

Again and again does she strive to secure  
 This prize of all prizes, but who can allure  
     With smiles howe'er potent or will of what might  
     A sunbeam to break from the path of its light.

She soberly watches it play on the floor  
 Till with tears her blue eyes are at last running o'er.  
     But her quivering lips soon break into a smile  
     That outrivals the sunbeam, as free from all guile.  
 And she bends her bright head in a transport of bliss  
 And imprints on the sunbeam a sweet baby kiss.

Ah, little one, thou hast a secret revealed,  
 The best way to conquer, sometimes is to yield.  
     Though sunbeams can never be brought by our will,  
     To leave the straight path of reflexion, yet still  
 We may enter their warmth, we may live in their light,  
 And see them dispel the dark shadows of night.

The sunlight of truth unto mortals does yield  
 A ray from the All of Truth still unrevealed.  
     You must enter its light, it will not come to you,  
     For truth never can to itself be untrue.

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#### BOOK REVIEWS AND NOTES.

THE COMPLETE POETICAL WORKS OF THEODORE TILTON. In one volume. With a Preface on Ballad-making, and an Appendix on Old Norse Myths and Fables (London, Fisher Unwin; Oxford, Blackwell; Paris, Brentano, 1897).

Mr. Tilton has brought together into this beautiful volume, constituting a *ne varietur* edition, his complete poetical works. Our readers will find here in their correct and authentic form many poems which have often been unfaithfully quoted and reproduced. We read again here with the increased interest which they merit, poems which have been published from 1867 to the present day, either in volumes or in pamphlets under the titles "The Sexton's Tales," "Thou and I," "Swabian Stories," "Great Town," "The Chameleon's Dish," "Heart's Ease," etc. Mr. Tilton has enriched his book by a remarkable preface in which he emphasises the merits of the rhymed ballad which is so appropriate to the Anglo-Saxon and Teutonic genius, and in which he has discussed with competence the problems that touch the future of poetry in so far as they are the necessary manifestation of the collective soul of each race. He also points out here, and this is not the least novel part of his book, the important rôle which devolves upon Americans in the future destiny of the English language. An appendix replete with erudition completes the volume. Its subject is a study of the gods of the Vikings and of the old Norse mythology constituting a rapid excursion into the proto-history of the nations from which English is derived. The poems themselves are instinct with a noble and pure inspiration. Humor is united with fancy, seriousness with grace. Penetrating criticism will reveal here the inward history of a high mind and the testimony of a personal evolution which is also the general evolution of our time.

L. A.

The admirers and readers of the works of the late Gen. M. M. Trumbull ("Wheelbarrow") will be glad to learn that The Open Court Publishing Co. have just issued a large and handsome photogravure portrait of their late talented and popular collaborator. The picture is printed on fine Imperial Japanese paper, and, being 11×14 inches in size, is suitable for framing. Price, 50 cents.

The two latest additions to the Religion of Science Library are Prof. Th. Eimer's essay *On the Impotence of Natural Selection in the Formation of Species* (No. 29) and Dr. Paul Carus's sketch of *Chinese Philosophy* (No. 30). Professor Eimer's booklet, which gives the only complete and accurate *résumé* in English of this investigator's theory of evolution (Orthogenesis), is Anti-Weismannian in tendency, and seeks to disclose the *causes* of organic variation, which is assumed in Darwin's theory. The pamphlet is illustrated by nineteen cuts of butterflies. (Price, 25 cents.) Dr. Carus's *Chinese Philosophy* treats of the development of the main characteristic features of Chinese thought with especial reference to the *Kwa* or *Ying* and *Yang* system of permutations. This is particularly interesting from Leibnitz's ingenious attempt to explain it by the binary system of numbers. Accounts of Chinese philosophy are rare, and Dr. Carus's illustrated pamphlet will therefore be welcome to all who would gain a glimpse of this singular and unique manifestation of the human mind. (Price, 25 cents.)

While residing in Germany the late Professor Tuttle studied the archives of Prussian history and watched the national growth with an interest that was almost as prophetic as Carlyle's, who foresaw the triumphs of Prussia in her institutions and the energetic character of her men. Mrs. Tuttle had, through the position of her husband, rare opportunities, and she utilised them to advantage. She not only had access to the family sanctities of Queen Louise, her boudoir and reception-rooms (some of which have remained unaltered), but she also had special permission from the *Hofmarshallamt* to make drawings of objects of interest to herself and husband, the American historiographer of Prussia. The drawings of the cradle of Queen Louise, of her hat, and of the historical bedrooms in the present number were all made by Mrs. Tuttle and are here reproduced for the first time. The remaining illustrations in Professor Tuttle's article are from old prints, with the exception of two portraits on pages 131 and 142, which are from photographs of paintings in Darmstadt and Berlin. In the Frontispiece, Steffek's fresco, the figure to the right is that of Frederic William, afterwards King of Prussia, and that to the left William, afterwards emperor. The models for these figures were two sons of the Rev. Herr von Haase, noted for their beauty and their resemblance to the Hohenzollerns, and one of whom is now a military chaplain of high rank at Potsdam. We are also glad on this occasion to refer to the fine series of pictures illustrating the period of Queen Louise which appeared in Professor Sloane's *Life of Napoleon* in *The Century* of two years ago. Professor Sloane's articles have since appeared in book form.

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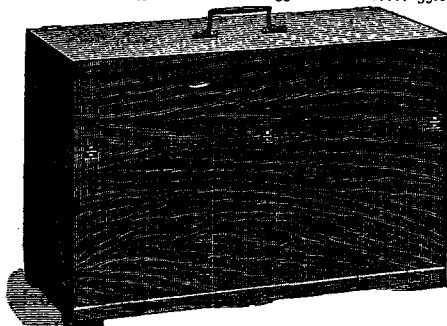
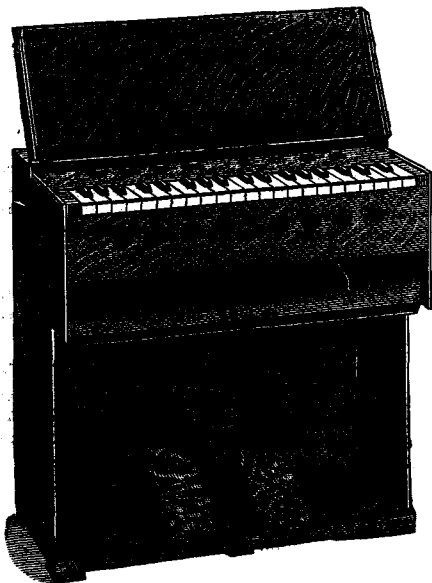
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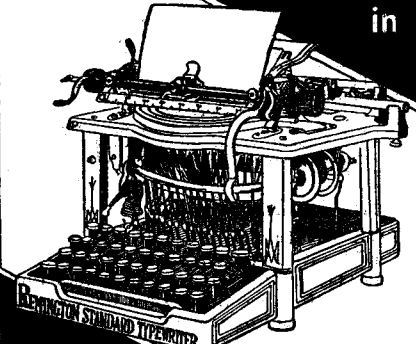
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