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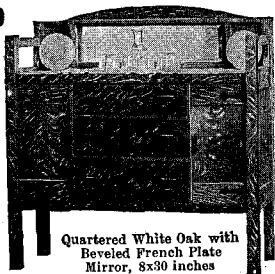
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with the people and places among which they were written. A woman like George Eliot may have used a great many lay figures, or even models for her pictures of character; but caricature on the one hand and idealization on the other, transformed in her works, while in the scenes of Warwickshire she saw and painted "the light that never was on sea or land." Nevertheless, this pleasant and readable book does not labor to keep the author of the "Mill on the Floss" too strictly to her text. It is instructive, as a physical study, to see how she used her materials; expanded, emphasized their salient points, and rendered them artistically perfect and consistent. She lived in the country of Shakespeare, and wrote in the spirit of the dramatist. The map of the "George Eliot Country" is, at least, curious and interesting, while a good deal of industry and ingenuity has been expended in identifying the principal characters in her eight novels, and portraits, where available, are appended. A very judicious chapter is added on "George Eliot and Mr. Lewes," while the concluding essay on the "Womanliness of George Eliot" will certainly serve to keep alive interest in a novelist whose style of fiction has been largely superseded by sensational stories of adventure and improbability, not to speak of detective narratives.

Thoreau, Henry D. Walden. Illustrated by Clifton Johnson. Small 8vo, pp. 440. New York: Thomas Y. Crowell & Co.

Mr. Johnson has prepared for this edition of Thoreau's chief work, thirty-five photographic illustrations, in part from Concord village, but mainly from Walden Pond and other points in the Concord neighborhood. They have been chosen with much appreciation of their relation to Thoreau's memorable stay at Walden and the places referred to in his book. Mr. Johnson contributes, also, a brief introduction, in which he makes an interesting statement as to the history of Thoreau's house after he abandoned it. It first became the property of a Scotch gardener, who removed it to a place on what had been Thoreau's famous beanfield, where, for a few years, it served as his cottage. A farmer afterward bought it, mounting it on wheels, and transported it to his farm three miles north of the pond, "where it stood for many years a shelter for grain and beans and a favorite haunt of squirrels and bluejays." Mr. Johnson does not say whether the building still stands there. On its original site, now stands a cairn of stones, made larger each year by bands of tourists who visit the place and add their tributes. The land still belongs in the Emerson family. Slight changes have occurred in the place since Thoreau lived there, its woodland character being almost as complete now as then.

Trent, William P. Longfellow and Other Essays. 12mo, pp. 244. New York: Thomas Y. Crowell & Co. \$1.50.

The unveiling of a bust of the poet at the University of Illinois gave occasion for Professor Trent's pleasing appreciation of the author of "Hiawatha," the most original and, so to speak, genuine of Longfellow's works. Those who know the style of the Columbia professor will be gratified by his book. Other literary works and topics dealt with are: "The Heart of Midlothian," "Thackeray's Verse," "A Talk to Would-be Teachers," etc. With a light touch, and a vein of thought never obscure, and never running to ground or lost in the clouds, this writer "pursues the even tenor of his way" safely and surely, and no reader can be puzzled by his views.

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CURRENT POETRY

IT is hard to lift a lyric or two from a sonnet sequence and still preserve the charm of the original setting. The two poems that follow are from a series of sonnets—forty-six in number—called "Thysia; An Elegy" (Mitchell Kennerley). Mr. Frederic Harrison, some two years since, discovered this anonymous sonnet-elegy and wrote about it in *The Nineteenth Century*. By way of introduction we will quote a paragraph of praise from Mr. Harrison, altho it seems to us to have the pseudo-literary style of a publisher's notice:

"Of exquisite quality," he wrote of these sonnets. "There is in them a poignant ring, a vivid reality, an intense realism, which mark them off from all literary elegies of any kind. And being the consecration of married love in rare form, I judge them to have a truly unique origin. They have the pathos inscribed on marble in the best Greek epitaphs. To my ear, their language has a melody and a purity such as no living poet can surpass."

To My Song

Bow down, my song, before her presence high,  
 In that far world where you must seek her now;  
 Say that you bring to her no sonnetry,  
 But plain-set anguish of the breast or brow;  
 Say that on earth I sang to her alone,  
 But now, while in her heaven she sits divine,  
 Turning, I tell the world my bitter moan,  
 Bidding it share its hopes and griefs with mine,  
 Versing not what I would but what I must,  
 Wail of the wind or sobbing of the wave;  
 Ah! say you raised my bowed head from the dust,  
 And held me backward from a wilful grave;  
 Say this, and her sweet pity will approve,  
 And bind yet closer her dear bond of love.

"Twin Songs There Are"

Twin songs there are, of joyance, or of pain,  
 One of the morning lark in midmost sky,  
 When falls to earth a mist, a silver rain,  
 A glittering cascade of melody;  
 And mead and wold and the wide heaven rejoice,  
 And praise the Maker; but alone I kneel  
 In sorrowing prayer. Then wanes the day; a Voice  
 Trembles along the dusk, till peal on peal  
 It pierces every living heart that hears,  
 Pierces and burns and purifies like fire;  
 Again I kneel under the starry spheres,  
 And all my soul seems healed and lifted higher,  
 Nor could that jubilant song of day prevail  
 Like thine of tender grief, O nightingale!

Posthumous verse, discovered in old blank-books or on the fly-leaves and margins of stray volumes, usually imposes upon us a record of the dull moments of bright men. An exception to this rule is printed in *Everybody's*. "The Crucible" was found in one of O. Henry's note-books shortly after the death of the author, and would do credit to a professional poet:

The Crucible

BY O. HENRY

Hard ye may be in the tumult,  
 Red to your battle hits,  
 Blow give for blow in the foray,  
 Cunningly ride in the tilts;  
 But when the roaring is ended,  
 Tenderly, unbeguiled,  
 Turn to a woman a woman's  
 Heart, and a child's to a child.  
 Test of the man, if his worth be  
 In accord with the ultimate plan,  
 That he be not, to his marrying,  
 Always and utterly man;  
 That he bring out of the tumult,  
 Fitter and undefiled,  
 To woman the heart of a woman,  
 To children the heart of a child.  
 Good when the bugles are ranting  
 It is to be iron and fire;



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