



## POEMS EVERYBODY SHOULD KNOW.

## NOCTURNE.

Up to her chamber window  
A slight white tulle goes,  
And up this Romeo's ladder  
Climbers a bold white rose.

I lounge in the ilex shadows,  
I see the lady lean,  
Unclasping her silken girdle,  
The curtain folds between.

She smiles on her white-rose lover,  
She reaches out her hand  
And helps him in at the window—  
I see it where I stand!

To her scarlet lip she holds him,  
And kisses him many a time—  
Ah, me! it was he that won her  
Because he dared to climb!

—Thomas Bailey Aldrich.

## THE RIVER OF YOUTH.

From all the golden hills of Dream,  
Dew-cool and rainbow kissed,  
It twines and curls, a silver stream,  
Through valleys hung with mist.

Down past Enchanted Woods to where  
Romance walks ever young,  
Where Kings ride forth to take the air  
On streets with velvet hung—

Where Secret Stairways tempt the bold,  
Where Pirate Caves abound,  
And many a chest of Spanish gold  
May solemnly be found.

Through magic years it twines and creeps  
Past towers of peacock blue,  
Where still some captured Princess sleeps  
And dreams come always true.

Then gleam by gleam the light goes out,  
Then darkened, grief by grief,  
It sighs into our Son of Doubt,  
And Manhood's Unbelief!

—Arthur Stringer.

## NOTES.

"The House of a Thousand Candles," by Meredith Nicholson, reaches its luminous conclusion in the Christmas number of "The Reader." Hundreds of letters from subscribers have manifested the wide interest in the strange affairs at Cleburn. The Christy pictures in color helped some.

"The House of a Thousand Candles" made its bow to the book world on Nov. 15. The advance orders indicate that it will be "the best-selling book" in the country from the very start.

Hardly had "The House of a Thousand Candles" begun its serial appearance in "The Reader" when inquiries commenced to arrive about the dramatic rights. A star of the first magnitude has been in a romantic comedy which will suit him perfectly, which means that the public will be perfectly suited, too.

The illad is thought to have been composed in Thessaly, and carried by emigrants to Asia Minor. There the people were proud of the deeds of the Trojan, and the poem was probably edited with the view of making these of greater note. It is supposed that the illad as it stands is the work of at least three men, and that the portions last added were written by a poet of highest genius, who dwelt on the other side of the Aegean.

As depicted in the illad, womanhood has not a great deal that is satisfactory to the ideals of today. But the women of the illad were more nearly the companions of men than the women mentioned in Peder's address in Athens in 480 B. C., who were thought of as the least, least heart, least noticed.

Orlando Jones had been evidently influenced the Greeks for the women occupied much lower position than with our Germanic ancestors mentioned by Tacitus.

A novel view of the tipping system is taken by Mr. Howells in his recently published volume, "London Films (Harpers). Only once during his stay in London, he says, did he not have to tip against an extortionate demand, and he was sorry for it afterward. "I'll have to get another sixpence for this," he cabbly said. To which Mr. Howells retorted with a hardihood which surprised himself. "Well, you won't get it out of me." But this, he goes on to explain, was when he was leaving London, and was no longer afraid. "Now such is the perversity of the human spirit, I am sorry he did not get the other sixpence of me," continues Mr. Howells. "One always regrets

those acts of justice, especially toward any class of fellow beings whose habits of prey are a sort of vested right. It is never in your own interest to suffer yourself to be plundered a little. It stimulates the imagination of the plunderer to high conceptions of equity, of generosity, which eventuate in deeds of exemplary honesty." And in support of this contention, Mr. Howells claims once to have had an article he had left in a cab returned to him, which he thinks might hardly have been the case if he had not modestly submitted to an extortionate charge.

The new book by Lillian Whiting entitled "The Joy That No Man Took From You," is said to be an absolute impromptu. On a Sunday morning last, mid-summer Miss Whiting found herself suddenly haunted by a fragment of that text. She turned to her Bible to find it. The thought embodied in the book took possession of her, fell upon her from the skies, so to speak, and she wrote steadily for two days, when the little work was completed. The book is dedicated to the great and good Mrs. Livermore, whose friendship was a divine gift in its exquisite power of sympathetic divination and inspiring energy, whose exaltation of character is a treasured heritage of our national life, these pages are inscribed.

In this dedication Miss Whiting adds the line "she gave high counsel," which Emerson has placed on the memorial stone for his gifted but eccentric aunt, Mary Moody Emerson, who is buried in Sleepy Hollow in classic Concord.

Balbuena Davalos, of the City of Mexico, a well known litterateur, who has translated into Spanish some of the best American poetry, has been appointed to the Mexican embassy staff at Washington and will accompany Ambassador Cusani to the United States.

"All people want to know how to begin to be an author," says Anna Warner, who has come to the front so rapidly with her "Susan Clegg" stories, "Rejuvenation," and "Mary," etc. "Here are a few directions, which if explicitly followed will prove one talented or the reverse. Write 50 stories, each as good as you can possibly do. As fast as they are finished submit them (enclosing return envelopes). When they come back read them carefully and if possible to improve them do so to the best of your ability. Have a book and keep track of where each one goes and send each to the different editors. When the fiftieth story has come back the tenth time, if it has been accepted, it is wisest to give up. But if one can persevere to write 50 stories and to send each out 10 times some will be accepted."

The following description of Swinburne is given in the recently published "Memories of Bayard Taylor." "I was struck by his appearance the moment he entered the room; his slender form, the reddish hair that curled thickly over his head, his fine and mobile features, high forehead, bright brown eyes, and a thin moustache above the sensitive mouth—all these combined to give him the air of an unusual personality. He was very excitable, impulsive in speech and gesture. He teased our little daughter, romped with her and hid under the long folds of the tablecloth. He seemed to be pleased that we admired his 'Atlantis' in Caydon and his latest drama, 'Chasteland,' and offered to read us the French chansons occurring in the latter. He asked for a lighted candle, although it was bright daylight; then he held the book in one hand close to the taper, and read, with the index finger of the other hand closing the left eye. This picture was so striking that it impressed itself indelibly upon my memory."

And the author thus speaks of the Brownings: "Robert Browning could be called a handsome man at that time. When I saw him again, in 1867, his thick, dark brown hair was bleached, his heavy whiskers had disappeared, and of his former beauty all that remained was the spiritual impress of his strongly marked features. In contrast to the ro-

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bust virility of her husband was the small, slender figure and delicate appearance of Mrs. Browning. But in her eyes glowed the same deep fire as in his, only in hers it seemed more concentrated, as her black hair, hanging down in long curls, so framed her pale, haggard face that her dark eyes seem to be the only features visible."

The statement of Andrew Lang that there are 60 words in the English language for which no rhyme can be found is not as comforting as it sounds. So many poets do their rhyming with a free hand.

## BOOKS.

A readable handbook of Italian history, for the use of people who are going to Italy for the sake of travel or what not, is offered by Messrs. Houghton, Mifflin & Co. this season under the title, "A Short History of Italy." It is written by Mr. Henry D. Sedgewick, who regards this history not merely as a series of political events, but as embracing an account of those matters which give Italy its importance in the eyes of the cultivated world. His book covers a period of nearly 1500 years—from the fall of the western empire (476) to 1896.

To quote from the preliminary announcement: "Special stress is laid on the great epochs of Italy—the Papal empire, the Renaissance, and the patriotism of the nineteenth century. The narrative endeavors to show the relations between the political life and the intellectual life, as expressed in the fine arts, in literature, science, and music. As no other book presents the history of Italy in these aspects, this volume will afford valuable supplementary reading to use in colleges and advanced students. It is a fragment of the author's 'History of Italy,' which is now being published in three volumes. The first volume, 'The Renaissance,' is now in the hands of the printer. The second volume, 'The Papal Empire,' is now in the hands of the printer. The third volume, 'The Patriotism of the Nineteenth Century,' is now in the hands of the printer."

Dr. Crothers delighted a host of readers with his first book of essays, "The Gentle Reader," now in its eighth printing. Critics have pronounced it a masterpiece of humor and insight. It is a collection of the most suggestive and original of the author's essays, and one of the most suggestive and original of the author's essays, and one of the most suggestive and original of the author's essays.

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doner," and of "The Cruelty of Good People." He takes us for "An Hour with our Prejudices" and teaches us "How to know the Fallacies." He describes "The Land of the Living and the Dead," "A Community of the Future," and "The Disasters of the Future." The publisher has given the volume an especially appropriate typographical setting, and it is a book that may be enjoyed again and again.

The significance of the Mississippi Valley in world-history, its international importance, and the necessity of its possession to the growth and very existence of the United States as a nation among the powers of the world, these constitute the central theme of Albert Phelps' "Louisiana," the latest volume in the American Commonwealth Series, published by Houghton, Mifflin & Co. The national and political aspects of slavery and the negro question are traced in outline from the beginning of black servitude in Louisiana through subsequent complications, social and political, the civil war, reconstruction, and the contemporary policy of the state in dealing with the problems that yet remain.

The size of the book required for treatment of narrative details, but no events have been slighted which affect the history of this "unique Commonwealth." The work is based entirely upon original research and long acquaintance with the Mississippi valley, and is not before been available. It may also be used as parallel reading in colleges and among special students of history.

New Orleans, where the old French quarter and the Mardi Gras festivities still survive in the midst of the bustling activity of the new south, is typical of the romance and when contrasted with the successive struggles of the Spanish, French, and English for the possession of the Mississippi valley, the story of a resident of New Orleans has contributed to the Atlantic Monthly.

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