

ing as the Ghost in "Hamlet." But the truth is that neither affords any evidence of the religion of Shakespeare or Longfellow.

When we pass from Shakespeare to John Milton, we pass to a poet not only entirely devoid of Catholic sympathy, but a poet whose rigid Puritanism deprived his epic art of those Catholic symbols and Catholic legends and Catholic traditions which give color and life and artistry to the highest dreams of the soul. Milton's great epic, "Paradise Lost," is but a torso. It lacks artistic unity. It is only great in passages or patches. Unlike to the "Divine Comedy," which has all the artistic unity of Catholic truth, this splendid English epic, though rioting in imagery and the supernatural, lacks this artistic unity, and, lacking this, falls below as a work of art the supreme achievement of the great Florentine poet.

Passing from Milton to Alexander Pope, the culmination of the Correct