

in the time of Darius Hystaspes, which is far too late, and bestows upon it praise of which it is altogether unworthy. Yet does she very carefully distinguish its teaching from that of Christianity. The third period is the time of the Mahomedan Conquest and the Koran, which embraces the chapter dealing with what is an Arabian, not a Persian work, although it exercised great influence in Persian literature. The fourth and last period is that succeeding the Mahomedan Conquest, and extending to the present day. This is divided into seven sub-periods, but first, the writer treats of the Anwar-i-Suhali or Lights of Canopus, a collection of fables, that may be called the Persian Æsop. Four chapters are pleasingly taken up with the Sranian Epic of Foidersi, which the author calls the Shah Namah, and which she illustrates from Atkimon's spirited translation. It belongs to the reign of Mahmond, son of Sabuktugir, from 997 to 1030, dates which the book does not supply. The second sub-period comprises the twelfth century, and its chief name, almost its only one, is that of Mizami, whose metrical romance, Laili and Majnun, is appreciatively analyzed. The thirteenth century is embraced in the third period, and its ornament is

Sadi, the author of the Bustom or Fruit Garden and the Guliston or Flower Garden. Next comes the fourth period and fourteenth century, with Tamerlane the tyrant, and Hafiz, the greatest of Persian lyric poets. The poetical and voluminous Jami has the fifth period and fifteenth century to himself. The sixth period and sixteenth century has no name, but is signalized as a period of translations, chiefly doubtless from the Arabic. Yet Moikhard flourished in the fifteenth, and his son Khondemir in the sixteenth. True, they were historians, not poets. The seventh period comes down to the end of the eighteenth century, and is characterized as one of marked decline. The rest of the book is taken up with the romance of Meher and Mushteri by Assar, whose date is not given even approximately. This pleasing analysis covers no fewer than five chapters. The whole volume is a readable and very interesting view of some salient features in Persian poetic literature. A book which ignores the great historians, barely mentions the Bundelesh, and says nothing of the Babistan, is not a history of Persian Literature, in the true sense of that title.

