

models—Shakespeare. The unrelenting hatred and revenge of the chief Druidess make her akin to the unwomaned Lady Macbeth; the incantations of the witches embody the dread superstitions of the age and recall the weird and awful sisters of the blasted heath of Fores; and Kloof, the demented monarch clad in fool's motley, reminds us of Edgar in *King Lear*. But they are all vigorous creations, not mere shadowy reflections. The whole poem is full of life and movement, and instinct with deep and strong human feeling. We had marked several passages for quotation, but dislocated from their connection they lose half their charm, like jewels torn from the living brow of beauty which they so fittingly adorn. We beg to refer our readers, therefore, to Mr. Watson's volume, the external elegance of which is a fitting setting of the gem-like poem.

*The New Poems of Jean Ingelow, J. G. Whittier, and H. W. Longfellow.* 12mo., pp. 161. Toronto: Belford Brothers; Methodist Book Rooms.

IN this dainty volume the enterprising young publishing firm of Belford Brothers has brought together the contents of three recent and somewhat costly books. Longfellow's new poems prove that he has lost none of the sweet and tender grace that charmed the world well-nigh half a century ago. The Masque of Pandora is a beautiful rendering of the poetic Greek myth—a reflex perhaps of the fall in Eden—of the ruin caused by the fatal curiosity of the fair All-Gifted bride of Epime-theus. But, with a beautiful significance, Hope, the best friend of man, is spared to cheer his misery. The sweet idyl of The Hanging of the Crane; the noble Morituri Salutamus, read at the fiftieth anniversary of his graduating class at Bowdoin College; and a Fourth Flight of Birds of Passage, are included in the collection.

Whittier's Mabel Martin is a tender and pathetic story of an orphaned girl whose mother, albeit a godly woman, was hanged during the witchcraft mania of Salem. Despised and persecuted in her bitter loneliness, she is bravely championed and at length happily wedded by the noble-souled Quaker, Esek Harden. The theme is eminently congenial to the grave and loving-hearted Quaker poet, and worthily has he treated it.

The sheaf of new poems by Jean Ingelow, we think, do not sustain the reputation of the author of the High Tide, The Letter L., Songs of Seven, and Songs of the Night Watches. The poem of reconciliation, entitled At One Again, however, is noble, pure, and true.

*Farm Legends.* By WILL CARLETON. 12mo., pp. 164. Eight illustrations. Toronto: Belford Brothers; Methodist Book Room.

WE have all of us laughed and some of us have cried over Carleton's Farm Ballads, "Betsey and I Are Out," and "How Betsey and I Made Up," whose wholesome moral is of especial value in the neighbouring land of facile divorce. In the other poems of this volume he equally proves his power to touch the sources of mirth and of tears. The truth of the satire of "The School-master's Guests" will be felt by many a rural pedagogue. The pathos of "Three Links in a Life," "Rob the Pauper," "The Key to Thomas's Heart," a story of the Temperance Crusade, and "Cover them Over," "Gone Before," and "The Little Sleeper,"—hymns to the dead—will touch a responsive chord in many a heart. "The Railroad Holocaust," exhibits vivid descriptive power, which the onomatopœia of the rhythm assists. The modern railway train, however, is susceptible of far grander poetic treatment than it has yet received. A rich vein of humour is struck in "The Three Lovers," "Run off with the Show," and other poems. The