

gates of Light" through which the weary and care-worn pass to rest. His faith in immortality is very real and definite—

"What we call Death
Is but another sentinel dispatched
To relieve Life, weary of being on guard.
Whose active service is not ended here,
But after intermission is renewed
In other fields of duty."

This sketch would not be complete without some mention of Austin's dramatic work. He has given us a number of plays which compare very favourably with other literary dramas of our time. The best are "England's Darling" and "Savonarola." The former is lyrical rather than dramatic. It contains a number of very romantic scenes and some songs and descriptions of rare beauty. Its plot turns upon the wars of Alfred the Great, and his final victory over the Danes.

Savonarola is very different. It is, as its name imports, a tragedy treating of the life and martyrdom of the great Florentine reformer. His character is well portrayed in all its strength and weakness. The first few acts are rather overloaded with historical detail, but the final scenes display much dramatic power. Florence recovers from her panic and demands a sign. In a moment of mystic faith Savonarola agrees to the demand and promises to prove his doctrines by a trial by fire. His enemies have too much craft to allow the test to take place. They delay and lay the blame of the delay on Savonarola. The mob, disappointed in their expectation of a spectacle, angrily besieges the convent of St. Mark. Savonarola is imprisoned, tried and sentenced to death. As he is led forth to the stake, a great hush falls upon the people; the trial by fire has come at last. The Bishop pronounces a formal excommunication, "I separate thee from the Church, Militant and Triumphant." At once comes the martyr's firm reply, "Militant, yes : Triumphant ? 'Tis not yours !"

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