

God (compare such passages as Luke xxi. 9-10, and Revelation xvii. 16, and the phrase "that which restraineth," i. e., the Antichrist, 2 Thess. ii. 6, explained by commentators most reasonably as referring to the yet intact state of the Roman government).

The early Christians in fact were more absorbed in world politics than is generally assumed. But, feeling their inability to bring about a change in the unjust and evil conditions themselves, they fell back on the belief in a change brought about by God. They preached non-resistance and non-revenge, as they saw very clearly that if everybody would right himself this would mean every one turning against every one else; still they held to the firm belief that every wrong would find its retribution, that individuals, whole peoples, states and empires would have their day of judgment.

There is no doubt about it, the earliest Christians believed that a perfect state of mankind could not be brought about but by a principle, a principle possessed of the necessary might to bring it about. Thus they were no pacifists. Modern man of course does not believe such a change will come about through a miraculous supernatural force, as the early Christians believed. Nevertheless there was a truth underlying these early views. Steps toward a more perfect state of mankind have always been brought about by a will that had the necessary force behind it to bring them about. History is a continued series of struggles in which the forces opposing a more perfect state are overthrown by a higher will backed by the necessary power to execute it. It is a series of judgment days and catastrophes dealing out retribution, in which everything seems to go to ruin, but only to awaken new life and progress out of the chaos. The only difference between the ancient Christian view and the modern regarding the attainment of a more perfect state in mankind is this, that the former looked upon this process as coming about from without this world by a higher force and power in a supernatural way, while the latter conceives this process as coming about within the world through the victory of a higher force proceeding in a historical way through the instrumentality of man himself and by gradual steps.

Applied to the present world conflagration, the future will show which of the contending forces is the higher and stronger, and what new life and progress will arise from the general ruin.

BOOK REVIEWS AND NOTES.

HOLLAND'S INFLUENCE ON ENGLISH LANGUAGE AND LITERATURE. By *T. de Vries, J. D.* Chicago: C. Grentzbech, 1916. Pages, 398.

Given two countries, both famous in history, and place them side by side or at least easily accessible one to the other for a thousand years of time, and the result is sure to be interesting and fascinating. The mutual reaction and various intercourse between such countries prove the essential unity of the human race, for they show that all history is connected, that all language is a development, and that all literature is a growth from previous conditions. Especially is this true of such related countries as England and Holland, both of Teutonic stock and both having a civilization much alike, the one country however in its general development antedating the other by several centuries and so having a decided influence on its successor's language and literature. It has been the province of Dr. T. de Vries, a graduate from the Free Uni-

versity of Amsterdam but now a resident of this country, to trace the influence of the Netherlands on England's language and literature and show the great debt England owes to Holland in this respect.

The book under discussion is a notable one and brings together in the short compass of 400 pages what before this was hardly known at all or scattered in numerous books and monographs. The author takes a broad view of his subject, and covers the development of comparative philology, in which Holland had also an important share, as well as its proper influence on the evolution of English literature and language. In the first part of the book he emphasizes the essential nature of the English language as being a composite mixture, on account of which a study of comparative philology is necessary as an introduction. English and Dutch belong to the Germanic group of languages and have a common development from immemorial times down to a late period. Their relationship is clearly disclosed by the study of Gothic, Old Dutch and Anglo-Saxon, all of which were first brought into systematic connection by Franciscus Junius, a Dutch scholar of distinction, who published the famous silver codex of the Bible in Gothic in 1665, besides many Anglo-Saxon, Frisic and Old Dutch manuscripts. From this beginning grew the school of comparative philology, the first exponents of which were Dutchmen like Lambert Ten Kate and Balthazar Huydecoper and Englishmen like George Hickes and Edward Lye, all of whom studied and published Old Gothic, Anglo-Saxon, Frisian and other old Germanic texts. The importance of the Netherlands as a center of learning was further enhanced by the publication of many medieval legends and songs, quite a number of which had their origin in the Low Countries.

Dutch and English are, accordingly, as "two sisters of a large family." Many words are the same or nearly the same, and the main differences are in pronunciation, arrangement of words and the use of prepositions and conjunctions. Since the Norman conquest, however, the original relationship between Dutch and English has gradually been obscured by the predominant influence in England of French, which brought in its train both Greek and Latin. Nevertheless, in its structure and foundation English is Germanic and exhibits a closer relation to Dutch than to any other living language.

While the relationship of Dutch and English is thus an established fact, the influence of Holland on English literature does not seem so patent and evident. Yet there is scarcely a great name in English literature but derives some of its luster from the Dutch. In spite of the fact that English literature is richer in volume and in quality than Dutch literature, the latter has a disproportionate influence on the former. This is undoubtedly due to the earlier development of Dutch civilization and letters, which was reflected in the subsequent unfolding of the great body of English literature. The fact that printing was a fine art in the Netherlands long before it was practiced in England also had a decisive influence on the growth of English language and literature. The poems of Cædmon, for instance, were first published at Amsterdam by the same Junius who published the Gothic Bible. The stories of King Arthur and his round table, of Charlemagne and other French romances were in part composed in the southern Netherlands, or found many a setting there. In later days, when the industry and opulence of Flanders excited the admiration and envy of western Europe, there was a rich development of literary life, as exemplified in the Chambers of Rhetoric, which in view of the close

trade and political relations with England had a far-reaching effect also on its literature.

Thus we find William Caxton, the first English printer, receiving his training in the Netherlands and spending most of his life there, going back to England at the age of fifty-five with a Dutch printing press. As Caxton printed more than a hundred works, his influence on early English literature may readily be surmised. Thomas à Kempis and Erasmus, both Dutchmen, further had a tremendous influence on the English people and English literature, as the numerous reprints of their books amply attest. From their time on, a broad and generous stream of Dutch life found expression or outlet in English literature, from the first complete English Bible printed by Miles Coverdale at Antwerp between 1527 and 1535, to the time of the war for independence from Spain, when poets like Gascoigne, Churchyard and Sir Philip Sidney fought and composed in behalf of Holland. Space is lacking to mention the influence of Holland on Spenser, Milton, Dryden, Defoe and many others, all of which is fully described in a most interesting way in this book, a gem of its kind. It opens up a new field of study, and justifies warm commendation.¹

ALBERT OOSTERHEERDT.

THE DRAMATIC WORKS OF GERHART HAUPTMANN. Edited by *Ludwig Lewisohn*. Vols. I and II: Social Dramas; Vol. III: Domestic Dramas; Vols. IV and V: Symbolic and Legendary Dramas; Vol. VI: Later Dramas in Prose. New York: B. W. Huebsch. Each volume \$1.50 net.

The dramatic works of Gerhart Hauptmann in their English garb are appearing now in collected form under the able editorship of Prof. Ludwig Lewisohn of the Ohio State University. Six volumes already lie before us, and a seventh will be issued in the spring; and as we have to do here with a living author, this collection will by no means come to a close with the seventh volume. The edition has the authorization of the author, who has also approved the editor's view of his thought and art as expressed in the introduction.

This labor of love on the part of the editor and translator—for the greater number of the translations has been made by the editor himself—deserves nothing but words of the sincerest praise. What William Archer has done for Henrik Ibsen, Ludwig Lewisohn is doing for Gerhart Hauptmann, and like Archer Lewisohn has made all English-speaking peoples his debtors. Unstinted praise is due also to the publisher, Mr. B. W. Huebsch, for the high courage which prompted this great and noble undertaking.

This collected edition of the dramatic works of Gerhart Hauptmann is one of the most important contributions to modern stage literature in the English tongue, and the English-speaking student of contemporary drama is given here a comprehensive survey of the works of the most representative dramatist of the present day, the undisputed master of the stage in a country where the theater, owing to its repertoire system, has had a greater development than in any other country in the world.

Great events have come to pass since these dramas first came from the pen of Gerhart Hauptmann; the epoch that called them into being has meanwhile come to an abrupt end. But there is certainly in the works of this author that quality which endures when the times which they mirror forth are long past. It is true that some of Hauptmann's plays do not unfold their full beauty to us until we see them on the boards. But it is just as true that a great number of them will endure longer as written drama. Among these one would

naturally class his poetical dramas, which, we must, however, admit, are, relatively speaking, poor drama, but good poetry. His "Henry of Auë," for instance, has been pronounced by many critics, to be the most poetical play of its time.

His greatest and most lasting contribution to stage literature, however, lies in his naturalistic plays, principally "The Weavers," "Drayman Henschel" and "Rose Bernd." True it is that he often became disloyal to naturalism, but equally true that he always came back to this most vital form of dramatic art. Again and again he succumbed to the mystic bent he inherited from his Silesian ancestors, but he always returned from the world of vision to the world of facts, from the domain of the invisible to the concrete realities of experience.

Space will not permit us to enter into a discussion of the elements which go to make up the naturalistic drama of Hauptmann. To use Professor Lewisohn's own words: "By employing the real speech of man, by emphasizing being rather than action, by creating the very atmosphere and gesture of life, he succeeds in presenting characters whose vital truth achieves the intellectual beauty and moral energy of great art."

What a pity that we do not see the plays of Hauptmann in our theaters! The reason for this deplorable state of affairs is, as a writer in a recent number of the *Yale Review* says, that "we, as play-goers, will support no play in which Truth has the leading role." What a strong indictment of the patrons of the American theater! We will not patronize the plays of a Hauptmann, a Schnitzler, or a Galsworthy. "Instead," Mr. Dodd goes on to say in the *Yale Review*, "we patronize plays wherein the scenery is always far honester than the psychology."

To this lack of appreciation of the drama of Truth is now added a deep antipathy to everything German. Many people—and not the uneducated only—have permitted unreason and prejudice to blind them to the great achievements of the German people in all fields of human thought and activity. In all these great achievements of the German people the drama occupies perhaps the first place, and of all the men and women who have made the German stage what it now is—the foremost stage of the world—Gerhart Hauptmann heads the list. May his dramas in this excellent collected edition in the English language find a way to all English-speaking peoples, and may they contribute their share to healing the breaches between nations now engaged in a fratricidal war and which, when united, are destined to be the intellectual leaders of mankind.

MAXIMILIAN J. RUDWIN.

Prof. Ernst Feise of the German Department of the University of Wisconsin has published a school edition of Goethe's *Die Leiden des jungen Werthers*. The book, which possesses the advantage of copious biographical and literary notes of value not only to the student but to the general reader, is one of the Oxford German Series which is being prepared by American scholars under the supervision of Prof. Julius Goebel of the University of Illinois and published by the Oxford University Press.