history of his heart as characterized in this verse which is well worth translating into English.

"O thou, of all to me most dear, 
Thou sleepest now full many a year. 
While many a year alone I've pined 
Thee, dear good heart, I bore in mind. 
When thee I hear in mind, by night 
Thy faithful face appears so bright! 
Whate'er I do, thy faithful face 
Will warn me or approve in grace. 
And if my word thou wouldst deplore 
Or blame my deed, 
Hast oft forgiv'n me! I once more 
Forgiveness plead!"

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BOOK REVIEWS AND NOTES.


This is a posthumous collection of sermons delivered by Moncure D. Conway in his fifties. Shortly before his death the author wrote a preface in which he states that these Lessons for the Day had become strange to him in his seventy-fifth year, but he let them go without alterations because he felt the identity of his person in these two different periods of his life. The character of the sermons on nature, religion, pessimism, prayer, the Arimathean tomb, Jacob's ladder, etc., may be judged from the following quotations. His sermon on prayer concludes with the words: "The man of the past offered prayers, the man of the future will answer them" (page 46). In his sermon entitled "The First Person" he says: "Love is the only God that endures forever, and work the only worship that does not sink to a ceremony." In his "Free Thinker's Vision Beyond Death" we find the following statement: "So let us live heart-whole in our thought, our work, childlike in our freedom of anxiety for the future, maternal in our devotion to every cause of truth, manly in our toil for man; and be sure death will be swallowed up in the victory we shall foresee for our race by having already won it in our own lives."


This book contains 62 illustrations of Christ, beginning consecutively from the earliest times of Christian art down to the most modern representations. The author treats the subject in sixteen chapters beginning with the likenesses of Christ attributed to St. Luke and Veronica, then picturing some frescoes of the catacombs, the statue of the Good Shepherd, and passing over in rapid succession the earlier Renaissance, the Tuscan, the North Italian and the Venetian types of the golden age of Christian art. Most of the well-known pictures of the Italian, Spanish, Flemish, German and Dutch schools are reproduced and finally the best known pictures of the nineteenth century, including some of the latest ones.

It is an interesting book and will be useful to both lovers of art and archaeologists.