

bole found in the words. The poet does not stumble at hyperbole; it is his native tongue. So, recognising it as a vehicle of truth, he passes beyond the form, and sees the thought intended.

It may be, therefore, that the poet's outlook can supply the demand of our time, for an estimate of the character of Jesus con-

*The Human Jesus*      sistent with our ideas of great manhood, and for an interpretation of his religion, at least not

irreconcilable with the assured findings of modern knowledge. The *Man of Kerioth* is an essay towards this end. Jesus of the play is very man. The Carpenter of Nazareth, whose handicraft Philip admired, is presented in a picture so winsome, so tenderly human, that it will draw men to him. The Carpenter carries himself through the marriage scene at Cana, where wine is flowing freely, with a divinely subtle aloofness from its folly, with such gentleness in reproach, that he saves the drunken Thomas from himself. Jesus comes out of the scene, sublime without any effort, and faithful to the ideal of St. John. Devout Christian sentiment is rightly suspicious of such adventures. The devout soul wonders at the scene, and understands the horror of the religionists of Jesus' time, who sought to discredit him by saying, "Behold, a man, gluttonous; a wine-bibber, the friend of publicans and sinners."

The same skill is shown in that scene where