

man's conquest over circumstances in the most glorious form in which that tragedy has ever been achieved. There you have the second Adam, the type and inspiration of our highest spiritual life, a man of like passions with ourselves, tempted as we are, yet conquering His temptations, and becoming through all history the immortal type of the conquest of temptation to the whole human race. Is it wonderful, therefore, that these two stories should have been chosen by one of the greatest English poets to make the subjects of two of the greatest English poems? Undoubtedly, Milton's "Paradise Lost" and "Paradise Regained" will furnish a far deeper insight into the spiritual significance of the temptation of Adam and the spiritual significance of the temptation of Christ than you will find in almost any commentary on the Bible.

I have quoted to you a remark of Coleridge in regard to the sources from which tragedy derives its pathos. He has also remarked that the tragedy of the ancient world draws its pathos almost, if not entirely, from the former of the two sources mentioned, viz., from exhibiting the victory of circumstances over man, while modern tragedy, he contends, exhibits to us rather the more encouraging form of tragedy that displays man conquering his circumstances. Perhaps this observation of Coleridge's is one of those sweeping assertions that are to be taken as merely true on the whole, true on the general average, though they do not admit of being applied to each individual case. I dare say it would be quite possible to find, both in ancient and in modern literature, specimens of both forms of pathos. There are tragic stories which exhibit a man or a woman gradually shut in by the force of external circumstances to a fate against which all the inclinations of nature rebel, and yet by the sheer force of moral resolution conquering all the untoward circumstances in which they were placed. Let me take, for example, the familiar story of one of Sir Walter Scott's well-known novels, "The Heart of Midlothian." There you have a poor Scottish girl placed in the terrible dilemma of requiring