

would make himself known to his father and form an alliance with him. The hostile armies met on the shore of the Oxus River. At this point Arnold's poem begins.

**Critical Comments.** — Mr. Andrew Lang's appreciation of *Sohrab and Rustum* may be seen in the following critique: "*Sohrab and Rustum*, the tale of the fatal combat which the old Persian chief and his unknown son wage against each other, approaches more nearly, I think, to the spirit and manner of Homer than does anything else in our English literature. The strong, plain blank verse is almost a substitute for the hexameter. The story is told with Homer's pellucid simplicity, with his deep and clear-sighted sympathy with all conditions of men, with his delight in nature as man's friend and life-long companion. The spirit of the narrative, too, is Homeric, and the fall of the young warrior, in the pride of his beauty and strength, his death, assuaged by resignation to fate and by consciousness of a courageous strife, are subjects of the sort that often moved the singer of the *Iliad* to his most moving strains. The similes are, in spirit, directly borrowed from Homer. The Ionian compares Nausicaa, the princess of Phæacia, to a tall palm-tree growing by Apollo's shrine. And Sohrab is compared to

"Some young cypress, tall, and dark, and straight,  
Which in a queen's secluded garden throws  
Its slight dark shadow on the moonlit turf,  
By midnight, to a bubbling fountain's sound."

Another appreciative critic has said: "Arnold has illustrated with remarkable success his ideas of that unity which gratifies the poetical sense, and has approached very close to his Greek models in his epic or narrative poem of *Sohrab and Rustum*. Here we have a