

cerned chiefly with his poetic genius is, apparently, the reason why Mr. Irving lays special stress upon it in his Introduction to this edition of the great dramatist's works. The value of the testimony on this point is greatly enhanced when we consider the source from which it comes. Truly, indeed, the combination of which mention was made at the beginning of this article is here furnished to us by Shakespeare and Irving!

And now to the work before us. Mr. Irving's part therein, in addition to his sketch of Shakespeare as a Playwright, has contributed materially to the value of this edition which bears his name. The text adopted is substantially that of Dyce, though the editors have not slavishly followed him but have carefully revised every play in the light of the most modern scholarship and the most authentic information to be had on the question. This text has the further value of having been subjected to the careful scrutiny of Mr. Irving, who has marked in the margin those portions which are not material to the understanding of the play, and which may be omitted at the discretion of the reader or actor, in order to bring the representation of the plays within a reasonable time limit. So that the present edition furnishes not only an admirable, complete text for the general reader, but also an invaluable acting edition for the profession, who have thus the experience and taste of the foremost Shakespearian actor of the present day to guide them. A simple wavy line in the margin indicates the passages which are not essential for public or private representation.

The *Introduction* prefixed to each play is divided into three parts. The first takes up the literary history, the second the stage history, and the third consists of original critical comments on the subject, construction, and characters of the play under review. These are all full of information, and give an admirable summary of all that is known of the play and its history. The *Notes* are very full and elaborate. They include remarks not only upon obscure passages and words, but upon the *dramatis personæ*, the text, the emendations proposed and adopted, the sources from which the author probably drew his inspiration, and many other points, interesting not only to the scholar, but to the general reader. Each play is, moreover, furnished with foot-notes, chiefly explanatory of words which are obsolete or used in a peculiar significance, and translations of foreign words and phrases. In addition to these, there are some features which are specially characteristic of this edition. These comprise: Lists of words used only in each play, Maps of the countries in which the action of each play takes place, and a Time Analysis, showing the period of time covered by each scene and act, and the length of any intervals supposed to elapse in the course of representation. The *Introductions* and *Notes* are under the editorial oversight of Mr. F. A. Marshall, with whom are associated several other Shakespearian scholars. But the bulk of the work in this connection is Mr. Marshall's own, and in the volume before us, it is entirely so. Volume I. includes: *Love's Labour's Lost*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *Romeo and Juliet*, and *King Henry VI., Part I.*

The illustrations, comprising one or two full page etchings to each play, and more than five hundred smaller ones scattered throughout the text, are the work of Mr. Gordon Browne, a son of the famous Hablot Browne. The drawings are excellent in conception and design, and the work of the artist has been very admirably seconded by the engraver. The work of the publisher is irreproachable, the size, paper, type, and binding being such as will make it welcome and acceptable even to the most exacting bibliophiles. That this great work should have found a publisher in Canada speaks well for this city and for the firm under whose auspices it is issued. The *Henry Irving Shakespeare* is certainly designed to become the standard popular edition of Shakespeare, and will, we doubt not, achieve this position easily for itself. Its plan is excellent in conception, its editors are competent and distinguished, and its execution, so far as we can judge from the initial volume, admirable in every respect.

A CHRISTMAS CHAT. (2)

Into the compass of some two dozen pages Mr. Arnold Haultain has compressed some original thoughts on "Love and Religion." The discussion on this subject takes the form of an interesting dialogue between a Curate, "a nice little man of about thirty; a little pedantic perhaps, very orthodox and mildly intelligent," and an "Interlocutor who speaks in the first person," but for whose opinions the reader is told that he must not hold the author altogether responsible. Like all Mr. Haultain's work—and we are reminded by the title page that he is by no means a *débutante*—the little volume before us bears evidence of wide reading, freshness of thought, good taste and good style. The dialogue is well sustained and natural, bright and witty at times, and again serious and thoughtful. The *leit-motif*, to speak musically, is, of course, the resemblance between Love and Religion, Love being, in the opinion of the Interlocutor, "the essence of religion; even earthly love a sort of mirror of religion." The analogy is again to be found "in the spontaneousness, the lawlessness of each." The Interlocutor goes on to make good this proposition by saying, "Love has no creeds or liturgies; no prescribed chants or set responses; no rubric, no ritual . . . worship 'in spirit and in truth' needs not any of these . . . these are merely what Carlyle would call the 'wrappages' of religion. . . . There is a deeper sense in which love and religion are lawless; as no one can tell us why we love, why we ought to love, so no one can tell us why we are religious, why we ought to do right and avoid evil." The Interlocutor then goes on to speak of the effect of love as a transfiguring agency, which induces worship of the object loved, and draws a somewhat daring analogy between the effect of human love and that which the Transfiguration had upon Peter. The concluding sentence which the Interlocutor speaks just before he and his friend separate, is, indeed, quite eloquent and expressive: "And what is all worship, what is all religion, but the attempt to fly to this unknown realm, the attempt of the mortal, finite, sinful *Me* to unite with the Immortal, the Infinite, the Sinless *Thee*. It is in love that we find a tiny mirror of true religion. By love man comes nearest God, approaches the confines of the good, peers, if but dimly, into the realms of the Highest. It is an emanation from the divine mind, a spark from that 'far-beaming blaze of majesty,' a miniature portrait of all religion—painted in earthly pigments perhaps, yet resplendent with heavenly hues."

The dialogue is quite epigrammatic, sometimes sarcastic in places. For instance, speaking of what really influences men in their conduct, it is said: "They are guided usually by the opinions and fashions of their own rank of society, by their families, and, let us add, by their debtors and creditors." And, again, speaking of the limited range of our finite minds in approximating to a proper ethical standard, the Interlocutor says: "The atom finds its rule of action in the molecule, the molecule in the crystal. The atom ought really to know a great deal beyond the atomic theory; it ought to learn all crystallography, it ought to learn all geology—all astronomy even. But all it knows is that it must always combine in certain proportions with the atoms about it." A flirt is described as one who, when "you ask her for love like a nugget of gold, finds she has given it away in small change—and probably has added alloy to any left over." And, again: "Deprive religion of worship, and what have we?—cant. Eliminate worship from love, and we have—flirtation."

Such are a few of the leading thoughts of this entertaining and withal most readable *brochure*, and if we are not to hold the author responsible for its opinions, we yet have to thank him for having admitted us for half an hour to a charming *tete-a-tete* on a most delightful subject.

(2) *A Christmas Chat: A Fragmentary Dialogue on Love and Religion*, by T. Arnold Haultain, M.A. Toronto: Ellis, Moore and Bangs; 22 pp., paper.

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