

ned by a necessary development of thought, giving to the whole work a perfect artistic unity. The first part traces the principal stages in the course of civilization in the Old World, which prepared the way for the movement of humanity toward the New. The second part is devoted to the Man, by whom this movement was first led; the third relates the brave Deed of his discovery; while the fourth consists of reflections on the results which humanity is reaping from the New World discovered. Of the four parts probably that, which readers will return to most frequently for its striking pictures, is the first. This is obviously, however, due in a large measure to its theme. The story of man's life in the varied civilizations of the Old World furnishes inexhaustible material for all the arts; and it is not wonderful, therefore, that the poet, quarrying from this material, should have produced work of richer variety than he has been able to draw from any other source. Amid the pageant of historical pictures which pass before the imagination in this part, I have been particularly attracted by that of the Jews, beginning

"The wondrous people of the tortured
fate,
People grown strong with very sight
of God,"

by that of Greece, beginning
"O land most radiant of the ancient
world,

Which burst the troubled dreamwhere-
in time lay,"

and finally by the noble stanza on Christianity. This passage brings the author into inevitable comparison with several of the great poets, even in English literature, who have dealt with the same theme; and it would be no severe criticism to say that the passage does not display the superfluous wealth of classical fancy which Milton has lavished on the Hymn of the Nativity, or flow with the majestic roll of the chorus in Shelley's *Hellas*, which begins with

"Worlds on worlds are passing ever
From creation to decay,"

and passes on to

"A power from the unknown God,
A Promethean conqueror came,
Like a triumphal path he trod
The thorns of death and shame."

But the passage in question has its own merits, as revealing a fine poetical insight into the spiritual and historical significance of the Christian movement, an insight that is not obscured at least, if it is not ornately coloured, by the many-hued fancies of Milton or of Shelley. The stanza gives a fair specimen of the author's general style, as well as of the metre he has adopted.