom is wished "that eternitie promised by our ever living poet" was certainly not "the begetter" of all the sonnets. Recent criticism appears to tend towards the conclusions: (1) that the sonnets are not arranged in any sequence; (2) that not all, even of the first one hundred and twenty-six, are addressed to the same person, and (3) that not a few are literary exercises rather than the result of personal experiences. Nevertheless, however skeptical one may remain as to identifications and theories, one's curiosity is still excited by the dear friend, the rival poet, and the dark mistress, who will always be associated with the emotions which the sonnets record, now in dubious trivialities and again in the most superb poetry.

Professor Alden gratefully acknowledges the guidance he has received from the new variorum Shakespeare of the late Dr. Howard Furness, and the personal aid from Mr. H. H. Furness, jr. This volume of the sonnets not only follows the general plan, but imitates in binding and typography the appearance of the "New Variorum Shakespeare." Apparently, however, there is no organic connection between the two editions, though the advantages of such a connection naturally suggest themselves. The "New Variorum" has been in progress for many years and is still far from completion. In the process of time, its plan has been somewhat altered, and the accumulation of new matter has put the earlier volumes in need of revision. The only way in which this monumental work can be brought to a completion which will be at once speedy and adequate is by enlisting the services of scholars like Professor Alden to undertake the editing of individual plays.

## Notes

THE Thomas Y. Crowell Company announces for publication early in 1918 the following volumes: "Tuberculosis," revised edition, by E. O. Otis; "Dictionary of Military Terms," by Edward S. Farrow; "The New Warfare," by G. Blanchon, translated by F. Rothwell.

Among the publications announced for January by Frederick A. Stokes are "The White Morning," by Gertrude Atherton; "Mistress of Men," by Flora A. Steel; "The Grey Feet of the Wind," by Cathal O'Byrne.

Boni & Liveright will publish to-day "My Uncle Benjamin," by Claude Tillier.

The Macmillan Company announces that it has in preparation a "Dictionary of Ethics and Religion," edited by Dr. Shailer Mathews and Dr. Gerald B. Smith. Early in

January: "Income Tax, Law and Accounting," by Godfrey N. Nelson. "Moments of Vision," a new volume of poems, by Thomas Hardy, is also announced for publication shortly.

GIFT books which reached this office too late to be mentioned in the special section devoted by the *Nation* to such publications include the following: Robert Shackleton's "The Book of New York" (Penn Publishing Co.; \$2.50 net), which bids fair to provide readers with pleasure similar to that furnished last year by the same author's attractive "Book of Boston"; a handsomely printed and decorated edition of William Morris's metrical romance, "The Life and Death of Jason" (Dodd, Mead; \$3.50 net); an enthusiastic account, with photogravures, of a visit in Japan by Archie Bell under the title "A Trip to Lotus Land" (Lane; \$2.50 net); a pleasantly pictured edition of Kingsley's "Water Babies" (Lippincott; \$1.35 net); "A Loiterer in New York," by Helen W. Henderson—this is a choice volume from the press of Doran published at four dollars net; "Old Boston Taverns and Tavern Clubs" (Boston: Butterfield), by Samuel A. Drake, with amusing old prints and notices; a simplified version of Irving's "Alhambra" (Lippincott; 50 cents net); "The Little Tailor of the Winding Way" (Macmillan; 60 cents net), by Gertrude Crownfield; and a volume of Christmas goodwill by Cyrus Townsend Brady, bearing the title "A Little Book for Christmas" (Putnam; \$1.25 net).

PROF. ROBERT F. HOXIE'S untimely death cut short a life of exceptional scientific promise. In 1915, in his book on "Scientific Labor and Management," he published the results of an exhaustive study undertaken for the Commission on Industrial Relations. This work showed that he combined the capacity for diligent and careful study of facts with a remarkable power of reaching fruitful generalizations. His "Trade Unionism in the United States" (Appleton; \$2.50), which is now published, consists of the notes and lectures used during his last year of teaching, together with some chapters already published as articles in the economic journals. The result is a book which covers all of the more important aspects of American trade unionism. The leading idea of the author is that previous writers on the subject have erred in regarding trade unionism as a homogeneous thing, whereas in fact there exist several distinct types of trade unionism corresponding to the group psychologies of several classes of workers. These types he endeavors to define and delimit. Professor Hoxie is insistent that these varieties of trade unionism are true types and not mere variations of a single type. Undoubtedly, the biological analogy is pressed much farther than is really necessary for the purpose, but this, in itself, does not invalidate the truth of the idea. The value of such an hypothesis depends chiefly upon how far it proves useful in explaining differences in trade-union method. Unfortunately, the present work leaves much doubt on that point. The chapter on collective bargaining, for example, might have been written by an investigator who had never heard of the theory of multiple types. It seems clear that Professor Hoxie had not yet found time to think out trade-union method in terms of his leading principle. It remains to be seen whether the conception will bear fruit in other hands. Apart from this novel fundamental idea, the book is interesting and suggestive. The glimpses of Professor Hoxie's method as a teacher are peculiarly attractive and will deepen the sense of loss suffered through his early death.

THE *perfervidum ingenium Scotorum* expresses itself in "Scots and Scots' Descendants in America," edited by Mr. D. MacDougal, of the Caledonian Publishing Company. But the book is also touched with characteristic canniness, as when Mr. Andrew Carnegie gets twenty-four pages of biography, about five times as much as falls to the portion of any one else. The book is a good specimen of *in maiorem gloriam* productions and will give satisfaction to its one hundred and eighteen biographied. About a third of it consists of little articles on the part played by Scots in the settlement and development of the United States and Canada and on their contributions to American life and civilization. These have been carefully compiled and are often very fresh and suggestive. Thus it is remarked that while there are Clan and Burns Societies everywhere, no one has every heard of "the Scotch vote." Has the Scot, *perfervid* yet canny, succeeded in solving the problem of sentimental devotion to his race and fidelity to his adopted country? If so, it is the greatest triumph yet of education and oatmeal.

"A CROSS the Years," by Prof. Charles E. Bennett, of Amherst College (Stratford Co.; \$1), is a little collection of "translations and adaptations" from various Latin poets. Catullus and Horace are as usual the favorite sources. The book contains some pleasant verse; but it must be said that Professor Bennett, in his effort to display the universality of Latin poetry, seems to have lost contact with the individuality of Latin poets. In his version of "The Marriage of Peleus and Thetis," the pedantry and pathos of Catullus are lost in the careful regularity of Professor Bennett's English. At the other extreme, the speed and wit of the lampoon which Catullus addressed to Marucinus disappear into a mist of Italian fruit-peddler's dialect:

What for, Marrucin', when you coma my house, and we maka da  
eat and da drink,  
You steala my nap' when I turna my back? You call dat a joke?  
Wat you tink?

Perhaps, if Professor Bennett were not so anxious to vary the forms and the external characteristics of his adaptations, he would succeed in making his verse carry a more living and personal burden. For this is the paradox of all translation; the translator cannot even suggest the real virtues of the original if he modestly seeks to leave himself out of the translation. And Professor Bennett has been too modest.

IT is an affable but not familiar ghost that reappears in this volume of fading daguerreotypes, "Life and Letters of Christopher Pearse Cranch" (Houghton Mifflin; \$3.50 net). Preacher, writer of verse, musician and painter, a man of refined but pallid culture, and withal of charming social gifts, Cranch was a picturesque figure in the Boston Transcendental circles of the middle last century, and with the English-speaking colony that foregathered in Rome a little later. He was a familiar of Emerson, Lowell, Margaret Fuller, Curtis, the Storys, Hawthorne, and the Brownings, as well as being in the way of meeting many of the leading writers and painters of the day at home and abroad. But the American biographer will look in vain for any definite or valuable portraiture. The reader, however, who wishes to find a picture of the pale, reflected, undisturbed, and comfortable condition of American arts and letters of

the period will do no better than to turn lightly the pages of this volume. But if he is looking for the impact upon a man of varied culture of the forces that were to shake artists, composers, and writers out of their traditional ease, for the memories of an alert raconteur, he will turn away as from a sago pudding. Through all this storm and stress Cranch's "sails were never to the tempest given." He appears to have been unaware of such Boston painters as George Fuller or William Morris Hunt; he thought Story's "Cleopatra" the most impressive modern statue he had seen, but never seems to have been moved by the sculpture of Dubois or Rodin. Emerson politely complimented him on some verses, but in a letter written to Cranch in 1844, he speaks plainly of the whole duty of poets:

Many, many repentances he must suffer who turns his thoughts to the riddle of the world, and hopes to chant it fitly; each new vision supersedes and discredits all the former ones, and with every day the problem wears a grander aspect, and will not let the poet off so lightly as he meant; it reacts, and threatens to absorb him. He must be the best mixed man in the universe, or the universe will drive him crazy when he comes too near its secret.

"Leaves of Grass" was already in the making when those foretelling words were written, and Emerson himself had perhaps even then expressed his contempt for the "sere-nader's art" in "Merlin."

ON opening a book with the title "George Eliot and Thomas Hardy," and finding the first page sprinkled with such words as "ideal," "formative influence," "hospitals," and "sanitation," one might be tempted to close the book and put it away. As a matter of fact the reviewer has just read through such a volume, by Lina Wright Berle (Mitchell Kennerley; \$1.50 net), and found it, in the main, surprisingly sensible and sound. Miss Berle's thesis is that George Eliot believed in a power of character in the human breast and so was able to portray characters, whereas Hardy, following the lead of modern Continental literature, believed in no central control, but merely in bundles of impulses, and so was seldom able to conceive a real character. Stated thus, the thesis may seem to be rather crude and sterile; as worked out by Miss Berle it becomes fruitful of excellent criticism, at once ethical and æsthetic, as the best literary criticism always is. Only the last chapter gives one pause. In her use of the words "radical" and "conservative" Miss Berle is somewhat arbitrary, and in a manner that may lead to confusion in the minds of many readers.

INTRIGUED by a saying of Mr. Woodberry's—not a sapient utterance—to the effect that "the heart of the Puritan is a closed book," Miss Elizabeth Deering Hanscom, of Smith College, has made a volume of selections from early American letters and journals, which, with a certain defiance, she calls "The Heart of the Puritan" (Macmillan; \$1.50). Miss Hanscom herself is something of a wit, as is shown by her "Praefatio" and headings; we wish she had been pedant enough to have given the exact provenance of all her extracts. Such an appendix would not have marred her book, but would have added to its interest. Most of her selections, to be sure, are from perfectly familiar sources, but some of them are not, and it is vexing to be left in ignorance. Apart from that blemish, the book is excellent—excellent, we may add, not only as a piece of editing, but as a mass of surprisingly good reading. It would be well if some of our