

little better than devil-worship) find these Colonies a promising field for their missions, and feel that in taking their converts away to Utah and Idaho they are but obeying the commandments of the Lord, in dividing the sheep from the goats.

W. H. TRIMBLE.

DUNEDIN, New Zealand, March 10, 1902.

FROM THE ADI GRANTH, THE HOLY SCRIPTURES OF THE
SIKHS.

BY E. MARTINENGO-CESARESCO.

Be kind! Make this thy mosque—a fabric vast and fair;
Be true! Make this thy carpet, spread five times for prayer;
Be just! When art thou this, thy lawful meat thou hast;
Be good! In this behold thy God-appointed fast.

Thy cleansing rite a heart that no lustration needs,
Thy rosary a crown of self-forgetful deeds.¹

BOOK REVIEWS AND NOTES.

THE BEGINNING OF POETRY. By *Francis B. Gummere*, Professor of English in Haverford College. New York: The Macmillan Co. 1901. Pages, x, 483.

Professor Gummere has given us in this book a very interesting study. One can scarcely refrain from smiling, however, on reading his opening sentence, that it is his object "neither to *defend* poetry nor to account for it;" as though to *defend* the effusions of the muse were something that was *per se* incriminating. Yet poetry has not been without its detractors. Peacock, Plato, and Mahomet, *tres nobiles fratres*, have vilified it; Selden, in his *Table Talk*, Pascal, Newton, Lefebvre, Bentham, and Renan have been among its scoffers; and even Shakespeare had his fling at the art. But most horrible of all is the arraignment of Goethe, who, in answer to the question, "Who is driving poetry from off the face of the earth?" pertinently replied: "The poets." A defence, therefore, even after Professor Gummere's admissions, would seem to be slightly necessary.

But Professor Gummere's purpose has been different: it is "to use the evidence of ethnology in connection with the progress of poetry itself, as one can trace it in the growth or decay of its elements. . . . The elements of poetry, in the sense here indicated, and combined with sociological considerations, have," he says, "never been studied for the purpose of determining poetic evolution; and in this study lie both the intention of the present book and whatever modest achievement its writer can hope to attain." He considers rhythm as the essential fact of poetry; he finds also that poetry is communal and social in its origin, and artistic and individual in its outcome. The author has well summarised his conclusions. After remarking that we may think of poetry in its beginnings as rude to a degree, yet nobly rude and full of promise, he says: "Circling in the common dance, moving and singing in the consent of common labor, the makers of earliest poetry put into

¹ "The sounds not beaten by human hands are always sounding" (in the ears of the true worshipper).

"These *unbeaten sounds* are said to sound in the *daswa duar* as a sign that the personality is merged in the Supreme, by continually hearing these supernatural sounds (*om, om*)."

Note to text, by Dr. Ernest Trumpp (Translation of the *Adi Granth*. 1877).